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August 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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	Pops	1965-1966
115	Tanglewood	1966
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117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
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122	BSO	
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

IMAGE PLACEMENT: IA IB IIA IIB

REDUCTION RATIO: 16:1

FILM STOCK:

REEL 74

Volumes 126-128

BSO, Pops, European Tour

1970-1972

2.5 mm

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METRIC GENERAL PURPOSE TARGET
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PRECISION[SM] RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

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MULTIPLE EXPOSURES DUE TO COLOR VARIATIONS

VOLUME 126

BSO
Pops

1971 - 1972

1971 - 1972

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Michael Tilson Thomas
The Science of Music, The Music of Science

BY DAVID FRIEND

Q: Many people feel that the BSO has catered largely to the older segments of the population and those elements from which it derives financial support. Your Spectrum Series concerts have been hailed as the first significant departure from the standard Bach- Beethoven-Brahms diet at Symphony Hall.

Could you tell me what prompted you to begin this series and what it holds for the future?

A: The origin of the Spectrum Series, the idea of it, was to present an option using the ensemble forces of the BSO in a different kind of repertoire or a different kind of combination of repertoires rather than having a few pieces that are "safe" and a few pieces that are not so "safe." Instead I wanted concerts which were conceptually organized in some way or represented the work of a single composer or of a single period or embraced a very large time span with the same musical ideas. I also wanted concerts in which the energy level of the pieces was very high.

There are a lot of ways that the programs for the Spectrum Series have been derived. I simply want to present a concert that I feel at the gut level is really a monster, something that will really grab people. And I have quite a bit of faith at this point, having put together several of these programs in being able to construct these programs. While there were only four of these programs in the Spectrum Series to date, I have a notebook which is filled with at least fifteen to twenty ideas for other programs.

Q: Are your future Spectrum concerts going to be devoted exclusively to the performance of established works by established composers?

A: No. Several of my concerts will include debuts of altogether new works.

Q: Do you see improvisation becoming increasingly important in the works of young composers?

A: I think it's a very important thing. I at one time played in an ensemble in L.A which was devoted exclusively to improvisation. We toured the United States at one point and played here in New York at Hunter College.

Q: What kind of instruments did you use?

A: Mostly conventional instruments. We worked a lot from graphic models. We used graphics to come up with a structural layout for a piece where nothing was specified except the structure. We used arbitrary symbols to represent a structure, its permutations, rotations, and so forth. Then we could improvise around this structure using the symbols to determine the form of the work. But the actual playing was left to the spontaneous feelings of each player within this framework. But we could never really work effectively with more than four or five people to have any kind of real design with the piece. Beyond that there are so many variables that you have to take into consideration that it really becomes a matter of texture rather than a matter of figure, line, and so forth. And texture alone becomes rather boring for me. Ideas are too important for me to go into a strictly texture situation. That's why I think that the idea of improvising with an orchestra is not practical. It's self-defeating beyond about fifteen players.

Q: What about pieces that use a small group of players, for instance a rock band or a jazz combo, in a concert situation with a symphony orchestra? A popular example might be Frank Zappa's "200 Motels" which was first performed with the L.A. Philharmonic.

A: I don't like that idea very much. There are very few pieces that involve a rock band or jazz group that are successful. Generally those pieces are just two things happening simultaneously. The rock group does what it does and the orchestra does what it does. It's really more like an arrangement, violins playing sustained G-flats or whatever. And the approach always is that the orchestra has to change to adapt the rock styles and the rock can stay as it is. I think if there is going to be a successful fusion between the two that the rock is going to have to change just as much as the orchestra. There has to be an adoption of ideas on both sides.

Q: Getting back to an earlier question, to what do you attribute the waning interest in symphony orchestras among the young?

A: For a long while classical music has been so serious and so stultifying and so locked into performances of the same fifty compositions by the same eight composers that it just paralyzed itself.

There seems to be a notion that classical music has to be earnest and serious. For instance, you can base a piece on simply your feelings about where each note should go. In other words, every next note in your piece is there only because you know that it **must be** the next note. On the other hand there is a school of thought in classical music that demands a reason for each note. For instance, if you base your piece on the annexation of congruencies of modulo Z in the theory of C's as one recent composer has done, then when someone asks you why a particular note is used in a place in the piece you can explain that, well, when you have the rotation of the original module of 106 degrees superimposed over the dispersion of gaussean something or other, all these very complex systems, your computer has told you that each note has to be where it is. The piece is destroyed otherwise. And a lot of people are taken in by the seriousness of this kind of music and this has in part contributed to the current condition of classical music.

Michael Tilson Thomas

Q: Do you see simpler musical languages evolving out of this which may be more relevant?

A: Yes. The simpler musical languages though, were until recently rejected. I see no reason why I can't produce and perform great music which is written within a simpler type of aesthetic, why I always have to say that music must be above a certain level of complexity to be respectable.

Q: Do you have ambitions to make the kind of music that you are involved in more acceptable to a broader base of people?

A: There are many different kinds of aesthetics operating in music and to lock yourself into one and say that this is the only one is impossible. I think that if anyone just gives the audience a chance and just gives the audience a little bit of insight into how to listen to the piece, that the audience will respond to it very very well. The new music I presented certainly evoked tremendous response.

Q: How do you go about explaining to an audience the structure and activity of a piece?

A: First of all, forget about program notes. Most people don't read them. I think you have to talk to the audience.

There's a terrible snobbery about music. Many problems and bad attitudes on the part of the performers, the audience. Maybe one of the reasons music gets into such weird problems is that it's the only truly abstract art. It can't be grabbed onto. It's interesting that there are ideas of form and structure and key relationship in music that are abstract and consequently are very powerful and beautiful. Most people are not aware of those things. What people need is good classes in listening which sensitize them to these abstract forms and structures. People are still thinking of music as a kind of diversion or entertainment that they should be able to grab immediately and they don't perceive that music is a kind of discipline both for the person who performs it and the person who listens to it. And the listener is always at a certain level of sensitivity and it is always possible to expand this sensitivity and perception.

Q: In schools, the emphasis in music is usually on performance of music rather than composition. While children are taught to paint at a very early age, they are rarely taught to compose. Hence, most people regard composition with complete awe and incomprehension. Is this emphasis contributing to people's unsophisticated attitude toward music?

A: Yes. And I think it would be valuable to have pieces of classical music presented in such a way that the texture and orchestration were changed: for instance, performing a Beethoven symphony on synthesizers, so that the form and structure were the only element fully retained.

Q: About the most frustrating knowledge for many young composers is that it is nearly impossible to get a piece of orchestral work performed. Consequently many students and composers are turning to electronic music and synthesizers like ARP and Moog. How do you view this phenomenon?

A: At its best, electronics can do perfectly what no performer could do. But electronics and live music are two completely different aesthetics. There is a very special experience in performing and in writing a piece which is made to happen in the presence of other people by a performer and with the drama of that person doing that piece and reflecting what's in that piece, and taking whatever universal character may rest in that piece and interpreting it and focusing it and projecting it. That is a universal experience in the arts and probably always will be.

And tying in with an earlier question, I think there's a great simplification going on in music. I think it's reached a peak of being super organized and complex and we've realized that beyond a certain level of activity no activity exists because it's self-cancelling. So now there's the idea of retreating to a simpler kind of language. And with that you get back into a situation which performers can better handle.

Q: Does the management of the BSO condone your bringing "new music" to the concert hall?

A: Of course. We have done several new pieces already and I have always been interested in new music and intend to bring other new pieces into the hall this year.

Q: This does not upset the patronage of the BSO?

A: If the orchestra sold out every single concert it would still lose money. But if the community wants and needs its orchestra, then the orchestra has the right to ask for and receive the funds it needs.

Q: Do you think it's the responsibility of a conductor and musical director to make his programs palatable to his patron's.

A: No. My responsibility is to perform the music, to present programs which are of interesting music, well performed, which represent a complete spectrum of what's available and to get people into that hall and feel that I have reached them and done my job. If I can do that, then I am offering enough different options for different people with different tastes then I am doing something that is honest and right. I can't on top of this, however, worry about the financial state of the orchestra. You see, I am in the lucky position of saying that while money is hard to get and rehearsals are expensive, the music requires this and therefore I have to demand it. Every organization has to have someone in it who is concerned only with the product being as good as it can be.

Q: Do you plan to carry your artistic career over into other areas such as film-making, television, etc.?

A: Yes. I am in the process of doing this now. I am involved in some television productions for later this year and next year, but I'll have more to say about that in a few months. I also have some ideas about films and theatre productions.

Q: Do you currently have the time you need to explore these areas?

A: No. I am currently committed to a very heavy conducting schedule, but next year I have arranged to make more time for some of these other activities. I am not the type of person who lives only to be a great conductor. I have to do other things as well. But I imagine that I will always maintain some kind of relationship with orchestras.

Q: Would you consider someday embarking on a whole new career in some field completely divorced from music, such as science or history?

A: Well I certainly have a great interest in other areas, particularly history, especially the history of science, Asiatic studies, aesthetics, architecture. These are areas in which I read greatly all the time. Whereas I doubt that at age 30, I might suddenly decide to become an architect and go back to school, I certainly wouldn't be adverse to teaching and trying to bring to bear my collected experiences in such a way as to present a cohesive view of the interrelationships between these different disciplines. I am always seeing things in the context of other disciplines and drawing parallel lines between elements of calligraphy, music, astrology, history, science and so forth. I like to think musically about science, and scientifically about music.

Q: What about politics? How does it enter your life?

A: Well, I went through a period as a student where I worked hard for political causes, but I feel that I should now do that which I can do the best. I want to bring to people the message that I can bring best, and to the most people, and that is through the nonverbal exploration and experience of the abstract in the most personal sense. I guess that reflects the great disillusionment that I have about politics and the nature of the state. I would much rather go to a school and talk to kids about music. I used to do this in L.A. in underprivileged areas.

Q: Do you prefer this face-to-face confrontation to the less direct condition of the concert hall?

A: Sometimes you can say something to someone in an audience which is much more direct and personal than you ever could face to face. Music is an incredibly personal thing and you're touching with music a level of a person's consciousness that maybe you couldn't reach if you were just talking to him. The greatest kind of performance communicates this way. A person can come out on a stage whom you've never seen before and move you in a very personal way.

Q: Do you think you can communicate to everyone in an audience?

A: No. Generally you have to assume that at least 85 per cent of the people in an audience will not be really interested and will not be sensitized, but that you are performing for the benefit of those few who more than make up for the others.

Q: When you talk to children, what kinds of questions do they ask you?

A: They always try to find out what pigeonhole I'm in. Do I like this, or that, or whatever. And they are usually very surprised when they discover that I haven't really staked out any single position, and that I'm interested in everything. And they're surpised to find out that I listen to Coltrane, the Stones, and other jazz and rock performers. I think this age of compartmentalized musicians is ending.

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

NOV 16 1971

TIMES
PEABODY, MASS.
W. 6,043

OCT 13 1971 New England Newsclip

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

OCT 14 1971 New England

Concert series slated

BOSTON — Boston Symphony Music Director William Steinberg conducts the third pair of Friday-Saturday concerts of the Orchestra's ninety-first season this week.

Friday afternoon, Oct. 15, at 2 p.m. and Saturday, Oct. 16 at 8:30 p.m. in Symphony Hall, Steinberg opens the concert with a performance of Mozart's Overture to La clemenza di Tito, followed by Ravel's Piano concerto with soloist Alexis Weissenberg. The program concludes with Mahler's Symphony no. 6.

Alexis Weissenberg, born in Sofia, Bulgaria, studied in his native country and in Israel before coming to the United States to study at the Juilliard School. After his studies at Juilliard, he toured Israel, Egypt, Turkey and South America.

He made his American orchestra debut with the New York Philharmonic. Weissenberg's most recent appearance with the Boston Symphony was during the 1971 Berkshire Festival at Tanglewood in a performance of Tchaikovsky's First piano concerto. Michael Tilson Thomas was the conductor.

William Steinberg conducts the opening concert of the Tuesday "Cambridge" series, Tuesday evening, Oct. 12 at 8:30 p.m. in Symphony Hall. Soloist is pianist Jeffrey Siegel who makes his debut with the Boston Symphony at this concert which includes Beethoven's Symphony no. 6 "Pastoral," Prokofiev's Third piano concerto, and Hindemith's symphony Mathis der Maler.

Chicago - born Jeffery Siegel began his early piano studies with Rudolf Gaz. After winning the Chicago Symphony's youth concert auditions in 1957, he gave two performances of Beethoven's Third piano concerto with the Chicago Symphony. His advanced musical studies were with Rosina Lhevinne and Ilona Kabos at the Juilliard School. He was graduated with highest honors from Juilliard and won several important prizes during the following years, including the Leventritt Award. In 1965 he made his debut in London with the London Symphony, and appeared for the first time at Carnegie Hall two years later. During the past three years, Siegel has performed with many of the world's major orchestras, including the St. Louis Symphony, the Detroit Symphony, the New Orleans Philharmonic and the National Symphony.

The Boston Globe
(MORNING)
D. 261,042 SUN. 560,377

OCT 13 1971 New England Newsclip

Pianist in debut

BSO opens concert series

By Ellen Pfeifer
Globe Staff

For the first of this season's Tuesday night Cambridge Concerts at Symphony Hall, the Boston Symphony Orchestra offered a program of repeats (Beethoven, Symphony No. 6, and Hindemith "Mathis der Maler") and the debut of the young pianist Jeffrey Siegel in the Prokofiev Piano Concerto No. 3.

To my mind, the Prokofiev has limited value as a debut piece. Yes, it's pleasant and popular and has lots of razzle-dazzle but only in an empty-headed sardonic sort of way. About all it tells you about a pianist is how fleet his fingers are. And, like the Ravel G-major Concerto, it is over so quickly (or so it seems) that one feels as if he really had no chance to absorb what he heard.

Nevertheless, Siegel is an impressive player — if for no other reason than that he obviously cares about the music and conveys that by letting you hear all the nuances written into the score. There are subito pianos, crescendi and differences between mezzo-forte and mezzo-piano in his playing.

Also operative are a feeling for tone, good taste, lots of facility and a certain amount of excitment. The articulation of octaves and all those scale passages was absolutely clear, and my only reservation about any of it had to do with a certain timidity in bringing out bass lines.

Now, it would be interesting to hear Mr. Siegel in a recital that would really challenge his intelligence and musicality.

The orchestra, conducted by William Steinberg, proved a rather coarse partner for Siegel. Dynamic levels, in contrast to the soloist, seemed always to be one or two markings louder than indicated, and the horns provided some all-too-obvious bloopers in the second movement.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 18 1971 New England Newsclip

BSO plays unfamiliar Mahler

By Louis Snyder

In weekend concerts, William Steinberg led the Boston Symphony in what was, surprisingly enough, only the second series of performances of Mahler's Sixth Symphony (in A minor) undertaken by the orchestra. First performed under the composer's direction in 1906, and not heard in the United States until Dimitri Mitropoulos and the New York Philharmonic played it in 1947, the weighty, disturbing Sixth reached Boston in 1964-65 via Erich Leinsdorf, who conducted it eight times that season. Thus, on Friday and Saturday in Symphony Hall, it was regarded with a certain surprise and awe by all but world travelers, record buffs, and burgeoning Mahlerians.

A great deal of discussion, backing and filling, and deep probing has surrounded the Sixth from the start. Mahler himself changed his mind about the order of the movements — the Andante became the second movement, and the Scherzo the third, then he switched their places back again as they were originally (the way they were played by Mr. Steinberg). The heavy crepe of despair and death were summoned up by listeners as meaning for the ominous chords and severe percussive devices that permeate the score, despite the composer's denial of the existence of a "program" for this symphony. The marked departure from the heartiness of its predecessors made the Sixth a subject of frowns and headshakings.

Familiar or not, the Mahler A minor, in a towering performance by Mr. Steinberg and the BSO, was the pièce de résistance at Symphony Hall over the weekend—a reading that found conductor and musicians in the kind of strong musical accord that shivers the eardrums and rivets the attention. True, there were a few timid souls who fled the tonally declarative and melodically unaccustomed, but by and large the BSO audience sat its ground in the face of the music's bold rhythms and swelling sonorities, its peaceful melodic swatches, offstage cowbells, and relentless thunderbolt crashes. At the end of the Friday concert, many seemed too stunned to applaud, while others stood and cheered. Hopefully the Sixth will be back again before too long, since it seems to be just a question of hard core BSO subscribers getting to know it — a bowing acquaintance, so to speak.

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To open the proceedings, Mr. Steinberg conducted Mozart's overture to "La Clemenza di Tito," which had its last previous performances by the BSO in 1883, the orchestra's third season.

TIMES
PEABODY, MASS.
W. 6,043

OCT 13 1971 New England Newsclip

Concert series slated

BOSTON — Boston Symphony Music Director William Steinberg conducts the third pair of Friday-Saturday concerts of the Orchestra's ninety-first season this week.

Friday afternoon, Oct. 15, at 2 p.m. and Saturday, Oct. 16 at 8:30 p.m. in Symphony Hall, Steinberg opens the concert with a performance of Mozart's Overture to La clemenza di Tito, followed by Ravel's Piano concerto with soloist Alexis Weissenberg. The program concludes with Mahler's Symphony no. 6.

Alexis Weissenberg, born in Sofia, Bulgaria, studied in his native country and in Israel before coming to the United States to study at the Juilliard School. After his studies at Juilliard, he toured Israel, Egypt, Turkey and South America.

He made his American orchestra debut with the New York Philharmonic. Weissenberg's most recent appearance with the Boston Symphony was during the 1971 Berkshire Festival at Tanglewood in a performance of Tchaikovsky's First piano concerto. Michael Tilson Thomas was the conductor.

William Steinberg conducts the opening concert of the Tuesday "Cambridge" series, Tuesday evening, Oct. 12 at 8:30 p.m. in Symphony Hall. Soloist is pianist Jeffrey Siegel who makes his debut with the Boston Symphony at this concert which includes Beethoven's Symphony no. 6 "Pastoral," Prokofiev's Third piano concerto, and Hindemith's symphony Mathis der Maler.

Chicago - born Jeffery Siegel began his early piano studies with Rudolf Gaz. After winning the Chicago Symphony's youth concert auditions in 1957, he gave two performances of Beethoven's Third piano concerto with the Chicago Symphony. His advanced musical studies were with Rosina Lhevinne and Ilona Kabos at the Juilliard School. He was graduated with highest honors from Juilliard and won several important prizes during the following years, including the Leventritt Award. In 1965 he made his debut in London with the London Symphony, and appeared for the first time at Carnegie Hall two years later. During the past three years, Siegel has performed with many of the world's major orchestras, including the St. Louis Symphony, the Detroit Symphony, the New Orleans Philharmonic and the National Symphony.

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

OCT 14 1971 New England

The Boston Globe
(MORNING)
D. 261 042 SUN

OCT 13 1971 New England Newsclip

Pianist in debut

BSO opens concert series

By Ellen Pfeifer
Globe Staff

For the first of this season's Tuesday night Cambridge Concerts at Symphony Hall, the Boston Symphony Orchestra offered a program of repeats (Beethoven, Symphony No. 6, and Hindemith "Mathis der Maler") and the debut of the young pianist Jeffrey Siegel in the Prokofiev Piano Concerto No. 3.

To my mind, the Prokofiev has limited value as a debut piece. Yes, it's pleasant and popular and has lots of razzle-dazzle but only in an empty-headed sardonic sort of way. About all it tells you about a pianist is how fleet his fingers are. And, like the Ravel G-major Concerto, it is over so quickly (or so it seems) that one feels as if he really had no chance to absorb what he heard.

Nevertheless, Siegel is an impressive player — if for no other reason than that he obviously cares about the music and conveys that by letting you hear all the nuances written into the score. There are subito pianos, crescendi and differences between mezzo-forte and mezzo-piano in his playing.

Also operative are a feeling for tone, good taste, lots of facility and a certain amount of excitment. The articulation of octaves and all those scale passages was absolutely clear, and my only reservation about any of it had to do with a certain timidity in bringing out bass lines.

Now, it would be interesting to hear Mr. Siegel in a recital that would really challenge his intelligence and musicality.

The orchestra, conducted by William Steinberg, proved a rather coarse partner for Siegel. Dynamic levels, in contrast to the soloist, seemed always to be one or two markings louder than indicated, and the horns provided some all-too-obvious bloopers in the second movement.

The Christian Science Monitor
BOSTON, MASS.
D. 217,234

OCT 18 1971 New England Newsclip

BSO plays unfamiliar Mahler

By Louis Snyder

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SUN
LOWELL, MASS.
D. 49,250

AUG 15 1971 New England Newsclip

Boston Symphony marks 90th birthday this fall

By ALFRED W. BURKE
Sun Music Critic

Music

LOWELL — Erich Leinsdorf, former musical director of the Boston Symphony Orchestra, will conduct the Friday afternoon concert (Oct. 22) which will mark the 90th anniversary of the founding of the world famous musical organization.

Usually the Friday and Saturday evening concerts by the Symphony are identical. On this occasion the Friday program will commemorate the anniversary by programming the music heard on he initial appearance of the Orchestra. The music will cover the first part of the program and for that list Maestro Leinsdorf has invited the celebrated contralto, Lili Chookasian to be guest artist.

This portion of the concert will include Weber's Jubel Overture, followed by a scene from Bruch's Odysseus and arias and incidental music from Gluck's Orfeo. In the 1881 concert George Henschel, the Boston Symphony's first director was on the podium and the soloist was his wife, a noted contralto in her time. Remaining part of the coming program will be music from "Romeo and Juliet" by Prokofiev.

The season will officially open on September 4, and directing will be William Steinberg. Maestro Steinberg has selected Christiane Edinger, violinist, to perform the solo passages in the Violin Concerto by Einem. The concert will open with the Symphony No. 6 (Pastoral) by Beethoven. Closing selection will be Hindermith's "Mathis der Maler."

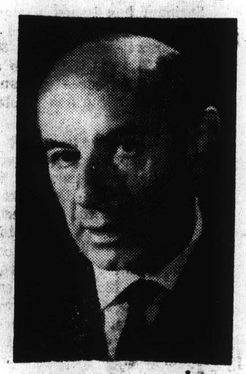
During the 1971-72 season the Boston Symphony Orchestra will play a series of 20 pairs of concerts in the Friday-Saturday series. This is a reduction of two from last season. This will allow the Orchestra to schedule a special new series of concerts to be led by its Associate Conductor, Michael Tilson Thomas. Details concerning this special series will be announced at a later date.

In addition to Messers Steinberg, Thomas and Leinsdorf, there will be appearing in the role of guest conductors, Max Rudolf, Seiji Ozawa, Erich Kunzel, Aldo Ceccato, Colin Davis and Leon Kirchner.

The guest pianists include, Alexis Weissenberg, Horacio Gutierrez, Andre Watts, Alicia De Larrocha, Misha Dichter, Stephen Bishop and Nicole Henriot-Schweitzer. The celebrated violinist, Zino Francescatti will play with the Orchestra on March 3-4, 1972, and will perform the Violin Concerto by Brahms.

"Tommy", the enormously successful Rock Opera by The Who, will be presented in Boston as a ballet when Les Grands Ballets Canadiens give five performances, Sept. 30, Oct. 1 and 2. The multi-media dance production features a full company of 50 dancers, a film and light show, and the stereo sound track from original tapes by The Who.

Fernald Nault choreographed "Tommy", as well as "Hip and Straight", a shorter work to precede it at each performance. The original score for "Hip and Straight" was composed by



ERICH LEINSDORF

Paul Dunlessis and will be played on stage by a rock ensemble comprised of members of the Montreal Symphony. The dance version of "Tommy" has been toured successfully by Les Grand Ballets Canadiens throughout Canada, as well as in the United States. This will be an early season presentation by the Boston University Celebrity Series.

This year the Celebrity Series is presenting 35 music and dance events. There will be one change from the original list. Cellist Jacqueline Du Pre has been forced to cancel all concerts engagements for the season However, the concert has been rescheduled as a sonata recital featuring violinist, Pinchas Zukeman. Accompanist will be pianist Daniel Barenboim. This event will be held on the same date as announced for the original, Friday evening, Jan. 28, 1972.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

OCT 23 1971 New England Newsclip

Erich Leinsdorf Conducts BSO's 90th Anniversary Concert

By HARRY NEVILLE

"Mr. Henschel very properly showed annoyance at the lack of courtesy on the part of some of the audience, in neglecting to give their individual attention to the musical numbers, and the cause of his annoyance was given about equally by those whose lack of interest led them to continue their conversation after the tap of the conductor's baton, and those whose excessive interest led them to annoy all about them by their over-energetic following of the scores of the several numbers, with the incessant turning of leaves incidental to such action."

THUS WROTE THE CRITIC of the Sunday Herald of the very first concert by the Boston Symphony Orchestra, an event that took place in the Boston Music Hall Oct. 22, 1881. Yesterday afternoon the Boston Symphony commemorated the 90th anniversary of that concert, and one could hardly complain of a lack of audience interest in the event.

For one thing, Erich Leinsdorf, who is a special favorite of the Friday afternoon crowd, held forth on the podium. For another, the program included three of the pieces George Henschel conducted at the inaugural concert of the 1881-82 season. In addition, the concert provided the audience the rare treat of hearing the sensitive pianism of Leinsdorf, when he appeared as accompanist, along with violist Burton Fine, in contralto Lili Chookasian's performance of Brahms' Two Songs, Op. 91.

THE ITEMS DUPLICATED from the inaugural concert were Weber's Festival Overture, a joyous work very much in the vein of the more familiar "Oberon" and "Freischuetz" overtures; a recitative and aria from Bruch's "Odysseus;" and the aria "Che faro senza Euridice" from Gluck's "Orfeo."

The real surprise of the program was the Bruch aria, which turns out to be a powerfully dramatic work, altogether one of Bruch's strongest creations. The aria depicts Penelope's grief during the absence of her husband, and on the strength of this sample I am curious to hear the entire cantata from which it is taken.

MISS CHOOKASIAN was in resplendent voice, but even more impressive than her sheer tonal beauty were her exquisite molding of long phrases and her vivid projection of textual values. Leinsdorf got excellent playing from the orchestra. He seemed relaxed, genial and rather pleased to be appearing once again before a Friday afternoon audience. He also gave quite a bit of incidental pleasure by means of the famous Leinsdorf podium manner, whose special quality can be suggested by the phrase "restrained showmanship."

The program's concluding work was Prokofiev's score for the ballet "Romeo and Juliet." Leinsdorf has conducted this work many times with the BSO, and there's nothing left to be said about the performance except that it's completely alive and glowing from beginning to end.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 22 1971 New England Newsclip

THE CHRISTIAN SCIENCE MONITOR Saturday, October 23, 1971

Boston Symphony is 90, too

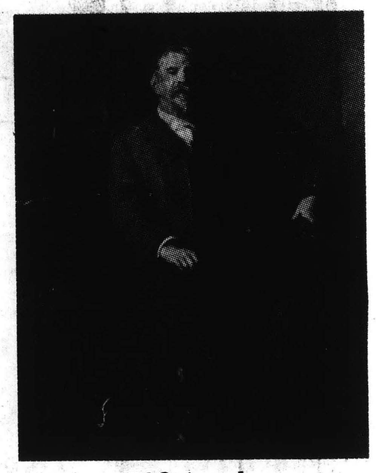
Boston

It was exactly 90 years ago yesterday that 67 musicians, under the direction of Georg Henschel, started the Boston Symphony Orchestra on its distinguished career in the city's now vanished Music Hall. The soloist (whose 39th birthday it was, incidentally) was the renowned contralto, Annie Louise Cary, who had gone from Wayne, Maine, to a distinguished operatic and concert career in Europe, Russia, and the United States. The audience was reported to have been large, fashionable, and enthusiastic, and the Boston press didn't neglect to commend "Major" Henry Lee Higginson, whose "liberality made the venture a possibility."

The "venture" having taken on a certain air of permanence, the Boston Symphony (now 106 members) marked its 90th anniversary yesterday afternoon in Symphony Hall with its former music director, Erich Leinsdorf, on the podium, and mezzo-soprano Lili Chookasian of the Metropolitan Opera as soloist. Reaching back to the BSO's first program, the orchestra played Weber's Festival Overture ("Jubel-Ouvertüre in E"), and Miss Chookasian repeated Miss Cary's original choices — a Scena, "Penelope's Mourning," from Max Bruch's "Odysseus," and "Che farò" from Gluck's "Orpheus." In 1881, Mr. Henschel had accompanied Miss Cary at the piano during the concert, so Mr. Leinsdorf played for his soloist as she sang two Brahms songs, with first violist Burton Fine also accompanying.

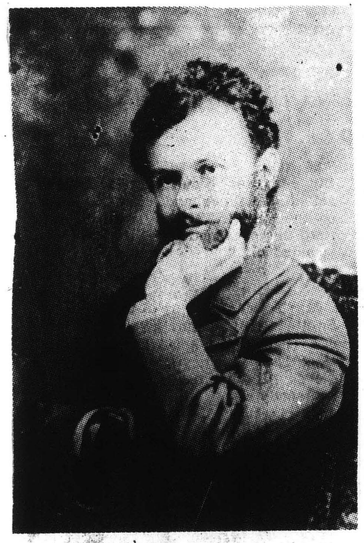
The remainder of the 1971 program comprised music from Prokofiev's "Romeo and Juliet," whereas Beethoven's "Consecration of the House" Overture, Haydn's Symphony in B flat, and the "Rosamunde" ballet music of Schubert had been offered to the first BSO audience.

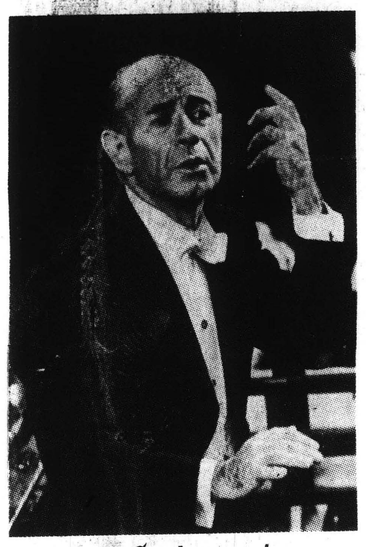
L. Sn.



BSO founder

A thwarted musician himself, Henry Lee Higginson (shown in a John Singer Sargent portrait) founded the Boston Symphony in 1881 and maintained it almost singlehanded until 1918, when he delegated responsibility for its future to the citizens of Boston.





Conductors

Georg Henschel (above), who directed the first Boston Symphony concert on Oct. 22, 1881, at Boston's old Music Hall, and Erich Leinsdorf who will mark the orchestra's 90th anniversary at Symphony Hall this afternoon with three works from the original program.

RECORD AMERICAN
BOSTON, MASS.
D. 410,003

OCT 25 1971 New England Newsclip

Exhibits, Concerts Revive Old Boston

Memories of Old Boston were rampant at Thursday evening's Museum of Fine Arts preview of "Boston Painters 1880-1930," at Friday morning's Stage Door Concert of the Boston Symphony Orchestra Council of Friends and at Friday afternoon's 90th Birthday Symphony.

At the Museum, relatives of the artists in the current exhibition reminisced about the paintings. Mrs. Guido Perera chatted with Mrs. Isabella Grandin and John L. Grandin about the stunning portrait of her mother, Mrs. John L. Grandin, Sr., painted in 1919 by Edmund Tarbell.

Isabella, a very gracious lady and patron of the arts, has grown to look very much like her mother.

The young Tarbell grandsons of the artist and his daughter, Mrs. John L. Schaffer, came from New Castle, N. H. for the preview. Mrs. Schaffer is pictured in the 1935 painting, "Woman Mending a Glove."

Charles Hopkinson's "Family Group," painted by him at their Manchester, Mass. home in 1924, and loaned by his daughter, Mrs. Alfred Rive, was much admired.

Mrs. Alex Moffat (Sally DeCamp) answered questions about the portrait of her as a young girl, done by her father, Joseph Rodefer DeCamp, and loaned to the exhibition by the Worcester Art Museum.

Miss Harriette Blake of Westwood, who loaned the portrait of herself at the age of 14 painted by Lillian Westcott Hale in 1927, chatted with George Seybolt, president of the Museum, and Mrs. Seybolt. Mrs William Shurcliff, daughter of artist Hopkinson, reminisced with Perry Rathbone about some of her father's self portraits.

The exhibition of more than 60 paintings by artists working in Boston at the turn of the century continues through Nov. 28.

★

Convivial Harry Ellis Dickson, who is first violinist of the Boston Symphony Orchestra, assistant conductor of the Boston Pops and Esplanade Orchestra and conductor of the youth concerts, in addition to being an author and world traveler, opened the season's Stage Door Lecture series Friday morning.

His opening remark about the day being the 90th anniversary of the Boston Symphony Orchestra led into anecdotes about its early days. He had done a wealth of research on the subject and revealed that the Symphony players of that day received $3 for each rehearsal and $6 for each concert.

Those were the days when admission to the concerts was 75, 50 or 25 cents and concert-goers lined up at 6 a. m. to buy tickets.

Harry complimented the Council of Friends of the BSO on their dedication to the orchestra and said he believed that there was no other orchestra in the country that had such benefactors.

Philip K. Allen, first vice president of the BSO, added a note of joy to the occasion when he announced that a subscriber to the first Boston Symphony concert on Saturday, Oct. 22, 1881, in Boston Music Hall, was Margaret Ruthven Lang, now 104 years old and living in a local Nursing Home.

Miss Lang, whose father was a music conductor, had marked the birthday observance by sending a check for $50 to the Orchestra Fund.

South Shore and New Hampshire area members of the Council of Friends were hosts for the gala morning and box luncheon party. The group included Mrs. Fairfield Raymond, Mrs. Charles R. Prichard, Mrs. Lawrence Slanetz, Mrs. Priscilla Phenix, Mrs. Kewis W. Kane, Mrs. J. Dante Brebbia and Mrs. Stephen Ames.

HAIRENIK
(ANGLO ARMENIAN)
BOSTON, MASS.

NOV 11 1971 New England Newsclip

Chookasian Had Leinsdorf as Accompanist

BOSTON, Mass.—Contralto Lili Chookasian made the 90th anniversary concert (Oct. 22) of the Boston Symphony Orchestra an especially memorable one with her singing of two Brahms arias, in which she was accompanied by conductor Erich Leinsdorf and violist Burton Fine.

Only rarely does Leinsdorf display publicly his pianistic skills, but he insisted, as a special tribute to the Chookasian artistry, in performing the accompanist chore.

The Oct. 23 issue of the **Boston Herald Traveler** said, "Miss Chookasian was in resplendent voice, but even more impressive than her sheer total beauty were her exquisite molding of long phrases and her vivid projection of textual values . . ."

She also sang arias from the works of Bruch and Gluck.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

OCT 23 1971 New England Newsclip

The BSO 90 years later—Leinsdorf conducts

By Michael Steinberg
Globe Staff

Ninety years ago yesterday in the Tremont Street Music Hall, the Boston Symphony gave its first concert, and the orchestra yesterday afternoon paid attention to the anniversary by playing again some of the music of that first program, Weber's Festival Overture, a scene from Max Bruch's "Odysseus," and "Che faro senza Euridice" from Gluck's "Orpheus," were brought back; Beethoven's "Consecration of the House" Overture, a Haydn symphony, and some of the ballet music from Schubert's "Rosamunde" were not. Heard yesterday but not in 1881 were Brahms's two songs for alto with viola and piano, Op. 91, and music from Prokofiev's "Romeo and Juliet" ballet, then respectively three and 54 years from being written. Erich Leinsdorf conducted, the soloists were Lili Chookasian and Burton Fine, which information was given in 1881 typeface opposite a reproduction of the original program.

The Bruch, sung 90 years ago by Annie Louise Cary and conducted by George Henschel, reappeared on Boston Symphony programs in 1930, when Margaret Matzenauer was the soloist and Henschel, by then 80 years old and knighted, again conducted. The scene performed then and yesterday is called "Penelope's mourning," and it is perhaps the strongest part of a long cantata for several soloists and orchestra on scenes from "The Odyssey."

All that survives of Bruch in repertory in the G minor Violin concerto, wrongly looked down as a schmaltz piece fit only for the Pops, the "Kol Nideri," and just marginally the "Scottish Fantasy." He deserves better, though, and especially his choral music is often strong and imaginative. Certainly the recitative and prayer for Penelope is nobly eloquent as well as gorgeously scored, and it produced an astonished ovation.

Of course Lili Chookasian's delivery had a lot to do with that. She is a sumptuous-voiced, musical, understanding singer, and apart from a leaning toward sacrificing sharp articulation of words in the interests of an admittedly remarkable legato, her singing was exemplary. I found it admirable in Gluck and Brahms, too, though those lovely viola songs were too intimate for the hall — it was a though they never quite got off the stage — and in any event they suffered rather from Erich Leinsdorf's underinflected piano playing.

The Weber Overture, festive, fairly impersonal, and both warm and brilliant in sound, ends with the tune Weber knew as "Heil dir im Siegerkranz" and which to us is "America." The audience here 90 years ago recognized it as "God save the Queen" and rose "from a universal sentiment of respect to Her Majesty and the mother country." Yesterday, they only applauded when it was over. I am sure, by the way, that Brahms got the idea for the approach to and scoring of "Gaudeamus igitur" in the Academic Festival Overture from this piece. The performance, whose Adagio introduction was produced with incredible, organ-like legato, was a good one — with instant return, too, to the less robust sonority of the Leinsdorf years — though I could not see any need, except Leinsdorfian nervous discontent, for the cut near the start of the recapitulation and the retouching of the kettledrum parts.

The Brokofiev is repeated tonight; the Weber, Bruch, Gluck, and Brahms are, however, replaced by Schumann's Symphony No. 2.

THE CHRISTIAN SCIENCE MONITOR Eastern edition Friday, October 29, 1971

Boston Symphony marks its 90th year

Boston

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L. Sn.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 26 1971 New England Newsclip

BSO 90th, and songs of Souzay

By Louis Snyder

Exactly 90 years ago Oct. 22, 67 musicians, under the direction of Georg Henschel, started the Boston Symphony Orchestra on its distinguished career in the city's now vanished Music Hall. The soloist (whose 39th birthday it was, coincidentally) was the renowned and beloved contralto, Annie Louise Cary, whose brilliant 20-year career in opera and concert had taken her from her birthplace in Wayne, Maine, to Europe, Russia, and throughout the United States during the middle 1800's. The audience was reported to have been large, fashionable, and enthusiastic ("an oratorio audience" wrote the Boston Transcript admiringly), and none of the Boston press neglected to commend "Major" Henry Lee Higginson, whose "liberality made the venture a possibility."

The "venture" having taken on a certain air of permanence, the Boston Symphony (now 106 members) marked its 90th anniversary last Friday afternoon in Symphony Hall with its former music director, Erich Leinsdorf, on the podium, and mezzo-soprano Lili Chookasian of the Metropolitan Opera, and BSO first violist Burton Fine, as soloists.

Reaching back to the orchestra's first program, Mr. Leinsdorf chose for this occasion Weber's Festival Overture ("Jubel-Ouvertüre in E"), and for Miss Chookasian, Miss Cary's original choices—a Scena, "Penelope's Mourning" from Max Bruch's cantata, "Odysseus," and "Che farò senza Euridice" from Gluck's "Orpheus." During that first season, Mr. Henschel had also accompanied vocal soloists on the piano at regular concerts, so Mr. Leinsdorf, to recapture some of the 1881-82 flavor did the same, joining Miss Chookasian and Mr. Fine in two of Brahms's songs—"Gestillte Sehnsucht" ("Longing stilled"), and "Geistliches Wiegenlied" ("Lullaby for the Christ Child")—for contralto and viola.

There were no speeches, but instrumentalists, conductor, and soloists were all particularly eloquent in conveying the significance of the occasion as reaffirmation of an historic achievement, and recalling the orchestra's genesis under circumstances which still induce neither indulgence nor apology, as much as admiring congratulations.

The Festival Overture is unabashed, all-embracing Weber at his most exuberant (the public ear seems ready for him again at last); the two arias, with Miss Chookasian in exceptionally fine voice, established contact very effectively with that earlier day (the Bruch recitative and prayer, incidentally, as a florid vocal-orchestral tour de force has stood the 90-year test rather well), and the three-way interlude with contralto-conductor-and-viola (Mr. Fine) was a pleasant, seriously executed diversion.

After intermission, Mr. Leinsdorf led the orchestra in his own two-part arrangement of music from Prokofiev's ballet, "Romeo and Juliet." It was, of course, a 20th-century vehicle to display the present splendors of the BSO as a whole, as well as the familiar excellences of its soloists and its sections at their best. On Friday, they lived up to all expectations—it is no charity to say that the occasion was fulfilled even to the highest hopes of the sentimentalists. And the "venture" gives every evidence of continuing, with proper sustenance.

RECORD AMERICAN
BOSTON, MASS.
D. 410,003

OCT 25 1971 New England Newscli

Exhibits, Concerts Revive Old Boston

Memories of Old Boston were rampant at Thursday evening's Museum of Fine Arts preview of "Boston Painters 1880-1930," at Friday morning's Stage Door Concert of the Boston Symphony Orchestra Council of Friends and at Friday afternoon's 90th Birthday Symphony.

At the Museum, relatives of the artists in the current exhibition reminisced about the paintings. Mrs. Guido Perera chatted with Mrs. Isabella Grandin and John L. Grandin about the stunning portrait of her mother, Mrs. John L. Grandin, Sr., painted in 1919 by Edmund Tarbell.

Isabella, a very gracious lady and patron of the arts, has grown to look very much like her mother.

The young Tarbell grandsons of the artist and his daughter, Mrs. John L. Schaffer, came from New Castle, N. H. for the preview. Mrs. Schaffer is pictured in the 1935 painting, "Woman Mending a Glove."

Charles Hopkinson's "Family Group," painted by him at their Manchester, Mass. home in 1924, and loaned by his daughter, Mrs. Alfred Rive, was much admired.

Mrs. Alex Moffat (Sally DeCamp) answered questions about the portrait of her as a young girl, done by her father, Joseph Rodefer DeCamp, and loaned to the exhibition by the Worcester Art Museum.

Miss Harriette Blake of Westwood, who loaned the portrait of herself at the age of 14 painted by Lillian Westcott Hale in 1927, chatted with George Seybolt, president of the Museum, and Mrs. Seybolt. Mrs William Shurcliff, daughter of artist Hopkinson, reminisced with Perry Rathbone about some of her father's self portraits.

The exhibition of more than 60 paintings by artists working in Boston at the turn of the century continues through Nov. 28.

★

Convivial Harry Ellis Dickson, who is first violinist of the Boston Symphony Orchestra, assistant conductor of the Boston Pops and Esplanade Orchestra and conductor of the youth concerts in addition to being an author and world traveler, opened the season's Stage Door Lecture series Friday morning.

His opening remark about the day being the 90th anniversary of the Boston Symphony Orchestra led into anecdotes about its early days. He had done a wealth of research on the subject and revealed that the Symphony players of that day received $3 for each rehearsal and $6 for each concert.

Those were the days when admission to the concerts was 75, 50 or 25 cents and concert-goers lined up at 6 a. m. to buy tickets.

Harry complimented the Council of Friends of the BSO on their dedication to the orchestra and said he believed that there was no other orchestra in the country that had such benefactors.

Philip K. Allen, first vice president of the BSO, added a note of joy to the occasion when he announced that a subscriber to the first Boston Symphony concert on Saturday, Oct. 22, 1881, in Boston Music Hall, was Margaret Ruthven Lang, now 104 years old and living in a local Nursing Home.

Miss Lang, whose father was a music conductor, had marked the birthday observance by sending a check for $50 to the Orchestra Fund.

South Shore and New Hampshire area members of the Council of Friends were hosts for the gala morning and box luncheon party. The group included Mrs. Fairfield Raymond, Mrs. Charles R. Prichard, Mrs. Lawrence Slanetz, Mrs. Priscilla Phenix, Mrs. Kewis W. Kane, Mrs. J. Dante Brebbia and Mrs. Stephen Ames.

HAIRENIK
(ANGLO ARMENIAN)
BOSTON, MASS.

NOV 11 1971 New England Newscli

Chookasian Had Leinsdorf as Accompanist

BOSTON, Mass.—Contralto Lili Chookasian made the 90th anniversary concert (Oct. 22) of the Boston Symphony Orchestra an especially memorable one with her singing of two Brahms arias, in which she was accompanied by conductor Erich Leinsdorf and violist Burton Fine.

Only rarely does Leinsdorf display publicly his pianistic skills, but he insisted, as a special tribute to the Chookasian artistry, in performing the accompanist chore.

The Oct. 23 issue of the **Boston Herald Traveler** said, "Miss Chookasian was in resplendent voice, but even more impressive than her sheer total beauty were her exquisite molding of long phrases and her vivid projection of textual values . . ."

She also sang arias from the works of Bruch and Gluck.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

OCT 23 1971 New England Newscli

The BSO 90 years later—Leinsdorf conducts

By Michael Steinberg
Globe Staff

Ninety years ago yesterday in the Tremont Street Music Hall, the Boston Symphony gave its first concert, and the orchestra yesterday afternoon paid attention to the anniversary by playing again some of the music of that first program, Weber's Festival Overture, a scene from Max Bruch's "Odysseus," and "Che faro senza Euridice" from Gluck's "Orpheus," were brought back; Beethoven's "Consecration of the House" Overture, a Haydn symphony, and some of the ballet music from Schubert's "Rosamunde" were not. Heard yesterday but not in 1881 were Brahms's two songs for alto with viola and piano, Op. 91, and music from Prokofiev's "Romeo and Juliet" ballet, then respectively three and 54 years from being written. Erich Leinsdorf conducted, the soloists were Lili Chookasian and Burton Fine, which information was given in 1881 typeface opposite a reproduction of the original program.

The Bruch, sung 90 years ago by Annie Louise Cary and conducted by George Henschel, reappeared on Boston Symphony programs in 1930, when Margaret Matzenauer was the soloist and Henschel, by then 80 years old and knighted, again conducted. The scene performed then and yesterday is called "Penelope's Mourning," and it is perhaps the strongest part of a long cantata for several soloists and orchestra on scenes from "The Odyssey."

All that survives of Bruch in repertory in the G minor Violin concerto, wrongly looked down as a schmaltz piece fit only for the Pops, the "Kol Nideri," and just marginally the "Scottish Fantasy." He deserves better, though, and especially his choral music is often strong and imaginative. Certainly the recitative and prayer for Penelope is nobly eloquent as well as gorgeously scored, and it produced an astonished ovation.

Of course Lili Chookasian's delivery had a lot to do with that. She is a sumptuous-voiced, musical, understanding singer, and apart from a leaning toward sacrificing sharp articulation of words in the interests of an admittedly remarkable legato, her singing was exemplary. I found it admirable in Gluck and Brahms, too, though those lovely viola songs were too intimate for the hall — it was a though they never quite got off the stage — and in any event they suffered rather from Erich Leinsdorf's underinflected piano playing.

The Weber Overture, festive, fairly impersonal, and both warm and brilliant in sound, ends with the tune Weber knew as "Heil dir im Siegerkranz" and which to us is "America." The audience here 90 years ago recognized it as "God save the Queen" and rose "from a universal sentiment of respect to Her Majesty and the mother country." Yesterday, they only applauded when it was over. I am sure, by the way, that Brahms got the idea for the approach to and scoring of "Gaudeamus igitur" in the Academic Festival Overture from this piece. The performance, whose Adagio introduction was produced with incredible, organ-like legato, was a good one — with instant return, too, to the less robust sonority of the Leinsdorf years — though I could not see any need, except Leinsdorfian nervous discontent, for the cut near the start of the recapitulation and the retouching of the kettledrum parts.

The Brokofiev is repeated tonight; the Weber, Bruch, Gluck, and Brahms are, however, replaced by Schumann's Symphony No. 2.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 26 1971 New England Newscli

BSO 90th, and songs of Souzay

By Louis Snyder

Exactly 90 years ago Oct. 22, 67 musicians, under the direction of Georg Henschel, started the Boston Symphony Orchestra on its distinguished career in the city's now vanished Music Hall. The soloist (whose 39th birthday it was, coincidentally) was the renowned and beloved contralto, Annie Louise Cary, whose brilliant 20-year career in opera and concert had taken her from her birthplace in Wayne, Maine, to Europe, Russia, and throughout the United States during the middle 1800's. The audience was reported to have been large, fashionable, and enthusiastic ("an oratorio audience" wrote the Boston Transcript admiringly), and none of the Boston press neglected to commend "Major" Henry Lee Higginson, whose "liberality made the venture a possibility."

The "venture" having taken on a certain air of permanence, the Boston Symphony (now 106 members) marked its 90th anniversary last Friday afternoon in Symphony Hall with its former music director, Erich Leinsdorf, on the podium, and mezzo-soprano Lili Chookasian of the Metropolitan Opera, and BSO first violist Burton Fine, as soloists.

Reaching back to the orchestra's first program, Mr. Leinsdorf chose for this occasion Weber's Festival Overture ("Jubel-Ouvertüre in E"), and for Miss Chookasian, Miss Cary's original choices—a Scena, "Penelope's Mourning" from Max Bruch's cantata, "Odysseus," and "Che farò senza Euridice" from Gluck's "Orpheus." During that first season, Mr. Henschel had also accompanied vocal soloists on the piano at regular concerts, so Mr. Leinsdorf, to recapture some of the 1881-82 flavor did the same, joining Miss Chookasian and Mr. Fine in two of Brahms's songs—"Gestillte Sehnsucht" ("Longing stilled"), and "Geistliches Wiegenlied" ("Lullaby for the Christ Child")—for contralto and viola.

There were no speeches, but instrumentalists, conductor, and soloists were all particularly eloquent in conveying the significance of the occasion as reaffirmation of an historic achievement, and recalling the orchestra's genesis under circumstances which still induce neither indulgence nor apology, as much as admiring congratulations.

The Festival Overture is unabashed, all-embracing Weber at his most exuberant (the public ear seems ready for him again at last); the two arias, with Miss Chookasian in exceptionally fine voice, established contact very effectively with that earlier day (the Bruch recitative and prayer, incidentally, as a florid vocal-orchestral tour de force has stood the 90-year test rather well), and the three-way interlude with contralto-conductor-and-viola (Mr. Fine) was a pleasant, seriously executed diversion.

After intermission, Mr. Leinsdorf led the orchestra in his own two-part arrangement of music from Prokofiev's ballet, "Romeo and Juliet." It was, of course, a 20th-century vehicle to display the present splendors of the BSO as a whole, as well as the familiar excellences of its soloists and its sections at their best. On Friday, they lived up to all expectations—it is no charity to say that the occasion was fulfilled even to the highest hopes of the sentimentalists. And the "venture" gives every evidence of continuing, with proper sustenance.

THE CHRISTIAN SCIENCE MONITOR Eastern edition Friday, October 29, 1971

Boston Symphony marks its 90th year

Boston

It was exactly 90 years ago Oct. 22 that 67 musicians, under the direction of Georg Henschel, started the Boston Symphony Orchestra on its distinguished career in the city's now vanished Music Hall. The soloist (whose 39th birthday it was, incidentally) was the renowned contralto, Annie Louise Cary, who had gone from Wayne, Maine, to a distinguished operatic and concert career in Europe, Russia, and the United States. The audience was reported to have been large, fashionable, and enthusiastic, and the Boston press didn't neglect to commend "Major" Henry Lee Higginson, whose "liberality made the venture a possibility."

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L. Sn.

TIMES
BEVERLY, MASS.
D. 9,514

DEC 31 1971 New England Newsclip

Where but New England?

by Francis W. Hatch

First complete performance of Franz Liszt's "Hexameron" for six pianos and orchestra was given Friday eveningOct. 8, 1971, in Symphony Hall as part of the first concert of Michael Tilson Thomas' Spectrum Concert series. Pianists were Raymond Lewenthal as Liszt, Gilbert Kalish as Thalberg, Marilyn Neeley as Pixis, John Atkins as Herz, Ilana Vered as Czerny and Antonio Barbosa as Chopin.

A letter full of the quality of music

Letters written on behalf of charitable and cultural institutions are often dull, pedestrian, and sometimes pedantic. (I have had to write my share of them.)

When one comes across your desk that is provocative, intelligent and sometimes amusing, it is a breath of fresh air.

One such came to me recently from Talcott M. Banks, president of the board of trustees of the Boston Symphony Orchestra. Banks is a lawyer. Oftentimes lawyers write in long and tedious sentences which they employ in briefs for the court. No so in this case. Obviously someone at Williamstown taught young Talcott to write.

In this case he is describing the new Sectrum Concerts on which the staid old B.S.O. imagine a Nocturno by Mozart which requires four separate orchestras, each with its own conductor, and all responsible to Michael Tilson Thomas as supreme quarterback on the central podium.

Fancy listening to a piece by Liszt called an "Hexametron" which calls for six pianos backed by the orchestra. I thought the last time anything like that happened was in a Hasty Pudding show where I manned one of six uprights in a scene in a Russian stable where the instruments were hidden behind feed boxes with only the keybords exposed.

And now read Banks' philosphy behind it all in his Sept. 22, 1971 letter.

"To all Trustees and Overseers:

"The Boston Symphony Orchestra has taken a new departure - and thereby hangs a tale.

"A year or so ago our trustee Mrs. James H. Perkins asked in a Board meeting some pertinent questions, to which no one had any answers. As is customary in such affairs she was promptly appointed chairman of a committee, named "Concert Activities Committee," and at her request the committee was composed of players, trustees, overseers, management members, and its meetings attended when possible by our Music Director, Mr. Steinberg, and our Associate Conductor, Mr. Thomas.

Michael Tilson Thomas, associate conductor, Boston Symphony Orchestra.

"From these meetings, with increasing understanding of what was needed and sought, and mounting enthusiasm of all participants, came the new series of concerts recently announced, the "Spectrum Concerts," which will be conducted by Mr. Thomas in Symphony Hall on October 8 and 9, 1971, January 7 and 8, March 31 and April 1, 1972, and of which the programs are given in the enclosed flyer.

"We are marvelously blessed in Boston, not only by having one of the finest symphony orchestras in the history of music but also by having as an audience for its concerts as enterprising, discerning and independent a group - of all ages - as can be found in any musical center on earth.

"Other audiences - in whatever country - are all too often irrevocably fixed in traditional patterns, and as their preferences are served the inevitable progression of life passes them by. No so in Boston.

"Like most of you, I was brought up on and am most easy and reflective with Bach, Mozart, Beethoven, Brahms and 15 or 20 other composers whom you can name as well as I. But some years ago the doubt came unbidden whether I might not be missing a great deal - that is very important and very lovely - in the many centuries which lie on either side of the 18th and 19th centuries that have given us most of the music we all know. Now I am certain that this is true.

"Most of the works in the 'Spectrum Concert' programs are unfamiliar to me - good! I am reminded of the story of the Catholic priest who at the age of 85, started around the world, and when asked why, at that time, he was undertaking so adventurous a journey replied: "When I meet my Lord, and he asks 'What do you think of my world?' - should I reply, 'Lord, I have not seen your world!'" In our world of music no member of our Boston audiences should have to make such an humiliating response to a similarly august inquiry.

"I expect to hear every 'Spectrum Series' program, and to find in them new insights into this endlessly fascinating art, new dimensions, and new beauties of which I have been unaware. I urge you all to share this revealing experience in the life of our superlative orchestra, and to bring with you your children and grandchildren, their friends, your parents and their friends - for this is Boston.

TALCOTT M. BANK

COURANT
HARTFORD, CONN.
D. 165,925

MAY 14 1972 New England Newsclip

T. H. Parker —

Tonight's Program . . .

It was back in October that Michael Tilson Thomas, associate conductor of the Boston Symphony, gave the first of what he called Spectrum concerts, and the program itself bore the further title of Multiples.

The works performed made the meaning of Multiples obvious enough. There was Mozart's Notturno in D for Four Orchestras, Steve Reich's work for Four Organs and Maracas, and Liszt's Hexameron for Six Pianos. By a little forcing there was also Bartok's Music for Strings, Percussion and Celesta, but this seemed a bit mousey compared to the extravagant numerical fantasy of the other pieces.

I did not hear the October performance, but last week it was given via tape on the radio and I did catch part of the broadcast. On the whole it did not seem so striking as imagination had pictured it. But once again I envied audiences whose happy lot it is to listen to new musical fare and experiences even when whimsey has to be its own reward. It was the inventiveness of Mr. Thomas' program-making that really counted as I could well attest from counter-experience.

It put me in mind again of what an official of Broadcast Music, Incorporated, said last year in a foreword to the annual survey of symphony programs BMI makes with the American Symphony Orchestra League:

"Although one can observe some changes in the general make-up of symphony programs, one dreary fact remains — the rut which programmers have gotten into is still appallingly deep.

"Basically our programs seem to suffer from an overdose of ancestor-worship, and the situation as it stands has only one consolation — the fact that the condition of opera is worse."

Actually, it isn't the ancestor-worship, the performance of composers generally described as traditional, standard or classic, that is melancholy. It's that we have to listen to a comparative handful of their works done over and over again ad nauseam.

As I have said before on the painful subject, making up programs for a symphony orchestra can hardly be an easy task. The conductor and the program committee cannot dwell in the rarefied realm of purely musical considerations. Programs also have to be tailored to audiences who, whether they know anything about music, can generally be trusted to know what they like, and to like what they know, and be rather insistent on getting it.

And in the offing there are those hard-headed persons entrusted with the orchestra's economic affairs. In these days of tight money, their job is an increasingly tough one. Musicians may count notes, but they have to count heads. In their dreams, the specter of buffalo grazing in the back rows of the hall is a constant nightmare.

Nevertheless, I still feel that symphony programs are often aimed unnecessarily at what might be called the lowest common denominator. Works are chosen for their familiarity on the theory that familiarity breeds content. Thus we get a bushel basket of chestnuts, a stable of warhorses, or any other familiar cliche you like.

There is of course an apparent awareness that some of the audience may weary of the same old fare. But the way program makers get around this is to have a new bunch of soloists to do those same old works. This is a distinction without a difference. It is nice to know that some "Young American artist, winner of the So-and-So Award" is getting his chance, but it does not advance the experience of an audience very much.

As a matter of fact, and as I have often said before, I think the receptiveness of audiences is greater than some hesitant program-makers believe. Right here in Hartford, symphony patrons have listened to some pretty adventurous music, or at least some pretty unfamiliar music, without going out to the box office and demanding their money back. I think it would be unhappy if such experience were curtailed. On the contrary I have an uneasy suspicion that trite programs can drive customers out of the hall quite as readily as bizarre programs are thought to do.

NEWS
NEWBURYPORT, MASS.
D. 7,358

DEC 31 1971 New England

TIMES
PEABODY, MASS.
W. 6,043

DEC 31 1971 New England

TIMES
GLOUCESTER, MASS.
D. 11,000

DEC 31 1971 New England Newsclip

The Boston Globe
(MORNING)
P. 261,842 SUN.
OCT 9 1971
New England Newsclip

THEATER / ARTS

BSO keeps a promise

By Michael Steinberg
Globe Staff

"Two series of really different concerts" is what the Boston Symphony promised its new Spectrum Concerts would be, and what was delivered when Michael Tilson Thomas conducted the first Spectrum program in Symphony Hall last evening was in lots of ways "really different." The program was built about the idea of multiples, and it included Mozart's Notturno in D for four orchestras, Bartok's antiphonal Music for strings, percussion, and celesta, the first Boston performance of "Four organs" by Steve Reich, and the first performance ever of the original version for six pianos and orchestra of "Hexameron," a set of variations organized and in part composed by Liszt, with contributions as well by Thalberg, Pixis, Herz, Czerny, and Chopin.

There was some difference in packaging, too. Thomas spoke informally to the audience before each piece, which nicely served to make contact, but which need not have been done at such length. Having promised surprises, he provided one in the form of an unscheduled performance of a Gabrieli canzona for two brass choirs (one in each balcony).

Steve Reich's "Four Organs" got boos and bravos. It is a tour de force: against an unvaried, fairly quick beat from a quartet of maracas, four electric rock organs play one chord. First it comes just as a plain, short chord; then single notes of it anticipate its arrival to create an upbeat; later the chords are longer and the upbeats get longer, too, as well as more elaborate, with great espressivo leanings, just as though "Four Organs" were the great-grandchild of the Mahler Ninth. And there is the possibility of the four organs' doubling, tripling, quadrupling one or more notes for varying durations. Reich, in other words, works deliberately and astoundingly restricted means, just one chord and just one sonority, but within the space he has left himself, he chooses fastidiously and fascinatingly. It is a bit as though someone were to show you that with just six beans on a plate (one each of kidney, lima, black, white, navy and pinto) it is possible to make far more patterns and play far more games than you would have supposed, and you can tell the story of the piece in two ways: one, that the choices make a difference and are interesting even though they have to be made among so few possibilities, the other, that no amount of sophistication of choice and rearrangement can compensate for the monotony of just those six beans. I must say that I liked watching Reich choose, that I liked finding out that little changes (the disappearance of just one note from one instrument for a couple of seconds) can make such telling differences. It is a most limited piece and, I would guess, hardly likely to grow on one, but I also found it a very engaging sort of ear-sharpener. The organists were the composer, Michael Thomas, Newton Wayland and Ayrton Pinto.

The idea of "Hexameron" is more entertaining than the piece itself. Chopin's slow variation is lovely and some of Liszt's growly rhetoric is imposing, but a lot of the music is just empty-headed, often quite noisy, dashing about. The pianists were Raymond Lewenthal (Liszt), Gilbert Kalish (Thalberg), Marilyn Neeley (Pixis), Ilana Vered (Herz), John Atkins (Czerny), and Antonio Barbosa (Chopin). Barbosa is a poetic, sensitive player, but the performance, though certainly competent, on the whole lacked that swashbuckling extra bit, that sense of infinite technical ease and that aggressive assertion of personality, that must have been posited in Liszt's spectacular idea of assembling for one performance the six greatest pianists of the day.

Mozart's amusing and ingenious echo game was pleasantly performed, with Arthur Fiedler conducting band No. 2 in the back corner of the stage, and groups 3 and 4 in upstairs corridors, with Joseph Silverstein and Harry Ellis Dickson as their conductors. Bartok's great work, the one point of the concert that offered music of really dense content, got a performance unusually impressive both in its intensity and lucidness.

BOSTON, MASS.
W. 72,001
OCT 25 1971

Mozart, Bartok, Reich

Boston Sunday Globe

BY RICHARD BUELL

On Friday afternoons, Symphony Hall strongly resembles a rather ornate nursing home; at other times, the clientele, though hardly so enfeebled or genteel, is middle-aged, suburban and irritably somnolent. Small wonder the Boston Symphony Orchestra has taken heed of the curve on the demographic chart, and addresses itself now to Youth.

Accordingly, we have the new Spectrum series of "really different concerts," as the ads put it. These are the issue of the BSO's Associate Conductor, Michael Tilson Thomas, who, at 26, is a mere slip of a thing in an old man's profession. The intention is to present music that is interesting, untraditional, diverse, unlikely and/or impossible but at non-exorbitant ticket prices.

The opening concerts centered on the idea of multiples, or musical forces in odd couplings and recombinations. The pieces played were Mozart's **Serenade in D, K. 286**, for four orchestras; Bartok's **Music for strings, percussion and celesta**; Steve Reich's **Four Organs**; and, in its first performance anywhere, Liszt's **Hexameron** for six pianos and orchestra. At the very least, it was a triumph of logistics.

Thomas provided informal introductions to each piece in an agreeable Bernstein-avuncular manner, and was one of the executants in the shocker of the evening, Steve Reich's **Four Organs**. Written for a quartet of Farfisa Fast-3s and a quartet of maracas, this "gradual process" (the composer's description) consists of a single chord from the organs and a steady rain dance beat from the maracas. The gradualness is in the lengthening of that one chord and in the minute varyings of emphasis or reinforcement from among the four keyboards. Also, perhaps, in the listener's surrender to the hypnotic monotony of it all. A number of analogies are possible. It might be likened to a piece of sculpture that stays or does not stay "the same" as the viewer walks around it, observing shadow and perspective. Or to a beam of light broken down into its components and reassembled.

But what a cleansing psycho-acoustical event this bath of sound was! To these ears it pointed out, by immediate contrast, the variety and disorganization of pitches in something so familiar as the sound of applause. Very wet and pointillist this applause was, and interspersed with hollow and subterranean-seeming boos. Myself I realized had aged twenty minutes; I intoned the sacred electronic syllable "Ohm." Besides Thomas and the organists were the composers, Newton Wayland and Ayrton Pinto.

Nonetheless, the real meat of the program was the Bartok, so beloved of heads for its glacial sonorities and cell-division sound procedures. It's also a piece that is rewarding to watch. The performance was understanding and decently subvirtuosic. The lycanthropous-Maria Ouspenskaya aspects were underplayed. There have never been crazier, more ethnic glisses.

With the help of Arthur Fiedler, Harry Ellis Dickson, Joseph Silverstein and closed-circuit television, Mozart's quadraphonic echo **Serenade** went smoothly everywhere — at opposite ends of the stage, and in upstairs corridors. It was remarkable enough that the Liszt-organized **Hexameron**, a Romantic gang-bang for six pianists and orchestra, went at all. This was an occasion for 60 fingers to fly over 528 piano keys, with an occasional bow-wow from the orchestra behind. The busy fingers belonged to soloists, Lewenthal, Kalish, Neeley, Vered, Atkins and Barbosa, and they made it less like the mammoth Century of Progress typewriter contest it might have been. But somehow it seemed unfair that the instruments were not off-white, translucent and lit from within by neon.

You get the idea: a series consecrated to experiment, excess and the banishment of stuffiness. January 7 and 8: two concerts in a Stravinsky retrospective. March 31-April 1: religiosity and high decibels.

Michael Tilson-Thomas in a soberer moment.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

SEP 19 1971

New England Newsclip

A new symphony season

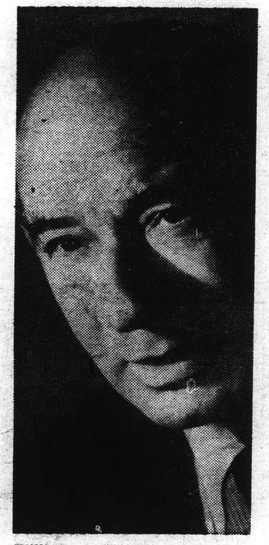
Bos Sym

by Harry Neville

The end of the season at Tanglewood is normally a time at which critics feel free to pontificate about the past and future estates of the Boston Symphony. For that is the point at which announcements are generally made of the comings and goings of orchestral personnel, of programs for the coming season, and of attendance records for the summer season. All this information arrived on schedule this year, and yet the curious critic and would-be prognosticator was left without any very substantial basis for pontification.

Such considerations have not been known to deter critics, but speculators were left singularly empty-handed this year, and the reason for that was that the biggest news of the summer was the non-news. Most observers had expected the appointment of a new music director. To be quite a bit more specific, most observers had expected Colin Davis's appointment to that position. But the summer came and went, along with Davis's guest engagements at Tanglewood, and no announcement materialized.

Whether or not speculation about Davis is idle is something that few outsiders know for sure. In this crucially important matter the decision-makers at Symphony Hall are playing their cards very close to the chest. All that can be said is that if the trustees are in fact considering Davis for the position and if he is in fact available, then his choice would probably be the most generally satisfactory one possible. He is rapidly approaching the super-star category — important for the sale of recordings — and, more importantly, he is liked by the players, although it must be added that only God knows what will happen between an orchestra and its conductor once the honeymoon is over.



William Steinberg

There was indeed some tangible good news this summer. The players won a spectacular contractual pay increase ($50 weekly during the first year, $10 weekly during each of the two ensuing years), only to learn afterwards of the wage-freeze. Tanglewood attendance figures were up apporximately 8 per cent over the previous season's attendance for comparable events.

Attendance, of course, has little to do with anything but the incidence of good weather and stellar artists, and there was plenty of both this summer. Artistically, too, the musicians seemed to feel that this was a better than usual summer, and what mere critic would gainsay the musicians of the BSO?

There was also important news of comings and goings, and the most important news of this sort was of the retirement, after 25 years with the orchestra, of principal horn player James Stagliano. Stagliano has had an exceedingly distinguished career in Boston and with important orchestras in several other cities. Interestingly enough, the initial announcement of his departure came not from the BSO press office but from an outside news agency.

Coupled with it was the news (dare one call it a threat-) that he plans to write the definitive book on conductors. Nearly everyone who's ever left an orchestra has had the same idea, but no one has ever carried the plan through. One can only hope Stagliano delivers on his promise. Such a book — honestly written and with no holds barred — would be an immense service to the world of music, though I can't think of anything — the hardest cored pornography included — that would be more quickly banned in Boston.

Other departures are violinists Herman Silberman, John Korman and Christopher Kimber, cellist William Stokking and hornist Paul Keaney. New arrivals are violinists Darlene Gray, Harvey Seigel and Ronald Wilkison, cellist Jonathan Miller and trombonist Gordon Hallberg. Violist Yzhak Schotten will return to the orchestra after a season with the Japan Philharmonic as part of the exchange program with that orchestra, and violinist Hironaka Sugie returns to Japan after a year here on the same program.

Michael Tilson Thomas

Despite the loss of two horn players, only the principal player will be replaced since the section had one extra player to begin with. Stagliano's replacement has not yet been selected, but it is known that the trustees are out for "big bear," in a determined effort to improve the section. It is said that one of the world's greatest hornists was requested to audition for the position, but it is also reported that he declined the invitation.

As most subscribers know by this time, the Friday-Saturday series at Symphony Hall during the coming season has been reduced from 22 to 20 pairs of concerts, and the announced reason for the reduction was to provide greater programming flixibility. Some people greeted this news with skepticism when it was first announced, but the new series that has resulted from the change is certainly cause for rejoicing.

It is called "Spectrum Concerts" and it consists of two special series of three concerts each, conducted by Michael Tilson Thomas, the orchestra's associate conductor. To put it as simply as possible, the programming is one of the most refreshing things that has happened at Symphony Hall in a long, long time.

The first program, "A Multiples Concert," of each series takes place Oct. 8 and 9 and includes Mozart's "Notturno for Four Orchestras," K. 236, Bartok's "Music for Strings, Percussion and Celesta," Steve Reich's "Four Organs," and Liszt's "Hexameron for Six Pianos and Orchestra." The second concert of both series, "A Stravinsky Retrospective," will be in two parts. Part I on Jan. 7 includes "Symphonies of Wind Instruments," "Introitus," "Requiem Canticles" and "Rite of Spring." Part II on Jan. 8 includes "Scenes de Ballet," the Violin Concerto and "Symphony of Psalms."

The third pair of concerts, March 31 and April 1, is entitled "Four Religious Ceremonies" and includes Bach's "Christ lag in Totesbanden," David del Tredici's "Pot-pourri," des Prez' "Deploration on the Death of Gehan Okeghem" and Messiaen's "Et Expecto Ressurectionem Mortuorum."

Presumably, Spectrum Concerts will have a special appeal for young concert-goers and for those who no longer respond to the standard concert repertory. It's something of an experiment, perhaps, but it seems an important step in the direction of recapturing disaffected audiences. The orchestra trustees are the object of lots of complaining about the very things are handled at Symphony Hall, and sometimes the complaining is justified.

In this instance, however, they've allowed something truly brilliant and imaginative to happen, something that speaks well for the future of the orchestra, and something for which they deserve to be congratulated — along with Michael Tilson Thomas, of course, whose idea it was to begin with and who is, perhaps, not quite so much in need of reassurance as the much maligned trustees.

The Christian Science Monitor
BOSTON, MASS.
D. 217,254

SEP 21 1971 New England Newsclip

Symphony is with us once more

By Louis Snyder

This is the week when the Boston Symphony Orchestra begins its 91st season, which will find it at home in Symphony Hall, on sporadic tours in New York, New England, Washington, D.C. (this year for the first time in Kennedy Center), and in March making a two-week trip to the Midwest.

During its regular Boston schedule there wil be 20 pairs of Friday-Saturday concerts, 10 in Tuesday series A, 6 in Tuesday B, 6 in Tuesday C (for Cambridge), 6 in Thursday A, 3 in Thursday B, which starts in January (an annual BSO Christmas gift suggestion), and the usual bargain 6 Thursday rehearsals. All are in the evening, except the Friday series.

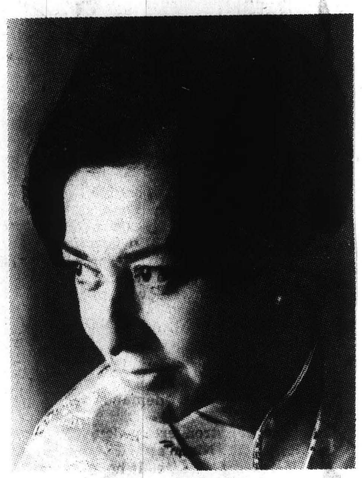
New this year is the Spectrum series, of three Friday (A) and Saturday (B) concerts, to be presided over by associate conductor, Michael Tilson Thomas. "A Multiples Concert," a Stravinsky Retrospective (in two parts, one for A and one for B), and "Four Religious Ceremonies" are the titles of these events, which promise something old and something new for the adventurous.

Conductors to be heard before the season ends on April 22 are music director William Steinberg, Mr. Thomas, Erich Leinsdorf, Aldo Ceccato (his Boston debut), Colin Davis, Leon Kirchner, Rafael Kubelik, Erich Kunzel, and Max Rudolf. First time or unfamiliar names among the soloists include pianists Alicia de Larrocha, Horacio Gutierrez; violinist Christiane Edinger; cellist Lawrence Lesser, and percussionist Stomu Yamash'ta.

Berlioz's "Romeo and Juliet," Act 2 of Wagner's "Tristan und Isolde," and Benjamin Lees' Concerto for String Quartet and Orchestra are some of the promised novelties. In the opening concerts, on Friday afternoon and Saturday evening, Sept. 24 and 25, Mr. Steinberg will conduct and Miss Edinger will play the American premiere of Gottfried von Einem's Violin Concerto, first heard in 1970 in Vienna.

Christiane Edinger

. . . will be the soloist with the Boston Symphony in its season opening programs on Sept. 24, 25, 30, and Oct. 5, when she will be heard in the first performances in this country of Gottfried von Einem's Violin Concerto, under William Steinberg's direction.



Alicia de Larrocha

. . . is to appear with the Boston Symphony on Nov. 25, 26, 27, and 30 playing the Khachaturian Concerto with Erich Kunzel conducting. These concerts will mark the Spanish pianist's debut with the orchestra at Symphony Hall.

Aldo Ceccato

The young Italian conductor makes his debut with the Boston Symphony in concerts at Symphony Hall on Dec. 17 and 18, and in the Providence series on Dec. 16.

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUN 2 1971 New England Newsclip

Boston Symphony Posts Next Season

BOSTON — The 1971 - 72 season of the Boston Symphony Orchestra will open in Symphony Hall, Boston, on Friday - Saturday (Sept. 24-25. The season extends through April 22, 1972.

There will be 20 pairs of Friday - Saturday concerts this season instead of 22, in order to give the orchestra greater flexibility in planning two new special series soon to be announced.

As in the past, there will be the following other series: Tuesday "A" (10 concerts), Tuesday "B" (six concerts), Tuesday "Cambridge", (six concerts), Thursday "A" (six concerts), and Thursday "B" (three concerts).

Conductors for the 91st season include Music Director William Steinberg, Associate Conductor Michael Tilson Thomas, Tanglewood Artistic Director Seiji Ozawa, former Boston Symphony Music Director Erich Leinsdorf, Aldo Ceccato, Colin Davis, Leon Kichner, Rafael Kubelik, Erich Kunzel and Max Rudolf.

Instrumental soloists include pianists Andre Watts, Alexis Weissenberg, Alicia de Larrocha, Christoph Eschenbach, Horacio Gutierrez, Misha Dichter, Stephen Bishop and Nicole Henriot - Schweitzer.

Other soloists include violinists Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, Zino Francescatti, and Christiane Edinger; cellist Lawrence Lesser, Boston Symphony principal oboeist Ralph Gomberg; percussionist Stomi Yamash'ta.

Vocalists include Lili Chookasian, Eileen Farrell and James King.

Program highlights during the 1971-72 season include Erich Leinsdorf conducting a special Boston Symphony 90th birthday concert on Friday, October 22; the program will include music from the first Boston Symphony progam given on October 22, 1881. Other concerts include Music Director William Steinberg conducting Berlioz' "Romeo and Juliet," Act II of Wagner's "Tristan and Isolde,'' Mahler's sixth symphony and Bruckner's Symphony No. 8.

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

MAY 30 1971 New England Newsclip

BSO programs for 1971-'72 previewed

BOSTON — The 1971-'72 season of the Boston Symphony Orchestra will open in Symphony Hall, Boston, on Sept. 24. The season extends through April 22, 1972. There will be 20 pairs of Friday-Saturday concerts this season instead of 22, in order to give the orchestra greater flexibility in planning two new special series soon to be announced. As in the past, there will be the following other series: Tuesday "A" (10 concerts), Tuesday "B" (6 concerts), Tuesday "Cambridge" (6 concerts), Thursday "A" (6 concerts), and Thursday "B" (3 concerts).

Conductors for the 91st season include Music Director William Steinberg, Associate Conductor Michael Tilson Thomas, Tanglewood Artistic Director Seiji Ozawa, former Boston Symphony Music Director Erich Leinsdorf, Aldo Ceccato, Colin Davis, Leon Kirchmer, Rafael Kubelik, Erich Kunzel and Max Rudolf.

Instrumental soloists include pianists Andre Watts, Alexis Weissenberg, Alicia de Larrocha, Christoph Eschenbach, Horacio Gutierrez, Misha Dichter, Stephen Bishop and Nicole Henriot-Schweitzer.

Other soloists include violinsits Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, Zino Francescatti, and Christiane Edinger; cellist Lawrence Lesser, Boston Symphony principal oboeist Ralph Gomberg; Percussionist Stomi Yamash'ta.

Vocalists include Lili Chookasian, Eileen Farrell and James King.

Program highlights during the 1971-72 season include Erich Leinsdorf conducting a special Boston Symphony 90th Birthday concert on Friday, Oct. 22; the program will include music from the first Boston Symphony program given on Oct. 22, 1881. Other concerts include Music Director William Steinberg conducting Berlioz' "Romeo and Juliet," Act II of Wagner's ''Tristan and Isolde," Mahler's sixth symphony and Bruckner's Symphony No. 8.

Steinberg also conducts Benjamin Lees' Concerto for String Quartet and Orchestra, with the Boston Symphony String Quartet (Joseph Silverstein and Max Hobart, violins, Burton Fine, viola and Jules Eskin, cello). Colin Davis conducts a performance of Mozart's "Requiem."

NEWS
SPRINGFIELD, MASS.
D. 95,528

JUL 13 1971 New England Newsclip

Boston Symphony Lists 20 Programs

TANGLEWOOD, Lenox — The 1971-72 season of the Boston Symphony opens Sept. 24 with a concert in Symphony Hall, Boston, conducted by William Steinberg, the orchestra's music director. Violinist Christiane Edinger is soloist.

This coming season, the orchestra plays 20 pairs of Friday - Saturday programs. This is a reduction by two of last year's schedule of 22 pairs, and allows the orchestra to schedule a special new series of concerts to be conducted by its associate conductor, Michael Tilson Thomas.

Details of this series as well as programs for the orchestra's tours and its shorter series whose repertoire is drawn mainly from the Friday - Saturday series, will be announced shortly.

As usual, the Friday - Saturday programs are virtually identical. A notable exception occurs this year on Friday, Oct. 22, the orchestra's ninetieth anniversary, when former Music Director Erich Leinsdorf devotes the first half of the concert to music performed Oct. 22, 1881 at the orchestra's very first concert. The program opens with Weber's "Jubel - Ouverture," after which contralto Lili Chookasian joins Mr. Leinsdorf in a Scena from Bruch's "Odysseus" and arias and incidental music from Gluck's "Orfeo." The 1881 concert was conducted by the orchestra's first conductor, George Henschel, with his wife as soloist.

HERALD
NEW BRITAIN, CONN.
D. 33,737

JUN 11 1971 New Englan Newscl

The 1971-1972 season of the Boston Symphony Orchestra will open at Symphony Hall, Boston, on Friday and Saturday, Sept. 24 and 25. The season will extend through April 22.

BERKSHIRE COURIER
GREAT BARRINGTON, MASS.
W. 3,650

JUL 8 1971 New England Newsclip

Symphony Announces Fall Schedule

LENOX, — The 1971-72 season of Boston Symphony opens September 24 with a concert in Symphony Hall, Boston, conducted by William Steinberg, the Orchestra's Music Director. Violinist Christiane Edinger is soloist.

This coming season, the Orchestra plays twenty pairs of Friday-Saturday programs. This is a reduction by two of last year's schedule of twenty-two pairs, and allows the Orchestra to schedule a special new series of concerts to be conducted by its Associate Conductor, Michael Tilson Thomas. Details of this series as well as programs for the Orchestra's tours and its shorter series whose repertoire is drawn mainly from the Friday-Saturday series, will be announced shortly.

As usual, the Friday-Saturday programs are virtually identical. A notable exception occurs this year on Friday, October 22, the Orchestra's Ninetieth Anniversary, when former Music Director Erich Leinsdorf devotes the first half of the concert to music performed October 22, 1881 at the Orchestra's very first concert. The program opens with Weber's **Jubel-Ouverture**, after which contralto Lili Chookasian joins Mr. Leinsdorf in a Scena from Bruch's **Odysseus** and arias and incidental music from Gluck's **Orfeo**. The 1881 concert was conducted by the Orchestra's first conductor, George Henschel, with his wife as soloist.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

SEP 27 1971

New England Newsclip

SOCIETY

by Miriam Tod

Oh, how times have changed at that most venerable of all Boston institutions — Symphony. Time was when the limousines stretched around the block and all down Massachusetts Avenue as they waited for their owners to emerge from Symphony Hall, and the chauffeurs formed a private Symphony club of their own to while away the two hours of waiting till the concert was over. Time was when no-one would dream of entering Symphony Hall on a Friday afternoon without spanking white gloves and the very best suit, even if some of the suits did look, in true Old Guard way, as if they had been around for quite some time.

Last Friday afternoon the 1971-72 season of the Boston Symphony Orchestra opened for the 91st time and they were all there, Boston's leading citizens, back in their familiar seats that in most cases are considered a family possession. It was all so familiar and unchanged and yet in a way a totally different scene than that of even a few years back. The audience was the same; the orchestra was the same, yet the look had changed and one wondered why until suddenly it became obvious — no hats.

Opening day of Symphony used to be a fashion parade of the latest fall millinery — so much so it was rumored that subscribers came to see their seat companions' latest fashion purchase as much as to hear the music. The hall, viewed from the balcony, was a sea of color with not a bare head in sight, and no subscriber would have dreamed of passing through the portals of the venerable old building without proper hat and gloves.

Friday's scene was very different, and one guaranteed, it is sure, to break the heart of any milliner. By actual count six hats came through the doors from Massachusetts Avenue among the hundreds of bare heads who poured in during the 15 minutes before concert time. There was a golden velvet cloche, a helmet of blue velvet, the inevitable black bow with a veil attached, a feathered cap, an amazing pink candy-looking affair that had a touch of the Middle East to it, and a green off-the-face model that must have been the original of the Boston dowager's remark in Cleveland Amory's book "The Proper Bostonians" when she said "We have our hats"!

The limousines have shrunk, too, to a mere two or three, and those one suspects mostly hired for the occasion. Some long time Symphony-goers, like Mrs. George Cheever Shattuck of Brookline, who was just back from a summer spent at North East Harbor, came in their own chauffeur-driven cars, but in these days it's the subway or a shared taxi that sees most of the transportation to and from the Friday afternoon ritual.

One aspect, though, never changes and that is the orchestra and the audience's feelings of affection and respect for it. On Friday as Conductor Steinberg approached the podium the entire hall rose as one and applauded this man who seems effortlessly to head two orchestras at the same time, those of Boston and of Pittsburgh.

It was "old home week" in the corridors surrounding the hall as friends met friends again after the long summer away at the shore or the mountains. Mrs. Francis de Marneffe was telling the friends she met about the upcoming gourmet cooking class she is holding at her house in Cambridge for the benefit of McLean's Hospital. Mrs. Robert M. P. Kennard, back from New Hampshire, was delighted with the plans the Friends of the Boston Symphony Orchestra have for the coming season, and Mrs. Asa Phillips, tanned after a summer at Seal Harbor, said they had had the best possible summer up there in Maine.

Others glimpsed among the filled-to-capacity audience were Mrs. Albert Goodhue, Mrs. Harold Blanchard, Mrs. Robert Clasby of Wellesley, Mrs. Hollis Gleason of Cohasset, Mr. Charles Bartlett of Dedham and Mrs. George Wile of Newton.

JOURNAL
CONCORD, MASS.
W. 6,000

SEP 30 1971

CITIZEN
BELMONT, MASS.
W. 4,350

SEP 30 1971

New England Newsclip

Avis may be "No. 1," and Hertz may "put you in the driver's seat," but Mrs. John C. Haartz of Upland Field rd., Lincoln was number one in the passenger's seat this week as Gray Line bus company initiated a series of concert tours for interested groups such as "Friends of the Symphony." Mrs. Haartz was the only person to show up at the first stop on the route Friday at 12:30 p.m. in front of the Unitarian Church in Concord as bus driver Fred McFatter welcomed her aboard the tour.

Bus Schedule for Symphony Friends

The Friends of the Boston Symphony Orchestra has arranged for bus travel to symphony events from the Minute-man area. The bus service makes stops in Concord, Lincoln, Lexington, Arlington and Belmont.

The pickup points in these towns are, as follows:

Concord, Unitarian Church; Lincoln, railroad station; Lexington, town hall; Arlington, MBTA station in heights, and Belmont, in front of Filene's.

The following is the temporary schedule:

Sept. 30 (Thursday A series) - Concord, 7 p.m.; Lexington, 7:10; Arlington, 7:20 and Belmont, 7:45;

Oct. 1 (Friday series) - Concord, 12:35 p.m.; Lexington, 12:50;

Oct. 5 (Tuesday A series) - Concord, 7 p.m.; Lexington, 7:10; Arlington, 7:20, and Belmont, 7:45;

Oct. 12 (Tuesday C series) - Concord, 7 p.m.; Lincoln, 7:15; Lexington, 7:25; Arlington, 7:30, and Belmont, 7:45;

Oct. 19 (Tuesday B series) - Concord, 6 p.m.; Lexington, 6:10; Arlington, 6:20, and Belmont, 6:45.

The above schedule is temporary, as it is dependent upon patronage.

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

SEP 30 1971

New England

MINUTE MAN
BEDFORD, MASS.
W. 2,993

SEP 30 1971

New England

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

SEP 30 1971

New England Newsclip

HERALD-TRAVELER
BOSTON, MASS.
D. 210,540

SEP 7 1971

New England Newsclip

Social Chatter

by Alison Arnold

Friends of Boston Symphony Getting Ready for New Season

THE DAY OF DAYS for First Family Boston women comes every Friday during the winter—at Symphony. It is never referred to as THE Symphony or the Symphony concerts. Just plain Symphony. Cleveland Amory, in his "Proper Bostonians," refers to it as "not only Culture with a capital C, but also Society with a capital S." And even in these ever-more-democratic times, this is still true, although the Symphony Friends include women from all walks of life.

Invitations will soon be in the mail to the many loyal Friends of the Boston Symphony Orchestra for the popular Friday Pre-Symphony Luncheons and the Stage Door Lectures. These are only a few of the many interesting activities planned for the 1971-72 season by the Council of Friends, of which Mrs. George Lee Sargent is chairman and Mrs. John M. Bradley and Mrs. John H. Knowles, vice-chairmen.

Although Symphony officially begins Friday, Sept. 24, the first Pre-Symphony Luncheon will be held at Horticultural Hall, Friday, Oct. 1, with succeeding luncheons Dec. 17, Feb. 4 and April 21. These congenial get-togethers with their excellent menus and attractive decorations will be under the leadership of Mrs. William 'Manice Jr. and Mrs. Ducey Ryerson.

The Stage Door Lectures, in charge of Mrs. George E. Bates and Mrs. Donald B. Sinclair, have been filled to capacity since they began two years ago. They are held in the basement of Symphony Hall, where Boston Symphony players provide an interesting and intimate behind-the-scenes view of the orchestra. An a la carte bar and box luncheon follow.

The dates for this series are Oct. 22, Dec. 10, Feb. 25 and April 14. Orchestra members who will lecture include Harry Ellis Dickson, first violin; Chester Schmitz, tuba; John Korman, second violin; and Harold Wright, clarinet. Pre-Symphony Suppers are also being planned for the Saturday, Tuesday and Thursday evening series.

During the summer a group of enterprising women held a barn sale in Duxbury that cleared $1,400 for their orchestra. Mrs. William Jason Mixter Jr. has planned a meeting of her area chairmen at Mrs. Sargent's house in Dover, Wednesday, Sept. 15, to make plans for any other new and stimulating events.

HERALD
BELMONT, MASS.
W. 7,200

OCT 21 1971

New England Newsclip

Belmont Friends of BSO Plan Buses to Concerts

Good news of available Symphony busses was the chief topic of conversation and planning at the Oct. 15 meeting of the Belmont committee of the Council of Friends of the Boston Symphony Orchestra.

At the Prospect street home of Mrs. August R. Meyer, committee chairman, members also reviewed preliminary plans for a repeat of last Spring's Musical Marathon, and the Friends' area luncheon Dec. 17 in Horticultural Hall. For the latter Belmont will share decorating and hostess duties with Brookline, Chestnut Hill and Lexington Council members.

But it is the Friends' round trip Gray Line bus trip, available for any Symphony subscriber, that captures most attention because of increasingly fewer parking facilities in the Symphony Hall area, plus the imminent onslaught of snow and ice to compound driving problems.

Currently there is a bus leaving Belmont Center from in front of Filene's, at 7:45 for Tuesday series A and C, and Thursday series A and B. The Tuesday series B bus leaves at 6:45.

Friday afternoon patrons may join a bus at 12:50 at the Town Hall in Lexington, or at the Fresh Pond Shopping Center at 1:05. Twelve or more patrons would make possible scheduling a Friday bus direct from Belmont Center. There are other Cambridge pick-up possibilities, too

For further information on schedules, fares and tickets, subscribers should call the BSO Friends' Office or Gray Line, 427-8650.

The Belmont Friends' committee for the 1971-72 season includes Mesdames Theodore G. Ames, Harold S. Bird, John Cancian, Charles A. Coolidge, Jr., Carlton P. Fuller, Paul M. Jacobs, Hans J. Kroto, Robinson Murray, Jr. George H. Simonds and Alfred Willmann.

NEWS
FRAMINGHAM, MASS.
D. 24,000

SEP 29 1971

New England News

Framingham Women to Co-Host Music Luncheon

FRAMINGHAM — The Framingham area has been honored to co-host the first of a series of four pre-symphony luncheons to be held for the Friends of the Boston Symphony Orchestra at Horticultural Hall, Boston at noon Friday.

Official Framingham hostesses at this event include: Mrs. Raymond C. Gordon, Edmands Road, area chairman of the Council of Friends, Mrs. George M. Naylor Jr., Mrs. C. George Tedeschi, both of Belknap Road and Mrs. Waite Watkins of Indian Head Road. Mrs. Watkins will also serve on the decorations committee.

Information concerning the luncheon, future luncheons and the Stage Door lecture series may be obtained from Mrs. Gordon or by calling Mrs. Kay Whitty, Boston Symphony Orchestra.

RECORD AMERICAN
(ALL DAY)
BOSTON, MASS.
D. 415,231

SEP 7 1971 New England Newsclip

Rose Walsh

Friends at Work

During her leisure summer hours, versatile Mrs. George Lee Sargent of Dover, chairman of the Council of Friends of the Boston Symphony Orchestra, worked in some activities-planning sessions with her energetic vice-chairmen, Mrs. John M. Bradley and Mrs. John H. Knowles.

In Duxbury a group of enterprising women held a barn sale that cleared $1400 for the orchestra and Mrs. William Jason Mixter, Jr., has planned a meeting of her area chairmen at Mrs. Sargent's home on Sept. 15. This will produce plans for other new and stimulating events.

Invitations are on the way for the popular Pre-Symphony luncheons and the Stage Door lectures which added substantially to the Friends fund-raising for the BSO in previous years.

Although officially the Symphony season begins on Friday, Sept. 24, the first luncheon will not be held until Friday, Oct. 1 in Horticultural Hall. Succeeding dates are are Dec. 17, Feb. 4 and April 21.

This year these congenial gettogethers with their excellent menus and clever decorations will be under the leadership of Mrs. William def Manice, Jr. and Mrs. Ducey Ryerson.

The Stage Door lectures, originated two years ago under the able direction of Mrs. George E. Bates and Mrs. Donald B. Sinclair, are held at Symphony hall where BSO players provide an interesting and intimate behind-the-scenes view of music. An a la carte bar and box luncheon follows.

Oct. 22, Dec. 10, Feb. 25 and April 14 are the dates for this series. The orchestra lecturers will include Harry Ellis Dickson, first violin; Chester Schmitz, tuba; John Korman, second violin, and Harold Wright, clarinet.

More later about the Pre-Symphony suppers that are being arranged for the Saturday, Tuesday and Thursday evening series.

THE BOSTON HERALD
Traveler
D. 210,530 S. 260,061

OCT 2 1971 New England Newsclip

Social Chatter

by Alison Arnold

Members Have Pleasant Reunion At First Pre-Symphony Luncheon

A PLEASANT REUNION after the long summer was the first Pre-Symphony Luncheon of the season at Horticultural Hall. Tan and healthy, members of the Friends of the Boston Symphony Orchestra greeted each other, and on all sides was heard: "Did you have a good summer?" Many had returned from visits abroad and others were just back from the seashore or mountains.

Cut-outs of brilliant autumn leaves and silhouettes of geese flying across a harvest moon decorated the barn-like walls of Horticultural Hall, and on the tables were golden pumpkins and squash. The usual delicious buffet luncheon was served with appropriate wine and then everyone crossed the street to Symphony Hall for the second concert of the orchestra's 91st season.

Hostesses for the luncheon were from the Dedham, Dover, Westwood and Framingham areas and included Mrs. Richard Higgins, Mrs. Thomas E. Jansen Jr., Mrs. Charles W. Bartlett, Mrs. John Harwood, Mrs. Robert G. Millar, Mrs. Hardwick Moseley, Mrs. Daniel Pierce, Mrs. Thomas E. Singer, Mrs. John E. Thayer, Mrs. Raymond C. Gordon, Mrs. George M. Naylor Jr., Mrs. C. G. Tedeschi and Mrs. Waite Watkins.

Mrs. William D. Manice Jr. and Mrs. M. Ducey Ryerson are co-chairmen of the luncheon committee, assisted by Mrs. Nelson W. Aldrich, Mrs. Melville Chapin, Mrs. Lewis H. Clark, Mrs. Edward Culver, Mrs. Howard W. Davis, Mrs. Paul E. Dodson, Mrs. Charles F. Hovey, Mrs. James F. Hunnewell, Mrs. Thomas Otis, Mrs. George A. Parson, Mrs. Jerome Rosenfeld and Mrs. B. Gring Wallace.

MRS. HARRIS FAHNESTOCK and Mrs. James Perkins, the two women trustees of the orchestra, were at the table with Mrs. George Lee Sargent. Others were Mrs. Perkins' house guest, Mrs. Norman-Butler of London, England, Governor of the English-Speaking Union of the Commonwealth. She was hostess at a reception for the chamber music players of the Boston Symphony Orchestra in London last spring during their trip abroad.

Others at the table were Mr. and Mrs. Thomas D. Perry, Miss Mary Smith and Carlton Lees, executive director of the Massachusetts Horticultural Society, who has been elected president of the Garden Writers Association of America. He received this honor at the annual meeting of the association during the American Horticulture Society convention in Milwaukee.

Among the many others at the luncheon were Mrs. William J. Mixter Jr., Mrs. Edwin T. Green, Mrs. Henry Hall Jr., Mrs. Robert M. P. Kennard, Mrs. Donald B. Sinclair, Mrs. John H. Knowles, Mrs. Norman L. Cahners, Mrs. C. Chauncey Gray, Mrs. Alfred Willmann and Mrs. Malcolm E. Peabody Jr.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

OCT 4 1971 New England Newsclip

SOCIETY

by Miriam Tod

Maybe it's because there isn't too much going on in the summer so the contrast seems greater; maybe it's because everyone wants to get his opening event in as quickly as possible, or maybe it's because it's just coincidence, whatever the reason when the new fall social starts it does so in earnest.

This past week, in fact ever since Symphony opened 10 days ago, there has been a continual round of parties and benefits to keep the socially inclined on their toes. The week wound up on Friday evening with the big, completely sold-out Commonwealth Ball of the English Speaking Union held in the Great Hall of the Harvard Club for the benefit of the scholarship fund of the E. S. U.

The affair was well named for the British Commonwealth really did come together with representatives of different countries coming from New York and Washington for the party. The tall consul from Trinidad and Tobago, Wilfred S. Naimool, and his delightful wife drove up from New York with their two young sons, and decided that while in New England they would take a few days vacation and drive up to Maine the next day. One of the most unusual dresses at the ball was worn by Mrs. Naimool. Of silk in a rainbow of colors it had the soft flowing lines of a native dress so becoming to her dark beauty. The consuls from Jamaica and New Zealand were also there from New York and all the way from the British Embassy in Washington came Air Marshal Sir John Lapsley, the senior military officer there, and Lady Lapsley. Tall and genial Sir John wore a long impressive row of dress medals on his evening jacket, which caused every other male guest at the party to wish out loud that he had thought to wear his decorations in the same manner. Lady Lapsley, whose charm and friendliness made every guest wish to meet her, wore a dress of stiff gold and white brocade.

A private party was given by the president of the English Speaking Union, Dana Cotton, and his wife in the President's Room of the Harvard Club before the dinner dance. Here to greet the consuls and distinguished guests was the chairman of the ball, Mrs. Caleb Loring, Jr., a shawl of fine lace over the shoulders of her blue brocade. With the Cottons were their son-in-law and daughter from Alexandria, Va., Mr. and Mrs. Leif Christoffersen. Another guest was a visitor from Brighton, England, Mrs. Thomas Frampton, who is here on a six week visit with her niece, Mrs. Stanley Short of Boston, and her husband.

The Great Hall of the Harvard Club is one of those places that defy decorating and so the committee had very sensibly decided on flags of all the Commonwealth countries as the only decorations, which went well with the dark panelling of the room. Flower arrangements in red, white and blue were on each candlelit table and a large facsimile of the lion and the unicorn hung over the orchestra.

Among the many guests glimpsed dancing to Herbie Sulkin and his orchestra were Dr. and Mrs. Thomas DeLorme of Milton, Mrs. DeLorme just back from a summer in Europe; Mr. and Mrs. Thomas Morris of Wellesley, Mrs. Morris wearing an evening pants outfit of white and gold sari silk; Mr. and Mrs. Chauncey Grey of Cambridge; Mr. and Mrs. Alan Rice; the William White Howells, the Sherman Morss's and Mrs. Maureen Budd wearing the traditional plaid sash across her dress worn by Scottish ladies at formal parties.

* * *

Earlier in the day many of these guests had been at the first Pre-Symphony luncheon sponsored by the Friends of the Boston Symphony Orchestra at Horticultural Hall. Despite the summerlike temperatures outside it was fall inside with big sprays of turning leaves, pots of chrysanthemums in all the fall colors and the brilliant orange of pumpkins and squash on the round luncheon tables. These had been arranged in a very clever manner by the decorating committee. They had hollowed out the pumpkins and used them as containers for chrysanthemums and evergreens on some tables, while to the orange squash they had added yellow chrysanthemums and evergreens to form a tail. Placed so that the curved neck and stem of the vegetable formed the neck and beak and the flowers the tail it made a perfect turkey.

The Friends of the Boston Symphony Orchestra from Dedham, Dover, Westwood and Framingham were the hostesses at Friday's luncheon. Among them were Mrs. Charles Bartlett, Mrs. Richard Higgins, Mrs. Thomas E. Jansen Jr., Mrs. Harwood, Mrs. Robert G. Millar, Mrs. Hardwick Mosely, Mrs. Daniel Pierce, Mrs. Thomas E. Singer, and Mrs. John E. Thayer, of Dedham.

Among the many at the luncheon was a visitor from London, Mrs. Norman Butler, who was seated with the president of the Friends of the B. S. O., Mrs. George Lee Sargent of Dover. Mrs. Butler is the guest of Mrs. James Perkins of Westwood, a trustee of the B. S. O., who was also at Mrs. Sargent's table. A lifelong friend of Mrs. Maureen Budd of the English Speaking Union, they both were debutantes together in London where Mrs. Butler is a governor of the E. S. U. of the British Commonwealth.

Guests at this first Pre-Symphony Luncheon included Mrs. Robert Kistner of Needham, Mrs. Robert Clasby of Wellesley, Mrs. Alfred Willmann of Belmont, Mrs. John T. G. Nichols, Mrs. William Mixter Jr., of Dedham, Mrs. W. Russell Peabody of Dedham, and Mrs. Howard Davis of Concord.

SOCIETY

by Miriam Tod

The prescribed order of events for the normal Friday from September to April varies seldom for many Boston ladies. From all around the city and the suburbs, they sally forth into town to converge on such places as the Chilton and Algonquin clubs, or restaurants like the Ritz or Joseph's. Here they meet other ladies and together, after a leisurely lunch, they make their way to Symphony Hall for the so-sacred afternoon concert of the Boston Symphony Orchestra.

Once in a great while, there is a deviation from this routine pattern when an event occurs that they simply cannot miss. Such an event will happen this Friday for the Symphony-going members of the Metropolitan District of Federated Garden Clubs of Massachusetts. Instead of lunching at the Ritz or in the dining room of the Women's City Club on Beacon Street, they will join their fellow members for the annual meeting of the organization and for sherry and luncheon before Symphony in the auditorium of the latter club.

The speaker at the meeting will be one of the members' top favorites, Mrs. Hollis L. Gray of Belmont, whose flower arrangements are particularly suitable to the Bulfinch rooms of the Women's City Club.

Mrs. Leo E. Wolf of West Newton and Mrs. Frederick L. Archibald Jr. of Dedham are in charge of the meeting. Among those planning to attend are Mrs. Harry Abells, Mrs. Edmund Anthony and Mrs. Edmund Miller, all of Newtonville; Mrs. Eugene Foss of Sugar Hill, N. H..; Mrs. C. Campbell Patterson of Chestnut Hill, vice president of the Federation; Mrs. J. Robert Lakin, Mrs. Ezra Sherman, Mrs. Russell Merrill, Mrs. Robert Carter, Mrs. John Furman and Mrs. Albert Mitchell, from the Wellesley Round Table Garden Club; Mrs. David Lownes of Needham; Mrs. Alan Miller of Boston, and Mrs. Kurt Esser and Miss Irene Pitz of the Back Bay Garden Club.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 4 1971 New England Newsclip

Bussing to BSO

Patrons of Boston Symphony concerts are fignding that the parking situation near Symphony Hall has eroded over the summer. Result—the Friends of the Boston Symphony in cooperation with the Gray Line instituted a "Mercedes-Benz Parlor Coach Service" for BSO performances this season from all points of the compass surrounding Boston. Pick-up points have been designated where coaches will arrive 45 minutes before concert time, and to which buses will return afterward. Complete information is available from Mr. Kaplan of the Gray Line (427-8650), or 25 Webber Street, Boston 02119.

SUN
LOWELL, MASS.
D. 49,250

SEP 20 1971

New England Newsclip

A Place in...

THE SUN

By MIRIAM DEMERS

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As in the past, "Rush Line" seats at $1 each for all Friday and Saturday concerts will go on sale in the Huntington Avenue Lobby two hours before the starting time of each concert. Student tickets for all Boston Symphony concerts, except for the Cambridge series, at $3 each, regardless of face value, are available in a limited quantity one-half hour before the starting time of each concert in the Huntington Avenue lobby. Students must present a current i.d. card.

STAR
BRAINTREE, MASS.
W. 10,402

SEP 23 1971

New England Newsclip

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Mr. Steinberg conducts Beethoven's Symphony no. 6 "Pastoral", followed by Einem's Violin concerto with soloist Christiane Edinger. Hindemith's symphony MATHIS DER MALER concludes the program.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

SEP 24 1971

New England Newsclip

SOCIETY

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Symphony opens today with the first concert taking place this afternoon at Symphony Hall. This unofficial start of the new fall social season is the signal for activities of every type to blossom forth all over the area.

ITEM
LYNN, MASS.
D. 34,202

SEP 16 1971

New England Newsclip

The PERFORMING ARTS

By MARY-ALICE KING

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The Boston Globe
(MORNING)
D. 261,042 SUN.

SEP 25 1971

New England Newsclip

Fresh, vital performance

Pastoral opens BSO season

By Michael Steinberg, Globe Staff

I wonder how many times in his 51 years in the profession William Steinberg has conducted Beethoven's Pastoral Symphony.

He began yesterday afternoon's Boston Symphony concert with it — the first of the orchestra's 91st season and of Steinberg's third and last as Music Director — and the question occurred to me because the performance, though unassuming in manner and without anything aggressively original about it, felt so fresh and vital, as though the playing of it were a new experience for orchestra and conductor.

It was both quick and leisurely, a lovely combination for that piece if you know how to find it, and it was a performance that very quietly made much of Beethovan's understanded but still always startling, dissonances and of his really strange ideas about continuity. The most beautiful detail in the interpretation was the freedom and independence with which the fragments of lyric melody moved across the accompanient in the scene by the brook, particularly the entrance into and exits from those fragments and the sense of having the music continue across the silences so as to unfold always into larger and larger units. There was some imprecision in the orchestra's playing, but in a context of work that was tonally lovely as well as spirited and alert.

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The program note quites von Einem as saying, "the work is tonal, which will annoy a lot of people." Now that is bad music criticism and just a touch paranoid. Schoenberg used to insist that there was "still plenty of good music to be written in C major," and there are composers like Britten, Shostakovich, and Piston who frequently demonstrate the truth of Schoenberg's assertion. The issue about von Einem is that, in or out of whatever key, he has always written a superficial, derivative sort of music, and that it is the triviality of his work which has annoyed a lot of people, not his conservative harmonies. His four-movement concerto is an empty-headed, pretty girl with a little too much makeup and hair-spray (and who loves "Der Rosenkavalier"). The soloist was Christiane Edinger, a young German violinist, whose playing was unpleasantly out of tune and rather blowzy.

After all that came Hindesmith's "Mathis der Maler" Symphony. I cannot swear that the concerto did not leave me too stuffed as well as too cross to take in anything else, but with that caution I will report that the performance struck me as energetic but quiet coarse.

AN OPENING. — Woman holds door for companion entering Symphony Hall for first concert of Boston Symphony Orchestra's 91st season. (Ted Dully Photo)

POST GAZETTE
(MORNING-EVENING)
SEP 24 1971

New England Newsclip

Near the Waterfront

A Potpourri of people, places and things . . .

By LILLIAN BONO

NEWS
FRAMINGHAM, MASS.
D. 24,000

JUL 13 1971

New England Newsc

New BSO Season Starts Sept. 24

TANGLEWOOD, Lenox — the Boston Symphony opens Sept. 24 with a concert in Symphony Hall, Boston conducted by William Steinberg, the orchestra's music director. Violinist Christiane Edinger is soloist.

Details of this series as well as programs for the orchestra's tours and its shorter series whose repertoire is drawn mainly from the Friday-Saturday series, will be announced shortly.

their 60th today. They are the parents of seven children, twenty-four grandchildren and 29 great-grandchildren.

* * *

At the five chateaux Restaurant, Hotel Sonesta in Cambridge, the Jazz Gallery is open daily for your dining and dancing pleasure Mondays through Saturdays from 7:30 p.m. to 12:30 a.m.

* * *

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* * *

SUN
LOWELL, MASS.
D. 49,250

SEP 20 1971

New England Newsclip

A Place in... THE SUN

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POST-GAZETTE
WESTFIELD, MASS.

SEP 24 1971

New England Newsclip

STAR
BRAINTREE, MASS.
W. 10,402

SEP 23 1971

New England Newsclip

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* * *

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

SEP 24 1971

New England Newsclip

SOCIETY

by Miriam Tod

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The Boston Globe
(MORNING)
D. 242,500

SEP 25 1971

New England Newsclip

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ITEM
LYNN, MASS.
D. 34,202

SEP 16 1971

New England Newsclip

The PERFORMING ARTS

By MARY-ALICE KING

* * *

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The Christian Science Monitor
BOSTON, MASS.
D. 217,903

SEP 27 1971 N Eng

BSO opens season with concerto premiere

By Louis Snyder

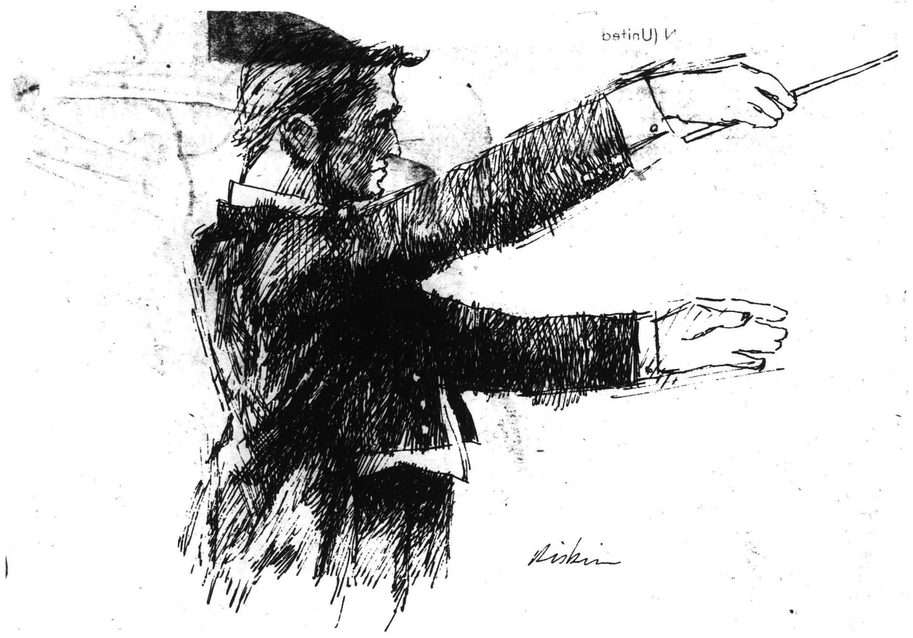
"Festive gathering of the country people" is the title Beethoven gave the third movement of his "Pastoral" Symphony, which opened the Boston Symphony's 91st season in weekend concerts at Symphony Hall. Although the composer had in mind "country people" in the country, he probably wouldn't have objected to having his music used to celebrate the return of subscribers, students, or even stay-at-homes to an urban center of festive musical occasions, where their friendly band of musicians, also fresh from the country, would be holding forth for several months to come.

William Steinberg, beginning the third year of his three-year term as the BSO's music director, again chose to have Beethoven on his season's opening program, and the "Pastoral" was a pleasant inspiration. It is full of passages to stir the mind and heart, as well as opportunities to make the listener grateful for some virtuoso performances within the body of the orchestra. On Friday afternoon, there were moments when all did not quite mesh, surprisingly enough, as perfectly as it should — occasional frayed ends, as it were. But the overall tonal glory was there to make city living sound promising after all.

Gottfried von Einem's Violin Concerto (Op. 33), first performed in Vienna in May, 1970, made its American debut at these concerts. Another debut with the orchestra was that of the impressive German violinist, Christiane Edinger, a rather slight young woman with a strong, vibrant tone and, apparently, arms and fingers of steel. For in this work the composer has given the soloist the burden of the action — there are few moments in its course when the violin isn't playing alone (the concerto opens unconventionally with a long solo cadenza), or performing the most difficult instrumental derring-do against a complementary, if hardly costarring, orchestral background. The effective third movement, presto-andante, is written for violin solo and bongo drums (smartly handled by Arthur Press), first clarinet, bassoon, and orchestra, returning to the violin-bongo duet before it concludes.

All in all the scoring is tonal, although its rhythmic contrasts, its almost ceaseless solo drive, and its wiry texture make it anything but old fashioned. There are melodic passages — yes, in 1970-71 — which must have surprised some who had come expecting the worst. And considering the recent success of another Einem work, his opera based on Duerrenmatt's "The Visit," it just may be that the Violin Concerto similarly is not here today and gone tomorrow.

Paul Hindemith's Symphony "Mathis der Maler," based on material from his earlier opera, is by now recognized as a monumental work, and Mr. Steinberg and the orchestra gave it the majestic kind of performance it demands. Coincidentally, both this work of Hindemith and earlier compositions of Einem incurred the wrath of the Hitler regime because of their "musical Bolshevism," and resulted in the composers' eventual voluntary exile from their native land. On the basis of their subsequent output, one can perhaps refer gracefully back to the final, serene movement of the Beethoven symphony which opened the program, and note the composer's designation: "Shepherd's song — happy and thankful feelings after the storm."



BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

OCT 5 1971 New England Newsclip

Unsinkable BSO

BY RICHARD BUELL

If (unthinkable thought) the Boston Symphony Orchestra ever ceased to exist, it — or something like it — would have to be reinvented. It belongs to that class of institutions everybody bitches about sooner or later, but whose disappearance would impoverish us all. In other words, like railroads, museums, the Post Office and Hershey bars.

The B.S.O. is going on ninety-one now, and from the evidence of the season's opener on the 24th, showing signs of life, as distinct from medicated survival. William Steinberg, beginning his final year as Music Director, conducted a program of works by Beethoven, Gottfried von Einem and Paul Hindemith.

He seems to have had a beneficent influence on the orchestra. The modesty and precision of his cues in Beethoven's **Pastoral** Symphony encouraged the self-correction and internal balance that are sure signs of ensemble health. The reading itself was uneccentric, slightly quicker than expected, with a good, firm ryhthmic pulse throughout, and a "vocal" kind of naturalness to the phrasing.

Gottfried von Einem's **Violin Concerto**, (1966) in its American premiere, seemed, like other contemporary pieces Mr. Steinberg has played recently, to have arrived on the programs by a kind of negative recommendation. It is not lacking in traditional virtuoso display, nor in finesse of orchestration. It will not terrify an audience with dissonance or atonal procedures. What it **is** is your late Romantic **ewige Melodie** gussied up with extrinsic modernities of orchestration (two bongos!); Richard Strauss posthumous and decomposing. Winthrop Sargeant will love it. Christiane Edinger's playing of the solo part, which was very attentively watched by the orchestra's violinists, was surer in dramatic gesture than in intonation.

The Symphony **Mathis der Maler** of Paul Hindemith is one of the small canon or really popular "modern" pieces, perhaps because it is so colorful in its dour way, and tied in with a program. Hindemith's orchestration **ought** to be idiomatic and knowing. He was surely the only composer or conductor capable of playing every instrument in the orchestra. This orchestra's way with the piece was burly, energetic and hall-filling.

And the Boston Symphony can really make a glorious noise. Hearing a responsive concert room like Symphony hall fill up with big, robust tone is one of the simpler musical pleasures, but a basic one. The quality of instruments and executive skills in this orchestra can deliver a visceral pleasure (or impact, anyway) that only two dozen or so ensembles on the entire planet are capable of. Rafael Kubelik said last year that whereas he urged the Cleveland Orchestra to play out more, he asked the Boston players to listen to each other more and to soften things. Bernard Haitink, another visitor, said the players were willing to work.

If any symphony orchestra is most of the time an aggregate of maddeningly unrealized potential, extra-musical reasons will not be hard to find. Overwork, inadequate rehearsal time, considerations of social function and show-biz, financial vulnerability. It may even be that this paricular institution is incompatible with democratic procedures and the values of the market place. In any case, **vivat**, B.S.O.!

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

SEP 25 1971 New England Newsclip

Boston Symphony Orchestra Begins 91st Season

By HARRY NEVILLE

The Boston Symphony began its 91st season yesterday afternoon with the kind of concert that has become an altogether too familiar event in Symphony Hall during the past few years: a pair of competent but undistinguished performances of works from the standard repertory, and a more than competent performance of a totally undistinguished contemporary work.

For the majority of experienced listeners I should think the time would have long since been past when merely adequate performances of Beethoven's Sixth Symphony and Hindemith's "Mathis der Maler" Symphony could evoke much pleasure. These are great works and there are good reasons for their popularity and frequency of performance.

That an orchestra can put them together easily, however, is not a compelling reason to program them, and yet it was easy to suspect that this was the kind of logic behind the choice of those works in yesterday's concert.

WILLIAM STEINBERG, who conducted, has a great deal to say about Beethoven and especially about the "Pastoral," as anyone who's heard his recordings must know. Little of this, however, came out yesterday, unless one was blessed with the faculty of hearing between the notes. The most obviously good thing was his choice of tempos—faster (and closer to Beethoven's markings) than in most performances and yet never rushed or destructive to the character of such things as the "Brook" movement.

The most obviously bad things were a great many instances of sloppy entrances, undistinguished solo work (although clarinetist Harold Wright was a notable exception to this), poor balances and a lack of vividly etched details.

The players seemed terribly relaxed and uninvolved. Whether they were confused by Steinberg's micro-mini-conducting or simply overcome by the serenity of the "Pastoral I don't know. The former case, probably, since many of the same faults were evident in Hindemith's "Mathis."

CHRISTIANE EDINGER was the soloist in the first U.S. performance of Gottfried von Einem's Violin Concerto, Op. 33. In her debut with the orchestra she displayed a technique that seems capable of handling just about any kind of bravura-type writing. Because of the nature of the work she played, it was difficult to get a clear idea of her ability to phrase or to deal with sustained cantabile passages. She has a big tone and I liked her somewhat gutsy style of playing, at least in this work.

The concerto is an annoying piece, not, as its composer suggests, because it is tonal or old-fashioned or unashamedly romantic, but simply because nowhere in any of its four movements does it speak with any individuality, which is surely something we can reasonably expect of anything that pretends to be more than mere background music. The liveliest music occured in the third movement, which utilizes a solo bongoist. The performance of Arthur Press, BSO percussionist, was a model of discrete virtuosity.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

OCT 7 1971 New England Newsclip

In Concert

William Steinberg's Achievements

By Peter M. Knapp

This is the year of decision for the Boston Symphony Orchestra, when it must decide ~~on its future~~ musical leadership. For its 91st season, however, the orchestra remains in the hands of the redoubtable William Steinberg, whose concert Tuesday night illustrated some of his best qualities.

Steinberg is an old-school carrier of the great Middle European musical tradition, serious, solid, devoted to excellence. He frankly hasn't set Boston on fire during his time here; but he has been a steadying influence, made important choices of personnel and led thoughtful performances despite his illness, age and double-duty between Boston and Pittsburgh.

His program Tuesday night included Beethoven's Symphony No. 6, the "Pastoral," Gottfried von Einem's Violin Concerto, Op. 33, and Paul Hindemith's "Mathis der Maler" Symphony — two acknowledged masterpieces surrounding a modern lightweight.

Happy Combination

Beethoven and Steinberg seem rarely to be far from each other. In the case of the "Pastoral," it was a happy combination. The conductor moved things right along, resisting temptations to linger over phrase endings yet shaping the lines nicely. It was far from sentimental, yet not antiseptic — fresh air and countryside without the applesauce.

The "brook movement", for example, was done with careful placement of stresses and attention to rise and fall of line and cadence, and the "storm" section was powerful and vital. There were a few problems of intonation and coordination among the winds, but this year's horns seem to be the best we have had in Boston for some time and the horn solos were done with genuine distinction.

Similarly, the rich colors and polyphony of Hindemith's "Mathis" were splendidly laid out in a performance of unusual coherence, bite and potency. Steinberg managed to project tension and propulsion, but kept it under control, and the running lines of the fugal passages never became tangled.

Premiere and Soloist

The Einem concerto has been receiving its first performances in this country by the BSO, though it wasn't much of an event. It is a four-movement work by the 53-year-old Austrian composer, written in 1966 and premiered last year in Vienna. Despite its youth, the concerto is rooted more in the past than in contemporary compositional techniques, though that is not necessarily a fault.

It does not grate on the ears, has melody, tonal harmony and an imaginative duet for the soloist and bongos, yet winds up being a lot of busy work in need of a profile and a goal. Its lines seem to follow the physical maxim of what goes up must go down, but the motion seems largely vertical than horizontal, and one rarely has a sense of where the music has been or where it is going.

The soloist, Christiane Edinger, is a young German violinist making her first appearances with the Boston Symphony, and she ought to return for something more substantial. She has a good-sized tone, an agile technique, and a good deal of temperament — one that requires a stout, well-strung bow. She can be lyrical, but the chief impression is that of a violent, spunky player leaning into her instrument for better attacks. Not always on target perhaps, but a violinist who comes to play for keeps.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 2 1971 New England Newsclip

With violin and bongos

Von Einem premiere

By Louis Snyder

Boston

"Festive gathering of the country people" is the title Beethoven gave the third movement of his "Pastoral" Symphony, which opened the Boston Symphony's 91st season last weekend at Symphony Hall. Although the composer had in mind "country people" in the country, he probably wouldn't have objected to having his music used to celebrate the return of subscribers, students, or even stay-at-homes to an urban center of festive musical occasions, where their friendly band of musicians, also fresh from the country, would be holding forth for several months to come.

William Steinberg, beginning the third year of his three-year term as the BSO's music director, again chose to have Beethoven on his season's opening program, and the "Pastoral" was a pleasant inspiration. It is full of passages to stir the mind and heart, as well as opportunities to make the listener grateful for some virtuoso performances within the body of the orchestra. On Friday afternoon, there were moments when all did not quite mesh, surprisingly enough, as perfectly as it should — occasional frayed ends, as it were. But the overall tonal glory was there to make city living sound promising after all.

Gottfried von Einem's Violin Concerto (Op. 33), first performed in Vienna in May, 1970, made its American debut at these concerts. Another debut with the orchestra was that of the impressive German violinist, Christiane Edinger, a rather slight young woman with a strong, vibrant tone and, apparently, arms and fingers of steel. For in this work the composer has given the soloist the burden of the action — there are few moments in its course when the violin isn't playing alone (the concerto opens unconventionally with a long solo cadenza), or performing the most difficult instrumental derring-do against a complementary, if hardly costarring, orchestral background. The effective third movement, presto-andante, is written for violin solo and bongo drums (smartly handled by Arthur Press), first clarinet, bassoon, and orchestra, returning to the violin-bongo duet before it concludes.

All in all the scoring is tonal, although its rhythmic contrasts, its almost ceaseless solo drive, and its wiry texture make it anything but old fashioned. There are melodic passages — yes, in 1970-71 — which must have surprised some who had come expecting the worst. And considering the recent success of another Einem work, his opera based on Duerrenmatt's "The Visit," it just may be that the Violin Concerto similarly is not here today and gone tomorrow.

Paul Hindemith's Symphony "Mathis der Maler," based on material from his earlier opera, is by now recognized as a monumental work, and Mr. Steinberg and the orchestra gave it the majestic kind of performance it demands. Coincidentally, both this work of Hindemith and earlier compositions of Einem incurred the wrath of the Hitler regime because of their "musical Bolshevism," and resulted in the composers' eventual voluntary exile from their native land. On the basis of their subsequent output, one can perhaps refer gracefully back to the final, serene movement of the Beethoven symphony which opened the program, and note the composer's designation: "Shepherd's song — happy and thankful feelings after the storm."

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,261

OCT 2 1971 New England Newsclip

Symphony: Michael Tilson Thomas Conducts All-Russian Concert

By HARRY NEVILLE

Michael Tilson Thomas is a conductor who always can be counted on for panache when that quality is needed, and there was much need of it in the all-Russian concert he led yesterday in Symphony Hall. Particularly so in the more familiar works of the program: The Polonaise and Krakoviak from Glinka's "A Life for the Tsar," Stravinsky's Symphony In C, and Borodin's Second Symphony.

Thomas nearly always gets lively, intense and spirited playing from the Boston Symphony, which is a statement that applies to very few of the orchestra's regular guest conductors and not at all to its last two music directors. The players seem to enjoy his leadership — not, one suspects, out of profound regard for his interpretive abilities, impressive as those are, but out of respect for the craftsmanship of his conducting.

HE GIVES a clear and precise beat, he cues important entrances, he's sensitive to balances, and he has an extremely fine ear for the rhythmic intricacies of a score. In short, he doesn't make the mistake of assuming that an "interpretation" is something that exists independently of technical precision.

He's not the kind of conductor who thinks his main job is to "inspire" the orchestra, and I think the BSO likes him for this attitude. At least the players respond remarkably well to his direction.

Yesterday's concert, to be repeated tonight, was another instance of Thomas's flair for excellent programming. There was an obvious link, of course, between the Glinka and Borodin selections, but the Stravinsky Symphony and the fourth work — a concerto (without orchestra) for flute, oboe, piano and percussion by Edison Denisov, a contemporary Russian — had little in common and yet managed to say something revealing about each other.

THE CONCERTO is in three brief movements entitled Overture, Cadenza and Coda, which turn out to be highly compact little essays in, respectively, rhythmic propulsion, lyric melodic writing, and "pointillistic" writing a la Webern. The program notes stated that Denison had used serial techniques in the Concerto's composition, which is a rather astonishing thing for a Russian composer to have done, although the work is not particularly "far out" or avant-garde by U.S. standards.

The Concerto is an unpretentious piece and it was well served by the soloists — flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, pianist Gilbert Kalish and percussionist Everett Firth. Unfortunately, it was played after Stravinsky's magnificent Symphony in C, which is a hard act to follow, even with the help of an intermission.

Among other things, Stravinsky demonstrated with this 1940 work how it was possible to say something utterly fresh and original within the framework of a very old harmonic concept. After this extraordinary display of inventiveness, it was impossible not to notice the staleness of Denisov's rhythmic devices — especially annoying in the context of a piece so liberated in other respects.

The Boston Globe
(MORNING)
D. 241,642 SUN. 505,

OCT 2 1971 New England Newsclip

THEATER / ARTS

Russian's music no longer underground

BSO plays Denisov's concerto

By Michael Steinberg, Globe Staff

Early in 1964, one began to hear rumors that there was a Russian avant-garde musical underground. There was some melodrama and mystification — pieces were performed with no composers' names given on the program for the protection of these subversive types — but before long, names and identities began to emerge. The name that came up most often was Edison Denisov (really named after the inventor by his electrical engineering father), and Denisov, now 42 and visible even to the point of a lectureship at the Moscow Conservatory, got a performance at yesterday afternoon's Boston Symphony concert when Michael Tilson Thomas conducted his Concerto for flute, oboe, piano, and percussion.

DORIOT A. DWYER
. . . fine performance

The Concerto is a quartet actually: there are only the four solo instrumentalists, no orchestra. It is also very short, beginning with an overture, moving through a series of unaccompanied solos for each player in turn, and going then into a brief and rapid coda. I cannot imagine that anything except the coda, in which a perky music a bit like Prokofiev's has its texture broken up in a pointillistic way, would have seemed alarming to Soviet critics. The piece goes back to 1963, and I imagine it represents a very early venture for Denisov of sticking his neck out. It comes across as a cautious piece, one that in spite of its obvious competence has something tentative about it. I remember Denisov's "Le Soleil des Incas" in 1967 as a real piece, even as quite a striking one, but the Concerto was mostly an interesting cultural and historic document, one with both sad and admirable elements to it. There was fine playing by Doriot Anthony Dwyer, Ralph Gomberg, Gilbert Kalish, and Everett Firth.

Thomas began his concert with something fresh and surprising, a splendid Polonaise and a lively Krakoviak from Mikhail Glinka's opera "A Life for the Tsar" (1836), inventive, charming music, and really well made. In each half of the program there was a symphony, Stravinsky's in C and the Borodin No. 2 in B minor. The Symphony in C seems to me one of Stravinsky's greatest works, a masterpiece that is staggeringly rich, alive, densely packed, a marvelous coming together of wit, elegance and lyric inspiration. It is a piece that wants to live next to the best of the Haydn symphonies, and it is as fresh and challenging and modern.

Borodin, the illegitimate son of an elderly Imeretian prince (so says Groves Dictionary, but where is Imeretia?), was a scientist who attended ophthalmological congresses and taught chemistry at the Medico-Surgical Academy in St. Petersburg (specializing in the products of the condensation of the aldehydes of valerian, enantol and vinegar), was a remarkable composer, but within limits. He invented wonderfully flavorful, sexy melodies, over and over again, and altogether he had an unusual sense for piquant detail. It was possible, therefore, to extract "Kismet" from his work, and in his B minor Symphony what works best is a character piece like the scherzo or a movement like the Andante whose character is primarily lyric or melodic. When he tries hardest to be symphonic, as in his motto-ridden first movement, he is apt to be clumsy and artificial. The best of him has enormous vitality and charm, and so, even with its unsolved problems, the Second Symphony gives great pleasure, particularly in so good a performance as the one yesterday afternoon.

Thomas did everything with assurance, brio, intelligence and taste, and the difficult Stravinsky Symphony got an especially impressive performance. The Boston Symphony's playing was on a high level of excellence. There were occasional glaring blemishes, like the wild intonation of the harp-and-clarinet dialogue at the beginning of the Borodin slow movement ("hey, do you know where D flat is?"), but most of the playing was a firm and spirited declaration of "listen, we really are a first-rate orchestra." Ralph Gomberg's playing of the many oboe solos in the Stravinsky was an outstanding achievement instrumentally and as an assertion of musical taste.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS
14,900

OCT 1 1971 New England

Near the Waterfront

A Potpourri of people, places and things . . .

By LILLIAN BONO

Understand that Frances Tomasello is vacationing in Europe. . .

* * *

Happy birthday greetings are extended to Vincent M. Russo of Maynard; Peter Lombardi of Natick, Joseph Picariello of Saugus; Sal Barbaro; Dominic Romano; A. Roscioli; Anthony Meola; Rubin Epstein; Mel Massucco; Joseph Timilty; Modest Mele; Phil Cacciatore; Stanley Malvarosa; Donald Saccone; Orlando Germano; Ronald White; Richard Duca; Richard Settipane; Antoinette Mannarino; Chief Justice G. Joseph Tauro and John Driscoll.

* * *

This evening at 8:30 p.m. the Circolo Letterario Italiano will hold its first meeting at the Harvard Club in Boston. It is the club's 39th season. Commentator for the evening will be Dr. Antonio Giarraputo who will speak of Columbus' great discovery. . .

* * *

This afternoon and again tomorrow evening, the Boston Symphony Orchestra under the direction of Michael Tilson Thomas, Associate Conductor of the B.S.O. There will be an all Russian program opening with Glinka's "Polonaise" and Krakoviak from "A Life for the Tsar, followed by Stravinsky's Symphony in C. After intermission, Mr. Thomas will conduct the first Boston Symphony performance of Edison Denisov's Chamber concerto for flute, oboe, piano and percussion. Soloists are B.S. principals Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Everett First, percussion and guest pianist Gilbert Kalish. The concert concludes with Borodin's Symphony No. 2 in B-flat.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,261

SEP 26 1971 New England Newsclip

Symphony Russian program

Associate Conductor Michael Tilson Thomas will conduct the Boston Symphony in an all-Russian program Friday at 2 p.m. and Saturday at 8:30 p.m.

The program will include Glinka's Polonaise and Krakoviak from "A Life for the Tsar," Stravinsky's Symphony in C, Borodin's Second Symphony and Edison Denisov's Chamber Concerto for Flute, Oboe, Piano and Percussion.

Taking part in the first Boston Symphony performance of the Denisov work are flutist Doriot Anthony Dwyer, oboist Ralph Gomberg, percussionist Everett Firth and pianist Gilbert Kalish.

William Steinberg conducts the opening concert of the Thursday A series Sept. 30, at 8:30 p.m. The program includes Beethoven's Sixth Symphony, Hindemith's "Mathis der Maler," and von Einem's Violin Concerto with soloist Christiane Edinger.

The Christian Science Monitor
BOSTON, MASS.
D. 217,261

OCT 4 1971 New England Newsclip

A U.S. first

BSO plus Thomas's Russian equation

By Louis Snyder

Michael Tilson Thomas has previously demonstrated that his concert programming has the cool logic of a mathematical equation, and in two weekend appearances at Symphony Hall, the Boston Symphony's associate conductor proved it again. Under the umbrella of "Music by Russian Composers," he chose symphonies by Stravinsky (in C) and Borodin (No. 2 in B minor), some dance music from Glinka's "A Life for the Tsar," and a miniconcerto by the contemporary Soviet composer, Edison (named for Thomas A.) Denisov, the latter piece a first American performance. Problem — what equals what, and why?

Of all of them only the Borodin symphony (a trail-blazer in its day) had the earmarks of what one thinks of as "Russian music," with its portentous Slavic themes and Oriental tinges, melancholy winds and daring brasses. The Stravinsky is unique unto himself, no echoes of others in this case, conscious or unconscious. The Glinka excerpts —a Polonaise and Krakoviak—adaptations of Polish rhythms, are zesty and danceable but not natively Russian in form. And what of the scarcely known Denisov?

Going it alone

The Concerto for Flute (Doriot Anthony Dwyer), Oboe (Ralph Gomberg), Piano (Gilbert Kalish), and Percussion (Everett Firth), with Mr. Thomas conducting, turned out to be for those four instruments alone, without orchestra. Published in 1968 and composed five years earlier, it is an eye- and ear-opener for those who feel that modern Soviet composers aren't permitted to stray very far from the key of C.

Using serial techniques (he is said to have been influenced in his compositions by Stravinsky, Boulez, and Nono, as well as the more advanced Russian composers), Denisov has devised a tight little work in which the four instruments join in a rhythmic Overture, have their individual musical say in a Cadenza (the percussionist says it with tom-tom, four bongos, wood block, and suspended cymbal), and conclude with a free-wheeling Coda, backed by a runaway marimba.

Tart and spare

Its effect is appealingly tart and spare, it doesn't play too long, and if nothing else it permits us to lend an ear to at least one corner of the Moscow Conservatory, where Denisov (engineer turned composer) is a lecturer. Audience response was cordial.

Dropped as it was in the middle of heartier fare, the four-way Concerto made its point rather effectively if one chooses to think that Mr. Thomas had in mind innovators and innovations, widely separated by time, as his problem for the day. Whatever, he never allowed any of the examples to become dull, in which he was aided by four virtuoso performances in the Denisov, and some outstanding sounds from Paul Fried's flute, Harold Wright's clarinet, Matthew Ruggiero's bassoon, and Charles Yancich's horn, among others, in the rest of the program.

PHOENIX
BOSTON, MASS.
M. 25,990

OCT 5 1971 New England Newsclip

A New Season of Music

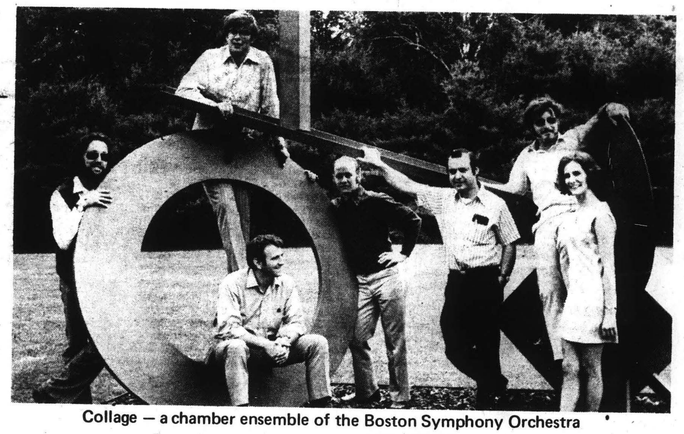
By Laura Shapiro

It's a lot more trouble to put on shoes, catch the MBTA, get there on time, stay awake and go home again than it is to sit home plugged into your components, I grant you. But life, dear reader, is short, and there are a good five or ten years at the end of it with nothing to do but watch the tube in an old people's home, so I present here some forthcoming delights in music and dance for those still undrained of life, passion and a true Greek sense of universal harmonies. Ready?

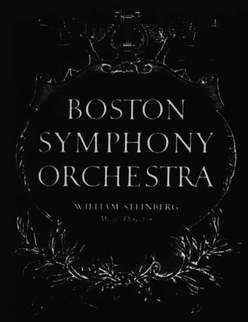
The Boston Symphony Orchestra has two new creations this year: Collage and the Spectrum Concerts. Collage is a chamber group made up of six young orchestra players who in their secret lives specialize in obscure contemporary music-making. Their repertoire runs the avant-garde from Gilbert Amy to Yannis Xenakis, and the composers will be working with them whenever possible, performing, coaching or conducting. It's intended to be more of an open setting for music than the BSO has traditionally offered: the group will experiment with different ways of presenting, discussing, listening and relistening, which really has to be done with this music since some of it is so peculiar. Soprano Joan Heller and dancer Ina Hahn are also in Collage, and performance dates are being set up now for colleges in the area. You'll notice from the picture, by the way, that the musicians are not standing in rows dressed in tails, holding their instruments and looking helpless — this is a photographic first for the BSO.

The Spectrum Concerts represent a lot more firsts for the orchestra. Four Friday-Saturday spots have been taken from the regular series for it, and four Friday afternoons have become Friday nights, which is absolutely unheard of. Each concert has a theme: "A Multiples Concert," "A Stravinsky Retrospective" (two of those) and "Four Religious Ceremonies." All are conducted by Michael Tilson Thomas and he's planned great programs, including the first Boston performance of Stravinsky's "Introitus" and "Requiem Canticles." Other high spots are Messiaen's "Et exspecto resurrectionem mortuorum," and a David del Tredici work consisting of Jabberwocky, the Virgin Mary, a rock band, chorus, orchestra and soprano with bullhorn. The first program, October 8 and 9, features works for odd groups of instruments by Mozart, Bartok, Liszt and Steve Reich. Mr. Reich's piece, "Four Organs," calls for four rock organs and an ensemble of maracas, and somebody who's heard it says, "If you can stand the first 30 seconds it'll blow your mind." Most revolutionary about the series is that, in the earthy phrase of a BSO spokesman, "It's goddamn cheap." You can get three concerts for $6 to $11, or one concert for $3 to $5.50.

Elsewhere in Symphony Hall the regular series does not turn me on unduly, the programming can best be called safe. I suppose this was necessary to pacify the Friday/Saturday subscribers who are now having heart attacks at the thought of four rock organs. You can still go for a dollar, though, if you line up at noon on Friday and 6:30 p.m. on Saturday.



Collage — a chamber ensemble of the Boston Symphony Orchestra



new
from the
B.S.O.

Spectrum Concerts

Michael Tilson Thomas, conductor
two series of really different concerts
on Friday and Saturday evenings

A Multiples Concert

October 8 & 9, 1971

Mozart Notturno for four orchestras K. 286
Bartok Music for strings, percussion and celesta
Steve Reich Four Organs, for four rock organs and an ensemble of maracas
Liszt Hexameron for six pianos and orchestra with Raymond Lewenthal taking the part of Liszt, John Atkins, Antonio Barbosa, Gilbert Kalish, Marilyn Neeley and Ilana Vered.

A Stravinsky Retrospective

part I
January 7, 1972
Symphonies of wind instruments
Introitus
Requiem canticles
Rite of spring

A Stravinsky Retrospective

part II
January 8, 1972
Scenes de ballet
Violin concerto, Joseph Silverstein, Soloist
Symphony of psalms

Four Religious Ceremonies

March 31 and April 1, 1972
Bach Christ lag in Todesbanden, cantata no. 4
David del Tradici Pot-Pourri
Josquin des Prez Deploration on the death of Gehan Okeghem
Messiaen Et exspecto resurrectionem mortuorum

Series Tickets $6, $9, $11 Single tickets $3, $4.50, $5.50

Buy a Series ticket and get three concerts for the price of two.

Friday series: October 8, January 7 and March 31
Saturday Series: October 9, January 8 and April 1
All concerts begin at 8:30 p.m.
Tickets available at the Symphony Hall Box Office 266-1492

[18]

NEWS
SPRINGFIELD, MASS.
D. 95,528

OCT 5 1971 New England Newsclip

Thomas to Conduct New Spectrum Series

Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, will conduct the opening pair of concerts of his new Spectrum Concerts series Friday at 8:30 p.m. and Saturday at 8:30 p.m. in Symphony Hall, Boston.

Created by Thomas, this new series of unusual and imaginative programs is designed to attract new audiences as well as the seasoned concert - goer. Tickets have been reasonably priced, offering the subscriber three concerts for the price of two.

Three entirely different programs have been scheduled: A Multiples Concert (Oct. 8 and 9,) A Stravinsky Retrospective (Part I, Jan. 7; Part II, Jan. 8), and Four Religious Ceremonies (March 31 and April 1).

The first program of the new series, A Multiples Concert, begins with a performance of Mozart's Notturno in D for four orchestras.

Conductors assisting Thomas in this performance are Arthur Fiedler, conductor of the Boston Pops, Joseph Silverstein, Boston Symphony concertmaster and newly appointed assistant conductor of the orchestra, and Harry Ellis Dickson, assistant conductor of the Boston Pops.

Thomas next conducts Bartok's Music for strings, percussion and celesta. Following intermission, Steve Reich's Four organs receives its first performance in Boston. Soloists are the composer, Michael Tilson Thomas, Newton Wayland, and Ayrton Pinto.

The concert concludes with a first performance by the Boston Symphony of Liszt's Hexameron for six pianos and orchestra. Soloists are Raymond Lewenthal, Gilbert Kalish, Marilyn Neeley, John Atkins, Ilana Vered, and Antonio Barbosa.

RECORD AMERICAN
BOSTON, MASS.

NOV 6 1971

★ *Music*

Michael Tilson Thomas is 26 years old. He is also associate conductor of the Boston Symphony Orchestra. And he's winning acclaim for his easy flair on the podium and his imaginative Spectrum Concerts.

RECORD AMERICAN
BOSTON, MASS.

OCT 12 1971 En Ne

Harold Banks

The Boston Symphony shed its outer dignity but none of its ingrained polish. For the first concerts in the new Spectrum series led by Associate Conductor Michael Tilson Thomas, the players performed in sports shirts and slacks. The casual attire apparently didn't damage their image. One listener assured a violinist, "You all played the Bartok as if you were wearing white ties and tails, anyway."

TIMES
PEABODY, MASS.
W. 6,043

TIMES
BEVERLY, MASS.
D. 9,514

OCT 6 1971 OCT 6 1971 New England Newsclip

Concert series starts Friday

BOSTON — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts an opening of his new Spectrum Concerts series Friday.

Two concerts are planned at 8:30 p.m. Friday and Saturday in Symphony Hall, Boston. Created by Thomas, this new series of unusual and imaginative programs is designed to attract new audiences as well as the seasoned concert - goer.

Tickets have been reasonably priced, offering the subscriber three concerts for the price of two. Three entirely different programs have been scheduled: A Multiples Concert (October 8 and 9), A Stravinsky Retrospective (Part I, January 7; Part II, January 8), and Four Religious Ceremonies (March 31 and April 1).

Commenting on the new series, Talcott M. Banks, president of the orchestra's trustees, said, "I expect to hear every 'Spectrum Series' program, and to find in them new insights into this endlessly fascinating art, new dimensions, and new beauties of which I have been unaware."

The first program of the new series, A Multiples Concert, begins with a performance of Mozart's Notturno in D for four orchestras.

The Boston Globe
(MORNING)
D. 261,212 SUN

OCT 10 1971 New England Newsclip

Classical set plays it safe

By Ellen Pfeifer
Globe Staff

The theater season is ailing, we're told; its symptoms including status quoism, revivals of old, sure-fire hits, and darkened houses. The movies are in a similar state with lots of reruns and a handful of new important films. And the music season, I'm afraid, does not hold out great promise, either. It has been a chronic case for years.

With a few striking exceptions, most of the repertory — orchestral, chamber, vocal — is safe and audience-approved. My estimate is that the repertory falls somewhere withing "the 50 and 150 most frequently performed" category.

As for guest performers, they are mostly old familiar faces.

What to look forward to, then?

Two new series from the Boston Symphony Orchestra. The first, "Spectrum," is the creation of Associate Conductor Michael Tilson Thomas and was originally to have been called "Series X." Scheduled for Friday and Saturday nights at accessible prices, the programs will include a Stravinsky Retrospective (Jan. 7 and 8) and Four Religious Ceremonies (March 31 and April 1) that features Del Tredici's "Potpourri" for Jabberwocky, Soprano, and Bullhorn among other things.

THE BOSTON HERALD
Traveler
D. 219,540 S. 104,951

OCT 3 1971 New England Newsclip

Spectrum Friday, Saturday

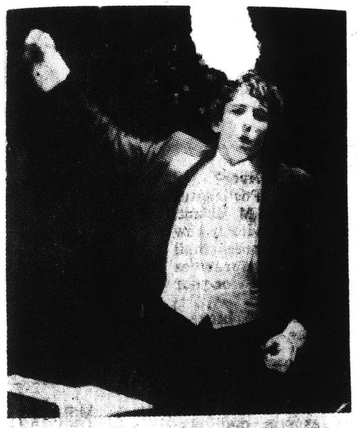
Michel Tilson Thomas will conduct the opening program of the new Boston Symphony Spectrum Concerts this Friday and Saturday at 8:30 p.m. in Symphony Hall. Created by Thomas, the new series is designed to attract new audiences as well as the seasoned concert-goer. Tickets have been reasonably priced, offering the subscriber three concerts for the price of two.

Three different programs have been scheduled: "A Multiples Concert" (Oct. 8 and 9), "A Stravinsky Retrospective" (Part I, Jan. 7; Part II, Jan. 8), and "Four Religious Ceremonies" (Mar. 31 and April 1).

The opening program will include Mozart's Notturno in D for four orchestras, with conductors Arthur Fiedler, Joseph Silverstein and Harry Ellis Dickson assisting Thomas; Bartok's Music for Strings, percussion and celesta; Steve Reich's "Four Organs, with Thomas, Newton Wayland, Ayrton Pinto and the composer as soloists; and (Liszt's Hexameron for Six Pianos and Orchestra, with soloists Raymond Lewenthal, Gilbert Kalish, Marilyn Neeley, John Atkins, Ilana Vered and Antonio Barbosa.

The Christian Science Monitor
BOSTON, MASS.
D. 217,[illegible]

OCT 8 1971 New England Newsclip



By Paul Buck Hoeffler

Spectrum swinger

Michael Tilson Thomas, Boston Symphony's associate conductor, initiates a new BSO Spectrum series of old and contemporary music jointly programmed on Oct. 8-9 ("A Multiples Concert"); a Stravinsky Retrospective (part 1—Jan. 7; part 2—Jan. 8), and "Four Religious Ceremonies" (March 31-April 1). All are at 8:30 p.m. in Symphony Hall.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800

NOV 15 1971

MIRRORS OF OUR TIME

Shaking Up the Musical Establishment

By ROY HEMMING

AMERICA'S musical "establishment" was being shaken up from all directions this fall.

On New York's Broadway, a stage production of *Jesus Christ, Superstar* had audiences and critics sharply divided. Some hailed it as the most exciting musical production to reach Broadway since *Hair* revolutionized the style and content of musical shows. Some (including religious spokesmen) praised the attempt of *Superstar* authors, Britain's Tim Rice and Andrew Lloyd Webber, to tell the story of Jesus' last seven days in contemporary language as a rock opera – thereby reaching many young people "turned off" by traditional religious messages.

But there were plenty of critics too. They fell into two major categories: those who liked the idea of the show but disliked either the cast or director Tom O'Horgan's production, and those (including religious spokesmen) who objected to what one critic called "the selling of the Savior." Several Jewish groups also charged that the show has an undercurrent of anti-Semitism in some parts – a charge the authors have vigorously denied.

Zodiac
Superstars: super-flack Jeff Fenholt

Whatever the arguments pro and con about *Jesus Christ, Superstar*, it quickly became a hit – with performances sold out for months ahead, and with some available tickets being sold by Broadway "scalpers" at $75 each. (*Senior* will take an in-depth look at "Rock and the Jesus Movement" in its Dec. 13 issue.)

Elsewhere in New York, the concert life of the nation's "music capital" was being shaken up by the New York Philharmonic's new music director, Pierre Boulez. He took over from the popular Leonard Bernstein in September, amid all sorts of dire predictions that his championing of contemporary music would drive away most of the Philharmonic's audience. Many subscribers did indeed cancel this year, but more than half the cancellations were made up by ticket sales to new subscribers. Moreover, the first Boulez series to sell out this season was an all-*avant garde* series being held in a theatre in Greenwich Village, at which Boulez and other musicians play and discuss new music in an informal atmosphere.

Columbia — Paul J. Hoeffler
Boulez, Thomas: new ideas, new dress

In a 1969 interview with *Senior*, Boulez lashed out at the stuffy atmosphere at most concerts, particularly the conductor and orchestra having to wear formal "evening dress" or "tails." "You don't put on a powdered wig to play Mozart, so why should we wear tails?" he complained. "They represent the style of a century ago. If I would be a music director, I would immediately forbid formal tails for the performers." And this fall he did just that. Instead of tails, both he and the orchestra now wear tuxedos.

A much more revolutionary change in attire came from the Boston Symphony Orchestra, which has long been billed as "the aristocrat of orchestras." Conductor Michael Tilson Thomas, 26, had the orchestra's players turn out in multicolored sport shirts for his first in a new series of *Spectrum* concerts, aimed at attracting a new and younger audience to the BSO.

Thomas' innovations went much deeper than dress, however. He programmed five works around a single theme, and spoke briefly (and entertainingly) to the audience about each of the pieces before they were played. The pieces ranged over different periods (from Gabrieli to the super-modern Steve Reich), and were climaxed by the first known public performance anywhere of Liszt's *Hexameron* for *six* pianos and orchestra. The first six rows of seats in Boston's Symphony Hall had to be removed in order to extend the stage to hold all the grand pianos plus the full symphony orchestra. Perhaps more than any other "new generation" conductor, Thomas believes in concerts as fun and entertainment as well as intellectual stimulation – and his Liszt *Hexameron* proved it.

PHOENIX
BOSTON, MASS.
W. 25,000

OCT 26 1971

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Michael Tilson Thomas

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SENIOR SCHOLASTIC
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W. 1,293,800

NOV 15 197

MIRRORS OF OUR TIME

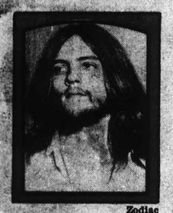
Shaking Up the Musical Establishment

By ROY HEMMING

AMERICA'S musical "establishment" was being shaken up from all directions this fall.

On New York's Broadway, a stage production of *Jesus Christ, Superstar* had audiences and critics sharply divided. Some hailed it as the most exciting musical production to reach Broadway since *Hair* revolutionized the style and content of musical shows. Some (including religious spokesmen) praised the attempt of *Superstar* authors, Britain's Tim Rice and Andrew Lloyd Webber, to tell the story of Jesus' last seven days in contemporary language as a rock opera – thereby reaching many young people "turned off" by traditional religious messages.

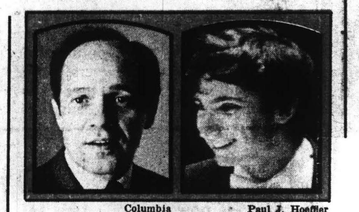
But there were plenty of critics too. They fell into two major categories: those who liked the idea of the show but disliked either the cast or director Tom O'Horgan's production, and those (including religious spokesmen) who objected to what one critic called "the selling of the Savior." Several Jewish groups also charged that the show has an undercurrent of anti-Semitism in some parts – a charge the authors have vigorously denied.



Zodiac
Superstar: super-flack Jeff Fenholt

Whatever the arguments pro and con about *Jesus Christ, Superstar*, it quickly became a hit – with performances sold out for months ahead, and with some available tickets being sold by Broadway "scalpers" at $75 each. (*Senior* will take an in-depth look at "Rock and the Jesus Movement" in its Dec. 13 issue.)

Elsewhere in New York, the concert life of the nation's "music capital" was being shaken up by the New York Philharmonic's new music director, Pierre Boulez. He took over from the popular Leonard Bernstein in September, amid



Columbia Paul J. Hoeffler
Boulez, Thomas: new ideas, new dress

all sorts of dire predictions that his championing of contemporary music would drive away most of the Philharmonic's audience. Many subscribers did indeed cancel this year, but more than half the cancellations were made up by ticket sales to new subscribers. Moreover, the first Boulez series to sell out this season was an all-*avant garde* series being held in a theatre in Greenwich Village, at which Boulez and other musicians play and discuss new music in an informal atmosphere.

In a 1969 interview with *Senior*, Boulez lashed out at the stuffy atmosphere at most concerts, particularly the conductor and orchestra having to wear formal "evening dress" or "tails." "You don't put on a powdered wig to play Mozart, so why should we wear tails?" he complained. "They represent the style of a century ago. If I would be a music director, I would immediately forbid formal tails for the performers." And this fall he did just that. Instead of tails, both he and the orchestra now wear tuxedos.

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PHOENIX
BOSTON, MASS.
W. 25,000

OCT 26 1971

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Michael Tilson Thomas

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

OCT 12 1971 New England Newsclip

BSO musical 'multiples' a 'historical happening'

By Louis Snyder

In what turned out to be a joyous historical happening, the Boston Symphony led by Michael Tilson Thomas burst out of its shell last weekend. The occasion was the first of three sets of Spectrum concerts, devised by the orchestra's brilliant young associate conductor, to give a new look to music old and new under circumstances calculated (not defiantly, but casually) to break the rather crusty mold of concert-going at Symphony Hall.

The coatless musicians looked fresh and relaxed in colored shirts and dark slacks, and Mr. Thomas prefaced each of the evening's selections with brief conversational remarks that were lucid, helpful, and unpatronizing—a candid invitation to share with him the deep interest and belief in certain music which he finds challenging, and presents as such. So in this "Multiples Concert"—each of the compositions had its basis in numbers of instruments or divisions of them—he proceeded to provide a very stimulating demonstration that organized sound still has the power to surprise, shock, charm, and amuse, given a little imagination, and considerable taste and inventiveness in the stage-managing department.

Mozart's Notturno in D for Four Orchestras began the proceedings—the multiple ensembles directed onstage by Mr. Thomas and Arthur Fiedler, and in opposite first balcony corridors by Joseph Silverstein and Harry Ellis Dickson. They achieved an echo effect, capitivating in conception, and [illegible] realized in performance with[illegible] the complex mechanics there[illegible] an unprogrammed jewel followed—Gabrieli's Canzona No. 2 of 1597—in which four sets of brasses exchanged golden sonorities across the hall at first balcony level, to chill the spine and warm the heart.

Heartwarming too was the performance of Bartok's Music for Strings, Percussion, and Celesta, for which the orchestra was divided into two string quartets (in multiples), each backed by double basses, and joined by a formidable percussion section, harp, and one piano, which in the concluding Allegro acquires a second pair of hands. The Bartok's inclusion in a "multiple" context is certainly not incidental, even though the interplay of the sections is directed to the ear and not the eye. And Mr. Thomas and his men made it sound for all its inestimable worth.

There was bound to be a speck in the Spectrum and, for some, Steve Reich's piece "Four Organs," which is for four electric organs and four pairs of maracas, was it. Among the composer's program notes—a credo which is a spectrum in itself—he says "it begins with a short pulsing chord which gradually gets longer and longer in duration. As the chord stretches out, slowly resolving and unresolving, a sort of slow motion is created. The maracas lay down a steady grid of even eighth notes throughout, enabling the performers (four organists) to play together while mentally counting up to as much as 200 beats and more on a given cycle of sustained notes." (A "perceptible process" in "sounding music.")

This was indeed what happened for from 18 to 20 minutes with nary a decible spared. One increasingly pitied the maraca-ists, relegated to the status of automatons, and admired the organists (Mr. Reich, Mr. Thomas, Ayrton Pinto, Newton Wayland) for their skill in maintaining form and continuity through this trying piece. Mr. Thomas had previously expressed hope for unfettered listening and "involvement," which certainly helped make the work tenable first time around. But there were those who left, those who squirmed, and some who booed when "Four Organs" finally quit. The composer and the performers took it good-naturedly, as well they might. For chances are that Mr. Reich is going to leave a permanent mark on contemporary compositional thought, even if "Four Organs" doesn't.

The evening ended in grandiose style with "Hexameron" by Franz Liszt, a composer who also influenced his contemporaries, and who, in this first complete realization ever, did Mr. Reich two better by writing for six pianos and full orchestra. Liszt, on this occasion impersonated by Raymond Lewenthal, had as his virtuoso colleagues Gilbert Kalish (Thalberg), Ilana Vered (Czerny), Antonio Barbosa (Chopin), Marilyn Neeley (Pixis), and John Atkins (Herz), each of whom played his own solo variation, and joined in an "Allegro marziale" and a Finale "molto vivace quasi prestissimo" to the general delight.

Aside from the undeniable interest of each of the program's selections, and the uniformly high level of performance, this first Spectrum concert as an entity filled Symphony Hall with some of the freshest air generated there in some time. The audience (except for the few Reich dropouts) was enthralled; it departed chattering and glowing—always a good sign for the future. Next: two different Stravinsky retrospective pro[illegible] and 8.

BANNER
BENNINGTON, VT.
D. 6,000

OCT 4 1971 New England Newsclip

BSO, under Thomas, launches new series

BOSTON, Mass. — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the opening pair of concerts of his new spectrum concerts series Friday evening, Oct. 8, at 8:30 and Saturday, Oct. 9 at 8:30 p.m. in Symphony Hall, Boston.

Created by Thomas, this new series of unusual programs is designed to attract new audiences as well as the seasoned concert-goer.

Tickets have been reasonably priced, offering the subscriber three concerts for the price of two. Three entirely different programs have been scheduled:

A Multiples Concert (Oct. 8 and 9), A Stravinsky Retrospective (part I, Jan. 7, part II, Jan. 8), and four religious ceremonies (March 31 and April 1).

Commenting on the new series, Talcott M. Banks, president of the orchestra's trustees said, "I expect to hear every 'spectrum series' program, and to find in them new insights into this endlessly fascinating art, new diminsions, and new beauties of which I have been unaware."

The first program of the new series, A Multiples Concert, begins with a performance of Mozart's Notturno in D for four orchestras. Conductors assisting Thomas in this performance are Arthur Fiedler, conductor of the Boston Pops, Joseph Silverstein, Boston Symphony Concertmaster and newly appointed assistant conductor of the orchestra, and Harry Ellis Dickson, assistant conductor of the Boston Pops. Thomas next conducts Bartok's Music for strings, percussion and celesta.

Following intermission, Steve Reich's "Four organs" receives its first performance in Boston. Soloists are the composer, Michael Tilson Thomas, Newton Wayland, and Ayrton Pinto.

The concert concludes with a first performance by the Boston Symphony of Liszt's "Hexameron for six pianos and orchestra." Soloists are Raymond Lewenthal, Gilbert Kalish, Marilyn Neeley, John Atkins, Ilana Vered, and Antonio Barbosa.

Subscription prices for the three programs are $6 (second balcony), $9 (first balcony), and $11 (floor). Single tickets are $3, $4.50, and $5.50. Please contact the subscription office at Symphony Hall (617-266-1492) for further information.

William Steinberg, music director of the Boston Symphony, conducts the opening concert of the Tuesday A series, Tuesday evening, Oct. 5 at 8:30. Soloist is violinist Christiane Edinger. The program includes Beethoven's Sixth symphony, von Einem's Violin concerto, with soloist Christiane Edinger, and Hindemith's symphony "Mathis der Maler."

This same program will be given on Thursday evening, Oct. 7 at 8:30 as the opening concert of the 1971-1972 season of concerts in Providence, Rhode Island at the Veterans' Memorial Auditorium.

The Boston Globe
(MORNING)
OCT 3 1971
New England Newsclip

'Series X' offers unusual music, bargain prices

BSO 'Spectrum' aims at new audience

By Michael Steinberg
Globe Staff

Asked if "Spectrum Concerts" was his own name for the new concert series he would begin with the Boston Symphony Orchestra this Friday and Saturday evenings, Oct. 8 and 9, Michael Tilson Thomas said, no, he had really wanted to call it "Series X." He went on to tell how when he heard that a committee with representation from trustees, management, and players, was working on coming up with something new by way of concerts for the Boston Symphony to play, he went to present some of his ideas, which were then bought.

Spectrum Concerts is two series "of really different concerts" (as the BSO's flyer has it) on Friday and Saturday evenings, all led by the orchestra's young Associate Conductor. Through the 1969-70 season, the main Friday-Saturday subscription series had 24 concerts. In 1970-71, it was reduced to 22 — "to accommodate the European tour" (24 days in April), was the reason given. Like the nickel candy bar that gets smaller and smaller while holding its price, the series this year has shrunk to 20. Spectrum in a way bring it up to 23, though of course at extra cost to the customers. The orchestra is not going to get rich off Spectrum, though. The earning power of the series is that of a long-term investment in audience-building, and in that cause, the Symphony is offering one of the most spectacular bargains ever dangled before the Greater Boston music public: the series of three can be had for as little as $6 (with an $11 top), and singles run from $3 to $5.50.

Thomas calls his first program (Oct. 8, 9) a "multiples concert." It begins with Mozart's Notturno for four orchestras, K.286, which is an echo piece, and continues with an antiphonal work, Bartok's Music for strings, percussion, and celesta ("very much restudied" since his last performance here, Thomas says). Then comes Steve Reich's "Four Organs," for four rock organs and an ensemble of maracas, and finally the "Hexameron" for six pianos and orchestra by Liszt.

Steve Reich was indentified by Thomas as "a New York-type composer, in the forefront of the rebellion against the continuous use of all 12 pitches. He uses as few notes as possible, but they are beautiful notes." "Four Organs" is based on a single chord, "sumptuously spaced," which occurs first as just a chord, but which is eventually the source of broad, luscious melodies. The four electronic organs, of which Thomas will be playing one, sometimes double each other for just the length of a single note, a procedure Thomas compared to the fragmented trumpet line in the Sly and the Family Stone record of "I Can Take You Higher." Listening, he suggested, will be a bit like learning to look at one of Ad Reinhardt's black-on-black paintings.

"Hexameron," organized by Liszt and in part composed by him, was someone's idea for a benefit concert for Polish war refugees in 1837 the idea being to bring together the six most renowned pianists of the day and have them each contribute a variation on a well-known theme. The theme is the march from Bellini's "I Puritani" ("Suoni la tromba, e intrepido"), and the composers were Liszt, who provided the introduction, coda, connecting links between variations, and one variation of his own, and then Karl Czerny, Henri Herz, Peter Pixis, Sigismond Thalberg, and Chopin, to whom Liszt gave the supreme place of honor, the slow variation traditionally placed just before the end.

Only Chopin and Liszt actually appeared at the concert, said Thomas, but the other variations were written, and "Hexameron" was published in a version for solo piano from which Robert Linn made an orchestration to replace the one by Liszt which is lost. More recently Thomas found a fuller version for two pianos, and he himself has scored the new material. He describes most of the variations as an "anything you can do, I can do better" game, but describes Liszt's variation as "meditative, something like the beginning of 'Funerailles,' and Chopin's poetic slow variation does not have a bravura surface either."

The cast for this performance is headed by Raymond Lewenthal as Liszt, and includes John Atkins (Czerny), Antonio Barbosa (Chopin), Gilbert Kalish (Thalberg), Marilyn Neely (Pixis), and Ilana Vered (Herz). Thomas acknowledged the help of Jack Rohmann of the Baldwin Piano Artists Department in assembling these pianists. Did that mean they were all Baldwin people, would have be Baldwins and Steinways on stage together (tuned to the same A), or what? Thomas held his head: "Just don't ask me about that."

The second Spectrum pair (Jan. 7 and 8) is a Stravinsky Retrospective consisting of two different programs, Symphonies of Wind Instruments, Introitus, Requiem Canticles, and "Rite of Spring" on Friday, "Scenes de ballet," the Violin Concerto (Joseph Silverstein, soloist), and Symphony of Psalms, on Saturday. This tour deforce is made possible by borrowing and transferring rehearsal time from earlier weeks. "Scenes de ballet," which Stravinsky wrote in 1944 for Billy Rose's "Seven Lively Arts," has never been played by the Boston Symphony. "It's all there, and it's all masterful," says Thomas. He is, beyond that, particularly attached to "Scenes de ballet" because it is one of only two pieces, the other being "Danses concertantes," in which Stravinsky had someone else fill in parts of the orchestration, that work having been done by Thomas's own teacher, the composer Ingolf Dahl.

The final Spectrum pair happens on Good Friday and Holy Saturday (March 31, April 1), is called Four Religious Ceremonies, and includes Bach's Cantata No. 4, "Christ lag in Todesbanden," "Pop-pourri" by David del Tredici, the "Deploration" the Renaissance master Josquin des Prez wrote on the death of his teacher, Gehan Okeghem, and Messiaen's "Et exspecto resurrectionem mortuorum." The piece by del Tredici, who teaches at Harvard, Thomas describes as quotations and variations, the material being Bach's chorale, "Es ist genug" (the one quoted by Berg in his Violin Concerto), something Thomas describes as Greek funeral keening, the Litany of the Blessed Virgin Mary, and the Mock Turtle and Jabberwocky Songs from "Alice in Wonderland," and the orchestra includes a solo rock ensemble and amplified piano.

Speaking of his "Series X" in general, Thomas says he wants them "festive" and with a sense about them of special event. The concerts may include commentary and other special features as yet undisclosed.

The first pair includes music requiring special physical setups, the Mozart with its sub-orchestras spread around the hall, the stage extension for the six pianos of "Hexameron," and which could not therefore be done on a normal Boston Symphony subscription concert. The others represent something of a departure from the usual BSO program density and flavor, but they are only a small step beyond what is fairly typical of Thomas programs with the Boston Symphony the Philharmonia, the Berkshire Music Center Orchestra, and so forth. In Buffalo, where Thomas takes over as Music Director of the Philharmonic this month, he has subscription programs that run like "Viderunt omnes" by the 12th century composer, Perotin, Josquin's "Deploration," "Integrales" by Varese, "Schoen Hedwig," which is a "melodrama" for recitation and piano by Schumann, and Schumann's "Spring" No. 3, "Evocation" by Ruggles, a group of pieces by Isaac, Willaert, and other turn-of-the-16th century masters, and the Hindemith Cello Concerto. Did that mean that aside from special problems like stage extensions, programs of that range were feasible and desirable for orchestral subscription concerts? "Yup," he said.

The Boston Globe
(MORNING)
D. 261,042 SUN. 557,977

OCT 16 1971 New England Newsclip

THEATER / ARTS

Mahler's 6th unwisely placed

By Michael Steinberg
Globe Staff

The conductor Frederik Prausnitz once wrote that "the placing of one work next to another is the performer's first active, and powerful, step in its interpretation," which is both sensible and wise, and altogether one of the best things ever said about program-building. The first active step Williams Steinberg took in the interpretation of Mahler's Symphony No. 6 at yesterday afternoon's Boston Symphony concert was the unwise one of playing it after the Ravel G major Piano Concerto, which had been preceded by Mozart's Overture to "La Clemenza di Tito."

The glossy, flirting-with-Gershwin world of Ravel's amusing, coolly sentimental Concerto is impossible as preparation for entry into Mahler's grim, exceedingly unglossy, lonely tragic masterpiece. I wonder, anyway, if the Mahler 6th does not really want to be on a program by itself. It is long — about 70 minutes — but it is also dense, strange, and requires hard listening. The powerful impact of Bernstein's performance here of the Beethoven 9th in April of last year owed very much to his decision to put only that one work on the program — a choice he has recently made for his Mahler performances as well — and in general I have come to feel more and more that the 9th, and the massive Bruckner an Mahler symphonies modeled on it, stand alone not just adequately, but really more effectively. It is not only a question of there length: rather, these are works thought of by their composers as ones whose performance should have a special character of solemn celebration about them. To give over a whole program to a work like the Mahler 6th is the best way to speak to that important point. Besides, it might in this case have spared us the ugly exits after each movement.

That (in Prausnitzian terms) Steinberg's first interpretive step was negative was particularly frustrating because almost all the subsequent steps were positive and strong. The performance he conducted was outstanding in its concentration, intensity, energy, and architectural cohesiveness. I had doubts about a few transitions in the finale (problems both of overdoing and underdoing), and I would have preferred a performance with more pianissimos, partly a question of careless playing, but also a product of Steinberg's unusually open, anti-mysterious view of the piece. Even given those reservations, it was an extraordinarily impressive performance, and one which except for the inadequate horn solos, was brilliantly played by the orchestra. It was an event for which to be grateful: a more sympathetic context would have raised it to a higher order of musical and human experience.

In the Ravel, we got glittering but musically brittle and hard playing from the soloist, Alexis Weissenberg, who was provided by Steinberg and the orchestra with an alert, lively accompaniment. The orchestral part bristles with all sorts of difficulties — the piano solo contrariwise being a masterful job of writing stuff that sounds much harder than it is — and there were excellently played solos by, among others, Laurence Thorstenberg (English horn), David Ohanian (French horn), Harold Wright (clarinet), and Matthew Ruggiero (bassoon). The overture, rather neutral in content but scored with uniquely Mozartean gorgeousness, had a first-rate performance, dignified but not stuffy, finely rhythmic, and with a real sense of musical character.

TIMES
BEVERLY, MASS.
D. 9,514

OCT 13 1971 New England Newsclip

Concert series slated

BOSTON — Boston Symphony Music Director William Steinberg conducts the third pair of Friday-Saturday concerts of the Orchestra's ninety-first season this week.

Friday afternoon, Oct. 15, at 2 p.m. and Saturday, Oct. 16 at 8:30 p.m. in Symphony Hall, Steinberg opens the concert with a performance of Mozart's Overture to La clemenza di Tito, followed by Ravel's Piano concerto with soloist Alexis Weissenberg. The program concludes with Mahler's Symphony no. 6.

Alexis Weissenberg, born in Sofia, Bulgaria, studied in his native country and in Israel before coming to the United States to study at the Juilliard School. After his studies at Juilliard, he toured Israel, Egypt, Turkey and South America.

He made his American orchestra debut with the New York Philharmonic. Weissenberg's most recent appearance with the Boston Symphony was during the 1971 Berkshire Festival at Tanglewood in a performance of Tchaikovsky's First piano concerto. Michael Tilson Thomas was the conductor.

William Steinberg conducts the opening concert of the Tuesday "Cambridge" series, Tuesday evening, Oct. 12 at 8:30 p.m. in Symphony Hall. Soloist is pianist Jeffrey Siegel who makes his debut with the Boston Symphony at this concert which includes Beethoven's Symphony no. 6 "Pastoral," Prokofiev's Third piano concerto, and Hindemith's symphony Mathis der Maler.

Chicago - born Jeffery Siegel began his early piano studies with Rudolf Gaz. After winning the Chicago Symphony's youth concert auditions in 1957, he gave two performances of Beethoven's Third piano concerto with the Chicago Symphony. His advanced musical studies were with Rosina Lhevinne and Ilona Kabos at the Juilliard School. He was graduated with highest honors from Juilliard and won several important prizes during the following years, including the Leventritt Award. In 1965 he made his debut in London with the London Symphony, and appeared for the first time at Carnegie Hall two years later. During the past three years, Siegel has performed with many of the world's major orchestras, including the St. Louis Symphony, the Detroit Symphony, the New Orleans Philharmonic and the National Symphony.

Symphony: William Steinberg Conducts BSO in Mahler's Sixth

By HARRY NEVILLE

William Steinberg and the Boston Symphony were in fine fettle yesterday, which was a good thing since the program was the season's most difficult to date. The major work was Mahler's Sixth Symphony, a sprawling work that presents all manner of difficulties.

Balance and coordination, always problems in Mahler, left something to be desired but these matters were nothing near the stumbling blocks they proved to be in last season's performances of the Mahler Seventh. It seems likely, too, that the technical quality of the performance is destined to improve at tonight's repeat concert.

Steinberg is not this listener's idea of an ideal Mahler conductor. He seldom makes as much as he might of the neurotic aspects of the music — the quality that has been labeled "Viennese soul-searching" — and he doesn't often project enough fantasy onto those brief magical moments that continually pop up in Mahler — the opening bars of the Sixth's finale, for example.

YESTERDAY'S performance was still strong and satisfying, however — primarily because of his superlative choice of tempos. Unlike many other conductors, he chose a speed that really conveyed the spirit of the first movement's "Allegro energico" marking, and yet there was no feeling of rush. His tempo for the scherzo was a shade slower than in most performances, and it seemed exactly right for this movement's slightly grotesque flavor.

One could have asked for a more sensuous quality in the third movement, but it did flow nicely and its simplicity proved an effective contrast to the surrounding movements. The finale lacked bite and the proper nervous impulse, but it held together very well nevertheless. Steinberg obviously has a clear idea of the direction he wants the music to take, and his choice of tempos and dynamics made a compelling case for this most problematical of the symphony's four movements.

THERE WAS some excellent solo work from the principal flute and oboe, but Harold Wright's gorgeous tone didn't seem appropriate to some of the clarinet solos. Mahler buffs will be interested to know that C. F. Kahnt's edition was used for the performance, that the third "hammer-stroke" of the finale was omitted, and that the movements were played in Mahler's original order.

The concert opened with a bright, clean-cut performance of the overture to Mozart's "La Clemenzo di Tito," after which Alexis Weissenberg performed Ravel's Piano Concerto in G. It was on the whole a stylish performance, not overly sentimental, perhaps a bit too remote and detached. The solo part didn't always come through with ideal clarity, but I'm not sure if that was the fault of the soloist or of the conductor.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

OCT 16 1971 New England

TIMES
BARRINGTON, R. I.
W. 4,093

OCT 7 1971 New England Newsclip

SAKONNET TIMES
PORTSMOUTH, R. I.
W. 3,737

OCT 7 1971

PHOENIX
BRISTOL, R. I.
W. 4,600

OCT 8 1971

JOURNAL
PROVIDENCE, R. I.
D. 67,117

OCT 8. 1971 New England Newsclip

1971-1972 Music Season

Boston Symphony Orchestra has scheduled three evening appearances in Providence this year, the first tonight at 8:30 with William Steinberg conducting works by Beethoven, Einem, and Hindemith. On November 18 Seiji Ozawa will be guest conductor and on Dec 16 a Christmas concert will feature Aldo Ceccato as conductor. All concerts will take place in the Veterans Memorial Auditorium. Tickets are available from Symphony Hall, Boston, Mass 02115 and from Avery Piano Company, 256 Weybosset St, Providence (421 1434).

TIMES-GAZETTE
WARREN, R. I.
W. 2,825

OCT 7 1971

PHOENIX
BRISTOL, R. I.
W. 4,600

AUG 13 1971 New England Newsclip

JOURNAL
PROVIDENCE, R. I.
D. 67,117

SEP 5 1971

Music Last Night

Steinberg Brings Hindemith, Einem, Beethoven to R.I.

By EDWIN SAFFORD

The Boston Symphony Orchestra brought along a slip of a German girl last night for its opening Providence concert of the season at Veterans Memorial Auditorium. Her name is Christiane Edinger and she played Gottfried von Einem's violin concerto, with William Steinberg conducting, while the rest of the program contained the Beethoven Pastoral Symphony and the "Mathis der Maler" Symphony of Hindemith.

In advance the Einem concerto held most interest. And it turned out interestingly even though it is hardly revolutionary.

You can hear shades of Liszt, Richard Strauss and, at the very end, Mahler here and there in the piece, but rather as if they had been invited in more than being strongly influential. It must be admitted a Strauss vocal line, plus an orchestrational touch or two, were most evident.

Yet this is a concerto, no mistake, and it has variety as well as rhythmic interest. The third movement is largely a duet between soloist and bongo drums, indeed. Elsewhere, too, syncopations add to its enjoyment. If the individual personality might not be recognized until a third or fourth meeting, at least there is personality.

Miss Edinger gave the work a truly distinguished performance. She played like a violinist, not a "lady violinist," nor worse, in an aggressive, mock-masculine way. Her tone was songful and carrying as required and at all times pitch was accurate.

Since the concerto gave her almost no respite in technical demands, either, and very little pause for refreshment, she can be called master of this particular concerto. She is, by the way, a Berliner who has received training in Europe and at Juilliard.

The evening began a bit too much in relaxed fashion. Beethoven, under Steinberg's direction, was more classical, really, than his Sixth Symphony is able to sustain. In the main it made good background music for a post-dinner nap.

Boston Symphony Will Present Three Concerts

The Boston Symphony Orchestra's 88th consecutive season of concerts in Providence opens on Thursday, Oct 7, at 8:30 p m in the Veterans' Memorial Auditorium.

Boston Symphony Music Director William Steinberg conducts. Two other concerts, both Thursdays at 8:30 p m in the Veterans' Memorial Auditorium are Nov 18 and Dec 16.

Soloist with Mr Steinberg for the opening concert on Oct 7 is violin soloist Christiane Edinger. The program opens with a performance of Beethoven's Symphony 6, followed by the Einem Violin concerto. The concert concludes with Hindemith's "Mathis der Maler."

The second concert of the series, Nov 18, is conducted by Seiji Ozawa. The program includes Xenakis' "Polla ta dina," Beethoven's Symphony 4 and Tchaikovsky's Sixth symphony, the "Pathetique."

The final concert of the series takes place Dec 16 and is conducted by Aldo Ceccato. The program is Corelli's Concerto grosso in G "Christmas Concerto," Mendelssohn's First Symphony and Dvorak's Symphony 9, the "New World."

Subscriptions for the three concerts are available until Sept 1 from the subscription office, Box PR, Symphony Hall, Boston, Mass 02115. After Sept 1, subscriptions may be purchased at the Avery Piano Co, 256 Weybosset Street, Providence, telephone GA4-1434.

The music calendar, full and attractive

LOOKING FORWARD to the 1971-72 music calendar tends to hasten its arrival, quicken its passing. All the same, there is fun in the anticipation, especially as the coming season looks attractive and full in so many large and small ways.

We are to have eight concerts by the Rhode Island Philharmonic Orchestra at Veterans Auditorium, six under Francis Madeira's direction (Oct. 23, Nov. 20, Dec. 18, Jan. 29, April 8 and 29), one with guest conductor Paul Vermel, of the Portland Symphony Orchestra (March 4), and one with the orchestra's newly named assistant conductor, George Kent (May 20). There are to be three concerts by the Boston Symphony Orchestra (Oct. 7, Nov. 18 and Dec. 16, all in Veterans Auditorium) and one by the St. Louis Symphony Orchestra (March 12 at Roberts Hall, RIC).

TIMES
PEABODY, MASS.
W. 6,043

AUG 18 1971 New England Newsclip

TIMES
PAWTUCKET, R. I.
D. 38,127

SEP 13 1971 New England Newsclip

TIMES
PAWTUCKET, R. I.
D. 38,127

OCT 8 1971 New England Newsclip

Boston Symphony In Three Concerts

The Boston Symphony Orchestra's Providence concert series this year includes three Thursday evening programs in Veterans Memorial Auditorium. It is the orchestra's 88th season here.

The opening concert will be on Oct. 7 at 8:30 p.m. William Steinberg will conduct, and Christiane Edinger, violinist, is guest soloist.

Two guest conductors will direct the remaining programs. Seiji Ozawaon Nov. 18 and Aldo Ceccato on Dec. 16.

Music In Review

Boston Symphony Opens Season In Providence

The Boston Symphony Orchestra with William Steinberg conducting and Christine Edinger, a young and talented violinist, as guest artist, opened its 91st season in Providence Thursday evening in Veterans Memorial Auditorium.

Beethoven's Symphony No. 6 in F, the "Pastoral" with its musical paintings of sun-kissed meadows and crystal brooks, its rustic festival and summer tempest, was the main work of the evening, requiring the entire opening half of the program. An overflow audience gave them resounding applause.

Christine Edinger gave a superb performance of Gottfried von Einem's "Violin Concerto, opus 33" which was a balanced composition of contrasting tonal beauty and distorted harmonics and rhythms which she played with a virtuoso finesse. The orchestra's faultless accompaniment and Steinberg's sensitive interpretation of phrase and mood brought an ovation to Miss Edinger that lasted through three recalls.

The concluding work, that ran a half hour beyond the Boston's usual closing time, was Hindemuth's musical imagery of three allegorical paintings of Mathis Gothart Nithart-"Angelic Concert," "Entombment" and "Temptation of St. Anthony."

The "Angelic Concert" was sublimely beautiful, the "Entombment" was sobbingly solemn, and the "Temptation" was shudderingly gruesome, particularly so after the most beautiful of all of Beethoven's symphonies, and paeons of praise in the "Angelic Concert."

C.H.L.

Symphony plans fall concert series

BOSTON — The Boston Symphony Orchestra's eighty-fifth consecutive season of concerts in New York City opens on Oct. 27 at 8:30 p.m. in Lincoln Center's Philharmonic Hall. William Steinberg, music director of the Boston Symphony Orchestra, conducts the opening concerts. Dates for the five Wednesday-Friday pairs of concerts at Philharmonic Hall are Oct. 27-29, December 1-3, January 12-14, February 9-11, and April 5-7.

The Orchestra will also play four Saturday evening concerts at Carnegie Hall opening October 30, followed by January 15, February 12, and April 8. The new starting time for concerts at Carnegie Hall is 8 p.m.

Subscriptions for the series of five concerts at Philharmonic Hall are available from the Subscription Office, Box PR, Symphony Hall, Boston until September 1. After September 1, subscriptions will be available at the Philharmonic Hall Box Office at Lincoln Center.

TIMES
BEVERLY, MASS.
D. 9,514

AUG 18 1971

PEDDLER
BROOKLINE, MASS.
13,000

OCT 23 1971 New England Newsclip

Symphony celebrates its 90th birthday

The Boston Symphony Orchestra celebrates its 90th birthday Friday, Oct. 22, in Symphony Hall with a special concert conducted by former music director Erich Leinsdorf with alto soloist Lili Chookasian at 2 p.m. The concert includes music from the Orchestra's first concert which took place Saturday, Oct. 22, 1881, at 8 p.m. in the Boston Music Hall. Sir George Henschel, the Orchestra's first music director, conducted with Annie Louise Cary, alto soloist.

Erich Leinsdorf opens the special birthday concert with Weber's Jubel-Overture, followed by Miss Chookasian's performances with the Orchestra of Bruch's "Penelope's mourning" from Odysseus, Gluck's "Che faro senza Euridice" from Orfeo and Euridice, and Brahms' Two songs for contralto, with viola and piano. In order to give some of the flavor of the Orchestra's first concert in 1881 when Mr. Henschel accompanied Miss Cary at the piano during the concert. Mr. Leinsdorf will accompany Miss Chookasian with Burton Fine, violist, in Brahms' Two songs for contralto, ciola and piano. The concert concludes with music from Prokofiev's Romeo and Juliet.

The fourth concert of the Saturday evening series takes place Oct. 23 at 8:30 p.m. Mr. Leinsdorf conducts performances of Schumann's Second symphony and music from Prokofiev's Romeo and Juliet. This same concert opened the Tuesday "B" series, Tuesday evening, Oct. 19.

Mr. Leinsdorf directs the first of the Orchestra's six Open Rehearsals of the Ninety-first season Thursday evening, Oct. 21 at 7:30 p.m. Subscription prices for the series of six Open Rehearsals are $15, and $3 for single seats. All seats are unreserved and proceeds from the sale of tickets and subscriptions benefit the Orchestra's Pension Fund. Please call the Symphony Hall Box Office at 266-1492 for further information on this and all other concert series.

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

OCT 21 1971 New England Newscli

Symphony Orchestra To Observe 90th Birthday, Friday

The Boston Symphony Orchestra celebrates its ninetieth birthday Friday, Oct. 22, in Symphony Hall with a special concert conducted by former music director Erich Leinsdorf with alto soloist Lili Chookasian at 2 p.m.

The concert includes music from the Orchestra's first concert which took place Saturday, October 22, 1881 at 8 p.m. in the Boston Music Hall. Sir George Henschel, the Orchestra's first Music Director conducted with Annie Louise Cary, alto soloist.

Erich's Leinsdorf opens the special birthday concert with Weber's "Jubel-Overture," followed by Miss Chookasian's performances with the Orchestra of Bruch's "Penelope's mourning" from "Odysseus," Gluck's "Che faro senza Euridice" from "Orfeo and Euridice," and Brahms' Two songs for contralto, with viola and piano. In order to give some of the flavor of the Orchestra's first concert in 1881, when Mr. Henschel accompanied Miss Cary at the piano during the concert, Leinsdorf will accompany Miss Chookasian with Burton Fine, violist, in Brahms' Two songs for contralto, viola and piano. The concert concludes with music from Prokofiev's "Romeo and Juliet."

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Mr. Leinsdorf directs the first of the Orchestra's six Open Rehearsals of the Ninety-first season Thursday evening, Oct. 21 at 7:30 p.m. All seats are unreserved and proceeds from the sale of tickets and subscriptions benefit the Orchestra's Pension Fund.

CITIZEN
BELMONT, MASS.
W. 4,350

OCT 21 1971

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

OCT 21 1971

MINUTE MAN
BEDFORD, MASS.
W. 2,993

OCT 21 1971

Symphony celebrates its 90th birthday

The Boston Symphony Orchestra celebrates its 90th birthday Friday, Oct. 22, in Symphony Hall with a special concert conducted by former music director Erich Leinsdorf with álto soloist Lili Chookasian at 2 p.m. The concert includes music from the Orchestra's first concert which took place Saturday, Oct. 22, 1881, at 8 p.m. in the Boston Music Hall. Sir George Henschel, the Orchestra's first music director, conducted with Annie Louise Cary, alto soloist.

Erich Leinsdorf opens the special birthday concert with Weber's Jubel-Overture, followed by Miss Chookasian's performances with the Orchestra of Bruch's "Penelope's mourning" from Odysseus, Gluck's "Che faro senza Euridice" from Orfeo and Euridice, and Brahms' Two songs for contralto, with viola and piano. In order to give some of the flavor of the Orchestra's first concert in 1881 when Mr. Henschel accompanied Miss Cary at the piano during the concert. Mr. Leinsdorf will accompany Miss Chookasian with Burton Fine, violist, in Brahms' Two songs for contralto, ciola and piano. The concert concludes with music from Prokofiev's Romeo and Juliet.

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Mr. Leinsdorf directs the first of the Orchestra's six Open Rehearsals of the Ninety-first season Thursday evening, Oct. 21 at 7:30 p.m. Subscription prices for the series of six Open Rehearsals are $15, and $3 for single seats. All seats are unreserved and proceeds from the sale of tickets and subscriptions benefit the Orchestra's Pension Fund. Please call the Symphony Hall Box Office at 266-1492 for further information on this and all other concert series.

BACK BAY LEDGER-BEACON HILL TIMES
BROOKLINE, MASS.
W. 8,500

OCT 21 1971 Ne Engl

ITEM
LYNN, MASS.
D. 34,202

OCT 22 1971 New England Newsclip

Erich Leinsdorf conducts a Boston Symphony 90th Birthday Concert tomorrow at 2 p.m. in Symphony Hall. Miss Lili Chookasian will be alto soloist.

Music from BSO's first concert in 1881 includes Weber's "Jubel Overture" followed by Miss Chookasian's performances with the orchestra in Bruch's "Penelope's Mourning" from Odysseus, Gluck's "Che faro Senza Euridice" from "Orfeo and Euridice" and Brahms' Two Songs for Contralto with viola and piano. The concert will conclude with music from Prokofiev's "Romeo and Juliet." Saturday evening's 8:30 performance will include music by Schumann and Prokofiev.

PUBLIC SPIRIT
AYER, MASS.
W. 5,150

OCT 21 1971 New England Newsclip

BOB DAVIS

The Arts Views Reviews and Pre-views

to elementary school children (last weeks column) I would think the Fitchburg showing would be great for classes in junior and senior high schools. At any rate it will hang through November 1 and is open Tuesday thru Saturday from 9 a.m. to 5 p.m., and Sunday afternoon from 2 to 5 p.m. Admission free.

On Friday, October 22nd, the Boston Symphony Orchestra presents its ninetieth birthday concert. Erich Leinsdorf will conduct and Lili Chookasian will be the contralto soloist. The program will include Prokofiev's music from "Romeo and Juliet", Weber's "Jubel-Overture," and Glucks Arias and Incidental music from "Orfeo". Leinsdorf will also conduct on Saturday the 23rd. He will do Schumann's second symphony and repeat the "Romeo and Juliet".

TIMES
PEABODY, MASS.
W. 6,043

OCT 20 1971 New England Newsclip

TIMES
BEVERLY, MASS.
D. 9,514

OCT 20 1971

Boston orchestra is 90 years old Friday

BOSTON — The Boston Symphony Orchestra celebrates its ninetieth birthday Friday in Symphony Hall with a special concert conducted by former music director Erich Leinsdorf with alto soloist Lili Chookasian at 2 p.m. The concert includes music from the Orchestra's first concert which took place Saturday, Oct. 22, 1881, at 8 p.m. in the Boston Music Hall. Sir George Henschel, the Orchestra's first Music Director conducted with Annie Louise Cary, alto soloist.

Erish Leinsdorf opens the special birthday concert with Weber's **Jubel-Overture**, followed by Miss Chooksian's performances with the Orchestra of Bruch's "Penelope's mourning" from **Odysseus**, Gluck's "Che faro senza Euridice" from **Orfeo and Euridice**, and Brahms' Two songs for contralto, with viola and piano.

In order to give some of the flavor of the Orchestra's first concert in 1881 when Henschel accompanied Miss Cary at the piano during the concert, Leinsdorf will accompany Miss Chookasian with Burton Fine, violist, in Brahms' Two songs for contralto, viola and piano. The concert concludes with music from Prokofiev's **Romeo and Juliet**.

The fourth concert of the Saturday evening series takes place Saturday at 8:30 p.m. Leinsdorf conducts performances of Schumann's Second symphony and music from Prokofiev's **Romeo and Juliet**. This same concert opens the Tuesday "B" series Tuesday evening at 7:30 p.m.

Leinsdorf directs the first of the Orchestra's six open rehearsals of the Ninety-first season Thursday, Oct. 21 at 7:30 p.m. Subscription prices for the series of six open rehearsals are $15 and $3 for single seats. All seats are unreserved and proceeds from the sale of tickets and subscriptions benefit the Orchestra's Pension Fund. Please call the Symphony Hall Box Office at 266-1492 for further information on this and all other concert series.

The Salt Lake Tribune
SALT LAKE CITY, UTAH
D. 108,270 SUN. 188,699

OCT 29 1971

90 Years Young

Nobody could have guessed it at the time but the year 1881 made at least three significant contributions to the arts. And 90 years later those contributions are still going strong.

Pablo Picasso, the giant of modern art, was born Oct. 25, 1881, in Malaga, Spain. Special showings of his paintings are being held in connection with his 90th birthday observance.

P. G. Wodehouse, the english-born humorist novelist, short story writer and playwright, was born Oct. 15, 1881. Mr. Wodehouse marked his 90th birthday by publishing his umpteenth book, "Jeeves and the Tie That Binds."

Finally, 1881 was the first year for the Boston Symphony, the nation's second oldest symphony orchestra and long one of its best.

If, as the once popular book says, "life begins at 40," Picasso, Wodehouse and the Boston Symphony are zesty proof that it doesn't have to end at 90.

Dallas Times Herald
D. 232,064 SUN. 275,535

OCT 28 1971

Mrs. Strauss To Attend Meeting

Mrs. Theodore H. Strauss, president of the Women's Association for Symphony Orchestras, will be in Boston next week attending the annual convention of WASO. Mrs. Albert Goodhue of Marblehead, Mass., vice president and chairman of the education committee, will be hostess for the Monday through Thursday event.

Business sessions during the day will be followed by entertainment during the evenings. The 32 member clubs will be the guests of the president and trustees of the Boston Symphony Orchestra for a performance of the orchestra under the direction of Erich Leinsdorf.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

OCT 21 1971 New Englai Newsc

Leinsdorf Returns For BSO's 90th

BOSTON — The Boston Symphony Orchestra celebrates its 90th birthday Friday in Symphony Hall with a special concert conducted by former music director Erich Leinsdorf. Lili Chookasian is alto soloist.

The program at 2 p.m. includes music from the orchestra's first concert, which took place Saturday, Oct. 22, 1881, at 8 p.m. in the Boston Music Hall. Sir George Henschel, the BSO's first music director, conducted with Annie Louise Cary, alto soloist.

Leinsdorf opens the birthday concert with Weber's "Jubel-Overture," followed by Miss Chookasian's performance of Bruch's "Penelope's Mourning" from "Odysseus," Gluck's "Che faro senza Euridice" from "Orfeo and Euridice," and Brahms' Two Songs for Contralto, with viola and piano.

In order to give some of the flavor of the first concert in 1881, when Henschel accompanied Miss Cary at the piano, Leinsdorf will accompany Miss Chookasian with Burton Fine, violist, in the Brahms piece.

[2]

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

OCT 21 1971 New England Newsclip

E. J. Dias review

BSO does justice to Schumann works

The Boston Symphony Orchestra, with Erich Leinsdorf as guest conductor, opened its Tuesday "B" Series in Symphony Hall with a program comprising only two works — Schumann's "Symphony No. 2 in C Major" and Prokofiev's "Scenes from 'Romeo and Juliet,'" Opus 64.

The Schumann, written when its composer was convalescing from a nervous disorder, seems to have in it a sort of synthesis of some of the qualities Schumann had perfected in his previous work. There is the fecund and fresh melodic and harmonic inspiration, the same charm and passion that one finds in Schumann's songs, the lofty and intimate note of his chamber music period.

Unfortunately, the symphony also has its weaknesses — the rhythmical monotony of the opening Allegro's principal subject, the too exclusive modulatory development sections of the finale. But these limitations are balanced by the Scherzo, Schumann's happiest essay in this form, and by the glowing and emotionally effective Adagio, which is, I think, the supreme point of all of Schumann's symphonies.

Maestro Leinsdorf, conducting without a score, obviously loves the work and knows it well. He led the orchestra with precision, with a nice eye for detail and dynamic range, and with a contagious enthusiasm that was communicated to his musicians.

As for the Prokofiev, it is one of the genuine masterpieces of 20th century music. Written originally for a ballet version of the Shakespeare tragedy, first performed by the Kirov Ballet in 1940, two suites selected by the composer from the work were actually performed as orchestral pieces before the ballet itself was given its world premiere.

The two sections of the work that Leinsdorf chose to perform last night included the bright Introduction, a brief tone poem representing Juliet as a young girl, the dance of the knights, a charming gavotee, the stirring and martial musical setting for Romeo's resolve to avenge Mercutio's death, and the lovely funeral music for Juliet.

For this Prokofiev gem, the orchestra was in top form, with many of its sections shining in solo work which won a merited ovation from the audience.

The second concert of the series will be performed on Nov. 16 with Seiji Ozawa as guest conductor.

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259

OCT 24 1971 New England Newsclip

E. J. DIAS

A Look At the Arts

Boston Symphony Orchestra opens 'B' series

The Boston Symphony Orchestra is alive, well, and still making pleasurable music at venerable Symphony Hall — or at least it was last week in the first program of the Tuesday "B" Series, with Erich Leinsdorf as guest conductor.

Maestro Leinsdorf chose Schumann's "Symphony No. 2 in C Major" and two suites from Prokofiev's "Romeo and Juliet Ballet" as the only two works on the program. Despite its occasional defects — monotonous rhythm in the Allegro and a somewhat tedious modulatory development in the Finale, the Schumann is an ingratiating piece, because of its melodic invention, its brilliant Scherzo, and its moving Adagio, the latter perhaps the high point of Schumann's symphonic writing.

As for the Prokofiev, it is nothing less than a masterpiece — one of the genuinely bright pages of 20th Century music. Leinsdorf and his musicians made it a listening delight — memorable, often touching, and filled with glorious sound.

The Washington Post
WASHINGTON, D. C.
D. 500,118 SUN. 657,560

OCT 19 1971

Music Notes

Four Concertos

5454

By Paul Hume

Antal Donati, having opened the National Symphony season last week with an evening of symphonies, is building this week's program out of concertos. Four of them each for a different instrumental combination, will bring symphony listeners a Handel Concerto Grosso, a Mozart Sinfonia Concertante for four solo woodwinds, the Second Violin Concerto of Bartok, and the Concerto for Orchestra by Zoltan Kodaly. Rafael Druian, concertmaster of the New York Philharmonic and a longtime associate of Dorati's, is the soloist in the Bartok.

The Argentine folk mass, "Misa Criolla," brought top prominence several years ago through a vivid recording, will be sung in Lisner Auditorium at 8 p.m. Wednesday by Los Fronterizos, with Ariel Ramirez and the Interamerican Chamber Chorus of Washington. Tickets are available at the Disc Shop and at the door.

The World Symphony Orchestra, drawing together 140 musicians from around the world to play a concert at Walt Disney World in Florida as well as in New York Philharmonic Hall and the Kennedy Center Opera House, will play its Washington program on Oct. 25, at 9 p.m.

Arthur Fiedler will conduct the short-lived ensemble. The concert is under the auspices of the Federation of People-to-People Programs, 1146 16th St. NW.

At the same time the World Symphony is playing on the Opera House stage, the Boston Symphony under the direction of William Steinberg will be making its initial appearance in the Concert Hall. With Alexis Weissenberg as soloist in the Ravel G Major Piano Concerto, the program, opening with Mozart's "Titus" Overture, will close with the Mahler Sixth Symphony

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 208,095 SAT. 163,707

OCT 26 1971

Boston and First World

William Steinberg and the Boston Symphony Orchestra in the concert hall, and Arthur Fiedler and the First World Orchestra in the opera house gave the Kennedy Center its first symphonic double-header.

The Boston, coming as part of the National Symphony Orchestra Association's series, sounded magnificent in the new hall, both in chamber orchestra size for the Mozart Overture to "La Clemenza di Tito" and in full in the Ravel Piano Concerto in G.

Mr. Steinberg's Mozart everything it should be—airy graceful and buoyant.

The Ravel was no less effective with the soloist, Alexis Weissenberg, contributing a stunningly virtuoso performance in the outer movements and a sensitive one in the melodic and thoughtful Adagio.

By passing up the Mahler Symphony No. 6, I was able to hear some of the First World Symphony program which was an experience in sight as well as sound.

Filling the huge opera house stage were 145 musicians from 63 countries, 30 states and the District (Emerson Head, trumpet, and Joseph Reines, contra-bassoon).

The group has given only two concerts before last night's but no allowances need be made. It was an extremely well disciplined group with a fine sound in a truly international program covering works by an American composer (Copland), Russian (Shostakovitch), German (Wagner), Italian (Respighi) Argentine (Ginastera) and French (Offenbach).

M.B.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

NOV 4 1971 New England Newsclip

In Concert

Leinsdorf: On the Move

By Peter M. Knapp

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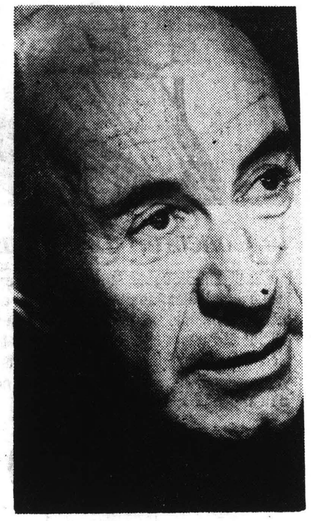

ERICH LEINSDORF

The Evening Star
WASHINGTON, D. C.
D. 303,506 SUN. 338,862

OCT 27 1971

BOSTON SOUNDS GOOD AT CENTER

By ROBERT EVETT
Special to The Star

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The Evening Star
WASHINGTON, D. C.
D. 303,506 SUN. 338,862

OCT 23 1971

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

OCT 21 1971 New England Newsclip

E. J. Dias review

BSO does justice to Schumann works

The Boston Symphony Orchestra, with Erich Leinsdorf as guest conductor, opened its Tuesday "B" Series in Symphony Hall with a program comprising only two works — Schumann's "Symphony No. 2 in C Major" and Prokofiev's "Scenes from 'Romeo and Juliet,'" Opus 64.

The Schumann, written when its composer was convalescing from a nervous disorder, seems to have in it a sort of synthesis of some of the qualities Schumann had perfected in his previous work. There is the fecund and fresh melodic and harmonic inspiration, the same charm and passion that one finds in Schumann's songs, the lofty and intimate note of his chamber music period.

Unfortunately, the symphony also has its weaknesses — the rhythmical monotony of the opening Allegro's principal subject, the too exclusive modulatory development sections of the finale. But these limitations are balanced by the Scherzo, Schumann's happiest essay in this form, and by the glowing and emotionally effective Adagio, which is, I think, the supreme point of all of Schumann's symphonies.

Maestro Leinsdorf, conducting without a score, obviously loves the work and knows it well. He led the orchestra with precision, with a nice eye for detail and dynamic range, and with a contagious enthusiasm that was communicated to his musicians.

As for the Prokofiev, it is one of the genuine masterpieces of 20th century music. Written originally for a ballet version of the Shakespeare tragedy, first performed by the Kirov Ballet in 1940, two suites selected by the composer from the work were actually performed as orchestral pieces before the ballet itself was given its world premiere.

The two sections of the work that Leinsdorf chose to perform last night included the bright Introduction, a brief tone poem representing Juliet as a young girl, the dance of the knights, a charming gavotee, the stirring and martial musical setting for Romeo's resolve to avenge Mercutio's death, and the lovely funeral music for Juliet.

For this Prokofiev gem, the orchestra was in top form, with many of its sections shining in solo work which won a merited ovation from the audience.

The second concert of the series will be performed on Nov. 16 with Seiji Ozawa as guest conductor.

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259

OCT 24 1971 New England Newsclip

E. J. DIAS

A Look At the Arts

Boston Symphony Orchestra opens 'B' series

The Boston Symphony Orchestra is alive, well, and still making pleasurable music at venerable Symphony Hall — or at least it was last week in the first program of the Tuesday "B" Series, with Erich Leinsdorf as guest conductor.

Maestro Leinsdorf chose Schumann's "Symphony No. 2 in C Major" and two suites from Prokofiev's "Romeo and Juliet Ballet" as the only two works on the program. Despite its occasional defects — monotonous rhythm in the Allegro and a somewhat tedious modulatory development in the Finale, the Schumann is an ingratiating piece, because of its melodic invention, its brilliant Scherzo, and its moving Adagio, the latter perhaps the high point of Schumann's symphonic writing.

As for the Prokofiev, it is nothing less than a masterpiece — one of the genuinely bright pages of 20th Century music. Leinsdorf and his musicians made it a listening delight — memorable, often touching, and filled with glorious sound.

The Washington Post
WASHINGTON, D. C.
D. 500,113 SUN. 657,960

OCT 19 1971

Music Notes

Four Concertos

By Paul Hume

Antal Donati, having opened the National Symphony season last week with an evening of symphonies, is building this week's program out of concertos. Four of them each for a different instrumental combination, will bring symphony listeners a Handel Concerto Grosso a Mozart Sinfonia Concertante for four solo woodwinds the Second Violin Concerto of Bartok, and the Concerto for Orchestra by Zoltan Kodaly. Rafael Druian, concertmaster of the New York Philharmonic and a longtime associate of Dorati's is the soloist in the Bartok.

The Argentine folk mass, "Misa Criolla," brought top prominence several years ago through a vivid recording, will be sung in Lisner Auditorium at 8 p.m. Wednesday by Los Fronterizos, with Ariel Ramirez and the Interamerican Chamber Chorus of Washington. Tickets are available at the Disc Shop and at the door.

The World Symphony Orchestra, drawing together 140 musicians from around the world to play a concert at Walt Disney World in Florida as well as in New York Philharmonic Hall and the Kennedy Center Opera House, will play its Washington program on Oct. 25, at 9 p.m.

Arthur Fiedler will conduct the short-lived ensemble. The concert is under the auspices of the Federation of People-to-People Programs, 1146 16th St. NW.

At the same time the World Symphony is playing on the Opera House stage, the Boston Symphony under the direction of William Steinberg will be making its initial appearance in the Concert Hall. With Alexis Weissenberg as soloist in the Ravel G Major Piano Concerto, the program, opening with Mozart's "Titus" Overture, will close with the Mahler Sixth Symphony

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 308,395 SAT. 163,707

OCT 26 1971

Boston and First World

William Steinberg and the Boston Symphony Orchestra in the concert hall, and Arthur Fiedler and the First World Orchestra in the opera house gave the Kennedy Center its first symphonic double-header.

The Boston, coming as part of the National Symphony Orchestra Association's series, sounded magnificent in the new hall, both in chamber orchestra size for the Mozart Overture to "La Clemenza di Tito" and in full in the Ravel Piano Concerto in G.

Mr. Steinberg's Mozart is everything it should be—airy, graceful and buoyant.

The Ravel was no less effective with the soloist, Alexis Weissenberg, contributing a stunningly virtuoso performance in the outer movements and a sensitive one in the melodic and thoughtful Adagio.

By passing up the Mahler Symphony No. 6, I was able to hear some of the First World Symphony program which was an experience in sight as well as sound.

Filling the huge opera house stage were 145 musicians from 63 countries, 30 states and the District (Emerson Head, trumpet, and Joseph Reines, contra-bassoon).

The group has given only two concerts before last night's but no allowances need be made. It was an extremely well disciplined group with a fine sound in a truly international program covering works by an American composer (Copland), Russian (Shostakovitch), German (Wagner), Italian (Respighi), Argentine (Ginastera) and French (Offenbach).

M.B.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

NOV 4 1971 New England Newsclip

In Concert

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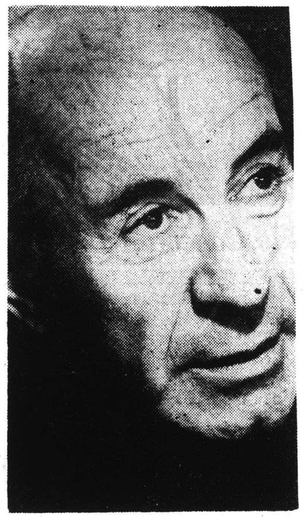

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WASHINGTON, D. C.
D. 303,506 SUN. 338,862

OCT 27 1971

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The Evening Star
WASHINGTON, D. C.
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OCT 23 1971

New York Post
D. 623,245 SAT. 354,797

OCT 27 1971

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New York Post
D. 623,245 SAT. 354,797

OCT 28 1971

Words & Music

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By its contrast the program was well chosen especially because Steinberg was a penetrating stylist, conducting without aberration or prejudice. He saw through the music and illuminated it in the re-creation.

Weissenberg Understood Wit

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Bruno Walter, Mahler's student and colleague said of the symphony: "It reeks of the bitter taste of the cup of life."

Steinberg, in a masterful interpretation, discovered in it a more varied spirit. With a structural comprehension which was overwhelming in the way everything fit, he made us hear how it is more a mosaic than any other of Mahler's symphonies. There is far less of a soaring melodic line and more of network of phrases, whether ominous as in the Scherzo, or asking but not receiving calm as in Movement II or implying transfiguration but never realizing it as in Movement IV.

Mahler once wrote to Wagner: "What a man composes is surely the whole man, his feelings, thoughts, his breathing, his suffering." This work is primarily concerned with the agony of facing life by an immensely complicated man.

His widow, Alma, called the "Sixth", "the most completely personal of his works."

Its instrumentation is personal too: the hammering of fate in repeated notes by the timpani; shudders in the strings; high screech and snort of the trumpet; calm of occasional bucolic melody; calm of celesta and cowbells.

The symphony's final movement builds to a grim, volcanic triumph yet it expires with a mere breath quickly come and gone: like life itself, a beginning and an end surrounded by a moat of mystery.

WESTPORT NEWS
WESTPORT, CONN.
SEMI-WEEKLY 10,000

OCT 29 1971

New England Newsclip

Boston batonist at Philharmonic

William Steinberg, music director of the Boston Symphony Orchestra, will conduct the opening pair of concerts of the orchestra's 85th consecutive season of concerts in New York City, tonight and Friday night, at 8:30 p.m., at Lincoln Center's Philharmonic Hall.

Mr. Steinberg will open the concert with a performance of Mozart's Overture to "La clemenza di Tito," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission, Mr. Steinberg will conduct Mahler's Sixth Symphony.

Alexis Weissenberg, born in Sofia, Bulgaria, studied in his native country and in Israel before coming to the United States to study at the Juilliard School.

William Steinberg will also conduct the first of a series of four concerts at Carnegie Hall, Saturday evening, October 30 at 8 p.m. The concert opens with Beethoven's Sixth symphony "Pastoral," followed by a performance of Einem's Violin concerto with soloist Christiane Edinger. The concert concludes with the symphony from Hindemith's "Mathis der Maler."

Boston Symphony: In Exalted Form

Wash. Post - Oct. 26, 1971

By Paul Hume

It is a good thing for music that Mr. Nixon's Phase I and Phase II were not around in pre-World War I Austria. If they had been, Gustav Mahler's later symphonies would never have gotten off the ground. They are prize examples of the good that can come from inflation.

William Steinberg proved this over and over last night as he led the Boston Symphony Orchestra in a heaven-storming account of the Mahler Sixth. At least twice during the course of the violent finale, Mahler reaches a point at which any of his predecessors would have ended it all. Both times it seemed that all that could possibly be said on the subject had been said. But that is only the way it seemed to those who lack Mahler's vision for the greater apocalypse. Had the symphony stopped at either of those moments, we would not have heard the ravishing violin solos, the startling crashes of the double cymbals, or the final peroration from the horns.

Inflation in music is by no means always a bad thing. Mahler was producing the last products of a madly rhetorical epoch, an era that Barbara Tuchman says suffered from giantism. But today many are finding in Mahler not excess but only that extension of thought and sound that seems right for this age. That which was once abused as trite is now seen to be, even if trite, somehow lifted to a higher level than the merely banal plane on which men of lesser genius would have left it. And when Mahler's inspiration is at a sensitive high, as in the simplicity of the slow movement, or the vast, soaring reaches of the finale's most probing pages, the result is unmatched in the literature.

The world of Mahler seems easily contained within the mind and heart of William Steinberg. Last night, with his magnificent orchestra in exalted form for its Kennedy Center debut, Steinberg led the Mahler with gestures, looks, and manner that conveyed to both players and audience all that was going on in the music. With the characteristic stamp of his left foot, sometimes as if to punctuate other times for added emphasis, he placed before his listeners the mind and the soul of the work, which is surely the sternest of all Mahler's symphonies, for all its lovely bending.

While the entire orchestra played as if inspired, the frequent horn solos were memorable. The entire finale, with its repetitions of the upleading octave figure, finally inverted in the horns, and echoed by the lonely tuba, was a grand structure, complete with cowbells from the room behind the orchestra.

Earlier in the evening, Steinberg led an immaculate Ravel G Major Piano Concerto with Alexis Weissenberg as soloist, and the entire orchestra joining in the sinuous but rhythmically alert proceedings. This time it was Bernard [illegible] harp solos that provoked ravishment.

Weissenberg had the [illegible] under fantastic control, playing it with an easy but pointed mastery that tolled its constant intricacies.

Dallas Times Herald
D. 232,064 SUN. 275,535

NOV 2 1971

Boston in N.Y.

Steinberg Displays Orchestra Levels

By OLIN CHISM
Music Editor

NEW YORK—While Dallas is caught in the doldrums of a symphonic drought New York finds itself with almost an embarrassment of riches.

The New Philharmonia of London, the Boston Symphony, the National Symphony of Washington, the Pittsburgh Symphony, the Cincinnati Symphony, and Leopold Stokowski's American Symphony—not to mention the hometown New York Philharmonic—all are presenting concerts within the space of a few days. The activity is almost as feverish as the uncommonly muggy weather that is keeping the city sweating.

Pianist Alexis Weissenberg . . . soloist in a Boston Symphony concert at Philharmonic Hall.

THE BOSTON Symphony — one of the country's great ones — is currently in town on one of its periodic visits, playing a series of concerts under the direction of its music director, William Steinberg, and his bright young associate, Michael Tilson Thomas.

A concert at Philharmonic Hall, with Steinberg conducting, showed how great the orchestra can sound—and how it can fall short of the mark, just as any lesser orchestra can. The program included music by Mozart, Ravel and Mahler. The opening overture to Mozart's late but rarely performed opera "La Clemenza Di Tito" was a gem. Steinberg, reducing the orchestra to just above chamber size, took the piece at a deliberate pace, one that might have deadened the performance under other circumstances.

WHAT MADE the difference here was the great precision of attack, ensemble in general, and pitch—and Steinberg's great range of dynamic levels. The veteran maestro took pains to see that the woodwinds came through with 3-D clarity, holding the strings down to a just comfortably audible level when they were in accompanying passages.

Overall the performance was thrilling. I think that Mozart, who complained once that his music was played too fast, would have been pleased.

TAKING SECOND place on the program was Ravel's Piano Concerto in G, with Alexis Weissenberg as soloist. Here again on a different level was a marvelous performance.

This concerto reminds me a little of Spain as heard through Gershwin's ears, with a little Bach thrown in—but the whole remaining unmistakeably Ravel's. It is atmospheric and cheerful and not to be recommended for the amateur pianist. Weissenberg, as those who heard him in Dallas not so long ago know, is one of the more formidable technicians around, and he played brilliantly. One cannot soon forget the final movement, which goes like wildfire and must never sound heavy. It was a dazzling feat.

The orchestra, now up to full size, collaborated with great elan under Steinberg's direction.

THE LAST half of the program, alas, did not fulfill the expectations raised by the first. With orchestra now expanded to super size (nine horns, two sets of timpani and five trumpets, for instance) Steinberg conducted Mahler's Symphony No. 6 in A Minor.

This work, like Orpheus' violin concerto in Offenbach's "Orpheus In The Underworld," lasts an hour and 15 minutes. It's a joke, of course, in "Orpheus" but in Mahler it's definitely not a joke. Even so this is not Mahler's longest symphony.

MUCH OF the discomfiture of the performance, however, involved technical matters. Several times, for instance, the first violins could not come to agreement on pitch—surprising, considering that this was the Boston Symphony. Also, I have heard better horn and trombone playing. And the trumpets, playing fortissimo, sometimes reduced the rest of the orchestra to a subsidiary level and dealt near-pain to the ears. It was not a subtle performance.

Steinberg conducts with deliberate motions, most of the time with head bowed, appearing to contemplate a spot on the floor about five feet in front of him, raising his head now and then for an important cue.

In fairness it should be said that the beautiful slow third movement soared magnificently and that there was a rugged power to the rest of the performance.

But the Mozart and the Ravel are the works still singing in my ears.

New York Post
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Steinberg's urbane collaboration, brilliantly projected by the orchestra, contributed immeasurably to the whole. The conductor's urbanity continued into the Mahler which he led from memory. I remember a feeling of utter desolation after hearing Dimitri Mitripolous lead this most pessimistic of Mahler's symphonies, the one the composer, himself, called "tragic."

Bruno Walter, Mahler's student and colleague said of the symphony: "It reeks of the bitter taste of the cup of life."

Steinberg, in a masterful interpretation, discovered in it a more varied spirit. With a structural comprehension which was overwhelming in the way everything fit, he made us hear how it is more a mosaic than any other of Mahler's symphonies. There is far less of a soaring melodic line and more of network of phrases, whether ominous as in the Scherzo, or asking but not receiving calm as in Movement II or implying transfiguration but never realizing it as in Movement IV.

Mahler once wrote to Wagner: "What a man composes is surely the whole man, his feelings, thoughts, his breathing, his suffering." This work is primarily concerned with the agony of facing life by an immensely complicated man.

His widow, Alma, called the "Sixth", "the most completely personal of his works."

Its instrumentation is personal too: the hammering of fate in repeated notes by the timpani; shudders in the strings; high screech and snort of the trumpet; calm of occasional bucolic melody; calm of celesta and cowbells.

The symphony's final movement builds to a grim, volcanic triumph yet it expires with a mere breath quickly come and gone: like life itself, a beginning and an end surrounded by a moat of mystery.

WESTPORT NEWS
WESTPORT, CONN.
SEMI-WEEKLY 10,000
OCT 29 1971
New England Newsclip

Boston batonist at Philharmonic

William Steinberg, music director of the Boston Symphony Orchestra, will conduct the opening pair of concerts of the orchestra's 85th consecutive season of concerts in New York City, tonight and Friday night, at 8:30 p.m., at Lincoln Center's Philharmonic Hall.

Mr. Steinberg will open the concert with a performance of Mozart's Overture to "La clemenza di Tito," followed by Ravel's Piano concerto in G with soloist Alexis Weissenberg. Following intermission, Mr. Steinberg will conduct Mahler's Sixth Symphony.

Alexis Weissenberg, born in Sofia, Bulgaria, studied in his native country and in Israel before coming to the United States to study at the Juilliard School.

William Steinberg will also conduct the first of a series of four concerts at Carnegie Hall, Saturday evening, October 30 at 8 p.m. The concert opens with Beethoven's Sixth symphony "Pastoral," followed by a performance of Einem's Violin concerto with soloist Christiane Edinger. The concert concludes with the symphony from Hindemith's "Mathis der Maler."

Boston Symphony: In Exalted Form

Wash. Post - Oct. 26, 1971

By Paul Hume

It is a good thing for music that Mr. Nixon's Phase I and Phase II were not around in pre-World War I Austria. If they had been, Gustav Mahler's later symphonies would never have gotten off the ground. They are prize examples of the good that can come from inflation.

William Steinberg proved this over and over last night as he led the Boston Symphony Orchestra in a heaven-storming account of the Mahler Sixth. At least twice during the course of the violent finale, Mahler reaches a point at which any of his predecessors would have ended it all. Both times it seemed that all that could possibly be said on the subject had been said. But that is only the way it seemed to those who lack Mahler's vision for the greater apocalypse. Had the symphony stopped at either of those moments, we would not have heard the ravishing violin solos, the startling crashes of the double cymbals, or the final peroration from the horns.

Inflation in music is by no means always a bad thing. Mahler was producing the last products of a madly rhetorical epoch, an era that Barbara Tuchman says suffered from giantism. But today many are finding in Mahler not excess but only that extension of thought and sound that seems right for this age. That which was once abused as trite is now seen to be, even if trite, somehow lifted to a higher level than the merely banal plane on which men of lesser genius would have left it. And when Mahler's inspiration is at a sensitive high, as in the simplicity of the slow movement, or the vast, soaring reaches of the finale's most probing pages, the result is unmatched in the literature.

The world of Mahler seems easily contained within the mind and heart of William Steinberg. Last night, with his magnificent orchestra in exalted form for its Kennedy Center debut, Steinberg led the Mahler with gestures, looks, and manner that conveyed to both players and audience all that was going on in the music. With the characteristic stamp of his left foot, sometimes as if to punctuate other times for added emphasis, he placed before his listeners the mind and the soul of the work, which is surely the sternest of all Mahler's symphonies, for all its lovely bending.

While the entire orchestra played as if inspired, the frequent horn solos were memorable. The entire finale, with its repetitions of the upleading octave figure, finally inverted in the horns, and echoed by the lonely tuba, was a grand structure, complete with cowbells from the room behind the orchestra.

Earlier in the evening, Steinberg led an immaculate Ravel G Major Piano Concerto with Alexis Weissenberg as soloist, and the entire orchestra joining in the sinuous but rhythmically alert proceedings. This time it was Bernard Zighera's harp solos that provided [illegible] ed ravishment.

Weissenberg had the [illegible] under fantastic [illegible] playing it with an [illegible] but pointed mastery that [illegible] its constant intricacies.

Dallas Times Herald
D. 232,064 SUN. 275,535
NOV 2 1971

Boston in N.Y.

Steinberg Displays Orchestra Levels

By OLIN CHISM
Music Editor

NEW YORK—While Dallas is caught in the doldrums of a symphonic drought New York finds itself with almost an embarrassment of riches.

The New Philharmonia of London, the Boston Symphony, the National Symphony of Washington, the Pittsburgh Symphony, the Cincinnati Symphony, and Leopold Stokowski's American Symphony—not to mention the hometown New York Philharmonic—all are presenting concerts within the space of a few days. The activity is almost as feverish as the uncommonly muggy weather that is keeping the city sweating.

THE BOSTON Symphony — one of the country's great ones — is currently in town on one of its periodic visits, playing a series of concerts under the direction of its music director, William Steinberg, and his bright young associate, Michael Tilson Thomas.

A concert at Philharmonic Hall, with Steinberg conducting, showed how great the orchestra can sound—and how it can fall short of the mark, just as any lesser orchestra can. The program included music by Mozart, Ravel and Mahler. The opening overture to Mozart's late but rarely performed opera "La Clemenza Di Tito" was a gem. Steinberg, reducing the orchestra to just above chamber size, took the piece at a deliberate pace, one that might have deadened the performance under other circumstances.

WHAT MADE the difference here was the great precision of attack, ensemble in general, and pitch—and Steinberg's great range of dynamic levels. The veteran maestro took pains to see that the woodwinds came through with 3-D clarity, holding the strings down to a just comfortably audible level when they were in accompanying passages.

Overall the performance was thrilling. I think that Mozart, who complained once that his music was played too fast, would have been pleased.

TAKING SECOND place on the program was Ravel's Piano Concerto in G, with Alexis Weissenberg as soloist. Here again on a different level was a marvelous performance.

This concerto reminds me a little of Spain as heard through Gershwin's ears, with a little Bach thrown in—but the whole remaining unmistakeably Ravel's. It is atmospheric and cheerful and not to be recommended for the amateur pianist. Weissenberg, as those who heard him in Dallas not so long ago know, is one of the more formidable technicians around, and he played brilliantly. One cannot soon forget the final movement, which goes like wildfire and must never sound heavy. It was a dazzling feat.

Pianist Alexis Weissenberg . . . soloist in a Boston Symphony concert at Philharmonic Hall.

The orchestra, now up to full size, collaborated with great elan under Steinberg's direction.

THE LAST half of the program, alas, did not fulfill the expectations raised by the first. With orchestra now expanded to super size (nine horns, two sets of timpani and five trumpets, for instance) Steinberg conducted Mahler's Symphony No. 6 in A Minor.

This work, like Orpheus' violin concerto in Offenbach's "Orpheus In The Underworld," lasts an hour and 15 minutes. It's a joke, of course, in "Orpheus" but in Mahler it's definitely not a joke. Even so this is not Mahler's longest symphony.

MUCH OF the discomfiture of the performance, however, involved technical matters. Several times, for instance, the first violins could not come to agreement on pitch—surprising, considering that this was the Boston Symphony. Also, I have heard better horn and trombone playing. And the trumpets, playing fortissimo, sometimes reduced the rest of the orchestra to a subsidiary level and dealt near-pain to the ears. It was not a subtle performance.

Steinberg conducts with deliberate motions, most of the time with head bowed, appearing to contemplate a spot on the floor about five feet in front of him, raising his head now and then for an important cue.

In fairness it should be said that the beautiful slow third movement soared magnificently and that there was a rugged power to the rest of the performance.

But the Mozart and the Ravel are the works still singing in my ears.

[07]

STRAVINSKY SET FOR SYMPH SERIES

NEW YORKER
NEW YORK, N. Y.
W. 473,000

NOV 6 1971

MUSICAL EVENTS

Rarae Aves

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The Mahler Sixth is peculiar, even for Mahler. Warren Storey Smith, the Boston critic, has referred to it as "the black sheep of the Mahler flock," and even to Mahler the original sequence of the movements was unsatisfactory; it was changed in a later edition, the orchestra parts of which were burned up in the bombing of Leipzig. Fortunately, a score still existed in London. It received its first New York performance in 1947, under Dimitri Mitropoulos—a performance I remember vividly, mainly because of the mood of abject depression the music conveyed to its audience. Since then, it has been done by Bernstein and perhaps some others. But to me it remained the most gloomy of all Mahler's works, and Mahler was a specialist in gloom. Mr. Steinberg relieved the mood of despair. His was a lighter and less melodramatic interpretation, and it was almost cheerful in contrast to Mitropoulos's version. But even I, a dedicated Mahler buff, was not much stirred by the first movement and the scherzo that followed. The first movement had spooky moments, and the scherzo seemed to oscillate between self-laceration and aggressive pronouncements. It was not until the slow movement and the finale that I really began to enjoy the work, and that is because the first is a lyric idyll in the best Mahler tradition and the second is one of those ringing, tumultuous statements that Mahler was so good at. Everywhere, Mahler's extreme neuroticism was evident (he had had at least one session of analysis with the great Sigmund Freud, which apparently didn't take), but his neuroticism, like Kafka's, was part and parcel of his artistic personality, and we would be the poorer if he had been cured. As it is, he speaks for our disturbed era more eloquently than any composer who has written since then.

Mr. Steinberg filled out his program with the overture to "La Clemenza di Tito," K. 621, a late Mozart work (and a beauty, coming from a time when men's minds were at ease), and Ravel's Piano Concerto in G Major, a bit of fluff influenced by jazz and by Stravinsky in equal measure, except for its adagio, which is Ravel at his purest. Alexis Weissenberg performed the solo part with the requisite dexterity. It is too special a work to judge a pianist by. But Mr. Weissenberg managed all its digital calisthenics without a flaw.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

OCT 5 1971

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New York Post
D. 623,245 SAT. 354,797

OCT 28 1971

Music & Dance Tonight

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New York City Opera: "Giulio Cesare," with Beverly Sills, Kay Creed, Dom-

FELDHOFF SILLS

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FLATBUSH LIFE
(NEW YORK CITY MARKET AREA)
W. 16,000

OCT 23 1971

BROOKLYN, N. Y.
KINGS COURIER
(NEW YORK CITY MARKET AREA)
W. 5,000

OCT 23 1971

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

OCT 11 1971

STRAVINSKY SET FOR SYMPH SERIES

LONG ISLAND
ENTERTAINER
CEDARHURST, N. Y.
W. 10,000

OCT 21 1971

NEW YORKER
NEW YORK, N. Y.
W. 473,000

NOV 6 1971

MUSICAL EVENTS

Rarae Aves

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D. 441,061 SUN. 423,790

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D. 623,245 SAT. 354,797

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FELDHOFF SILLS

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KINGS COURIER
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W. 5,000

OCT 23 1971

Long Island Press
JAMAICA, N. Y.
D. 441,061 SUN. 423,790

OCT 11 1971

[29]

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

NOV 1 1971

Rarely Given Einem Concerto Performed by Bostonians Here

By ALLEN HUGHES

Gottfried von Einem's Violin Concerto was given what seems to have been its first New York performance by the Boston Symphony Orchestra and Christiane Edinger at Carnegie Hall on Saturday night, and there is little reason to think that another performance will be demanded in the near future, if ever.

This half-hour work by the eclectic Austrian composer is written in a style that, as a European critic has already said, suggests Sibelius and Richard Strauss, but Einem has failed to energize it with any arresting thematic material. The solo part is virtually nonstop and ranges up and down the fingerboard with writing that is felicitous for the violin but dull to listen to. For some strange reason, the composer elected to feature bongos in the third of the concerto's four movements. This relieves the tedium for a moment, but does not save the piece.

Since Miss Edinger's playing was expert, it was a pity that she was applying her talents to such dreary material.

William Steinberg's other program choices for the Bostonians' fourth and final concert of the week here were Beethoven's "Pastoral" Symphony and Hindemith's "Mathis der Maler" Symphony.

The Daily Times
MAMARONECK, N. Y.
(NEW YORK CITY MARKET AREA)
D. 9,835

OCT 22 1971

BOSTON SYMPHONY

The Boston Symphony Orchestra will play two concerts in Manhattan and one in Brooklyn next week. On Thursday at 8:30 p.m. at the Brooklyn Academy of Music, the music will be by Glinke, Stravinsky, Denisov and Borodin. Friday at Philharmonic Hall at 8:30 p.m. the program will feature Mozart, Ravel and Mahler. On Saturday at 8 p.m. at Carnegie Hall, Beethoven, Einem and Hindemith works will be played.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786

NOV 11 1971

Boston Ork At Academy

The Boston Symphony Orchestra will play its second concert of the season at the Brooklyn Academy of Music at 8:30 p.m. Dec. 2. Max Rudolph, formerly of the Metropolitan Opera, will conduct. Tickets may be purchased at the Academy box office, 30 Lafayette Ave.

GLOVERSVILLE, N. Y.
LEADER-HERALD
D. 14,000

OCT 20 1971

Calender of Events

Brooklyn Academy of Music

AFRO-ASIAN FESTIVAL. Dance troupes from Cambodia, Senegal, Morocco, Iran and Sierra Leone. Five week Festival from Oct. 19-Nov. 21. Oct. 19-24, Classical Khmer Dancers of Cambodia. Oct. 26-31, Senegalese National Dance Co. Nov. 2-7, National Dance Co. of Morocco. Nov. 9-14, Ritual Acrobats of Persia. Nov. 15-21, Sierra Leone National Dance Troupe. Tickets available now.

BELLA LEWITZKY DANCE COMPANY - Los Angeles based troupe. First N.Y. appearance. Oct. 15-17, in the Opera House. Performances at 8 p.m. on Oct. 15 and 16; 2 p.m. on Oct. 17. Tickets at $4.50, $3.50, $2.50. Information, call 783-6700.

BROOKLYN PHILHARMONIA - to accept limited number of singers for its Choral Society for this season. For choral auditions information and appointments, call ST 3-0482 or ST 3-4346. Rehearsals begin Tues., Oct. 5, 8 p.m., at the Academy.

CHELSEA THEATER CENTER - new season. Nov. 30-Dec. 19, Jean Genet's "The Screens" directed by Minos Volanakis. Feb. 1-Feb. 20, Allen Ginsberg's "Kaddish"; March 21-April 9, John Gay's "The Beggar's Opera"; May 9-May 28, "The Water Hen" by Polish playwright Stanislaw Ignacy Witkiewicz. Also - Special "Brown Bag" experimental theater: Oct.-Nov., introduction of works by six young Americans; Dec., American premiere of Hans Magus Enzenberger's "The Interrogation of Havana"; March-April, Agrule's Esalen experiment "Eros and Psyche." Performances - Tues. & Sun. evenings at 7:30 p.m.; Wed., Thurs., Fri. & Sat., 8:30 p.m.; Sunday matinees at 3 p.m. No performances on Monday. All performances in Third Theater. Subscription tickets now available. Call 783-6700 ext. 49.

ROBERT F. KENNEDYTHEATRE for Children. Many attractions. Each stage event plays for four weeks; each motion picture plays for two weeks. 3 Live Attractions: Dec. 6-Jan. 2, John Carradine in "The Stingiest Man in Town," original musical based on "A Christmas Carol"; April 4-May 7, "Peter Pan"; May 9-June 4, "Toby Tyler at the Circus." Family Film Festival, running Jan. 24-March 19, 2 weeks each film. "The Secret Garden" starring Dean Stockwell, Margaret O'Brien. "Tom Thumb" starring Russ Tamblyn. "The Glass Slipper" starring Leslie Caron. Special offer now underway, with discount rates. Information, call 875-6261.

GILELA MAY, leading actress of Berliner Ensemble, East Berlin. Evening of songs by Bertolt Brecht and Kurt Weill - "From Four Decades." Six performances from Nov. 2-7. In the Music Hall. 8 p.m. curtains. (7:30 p.m. on Nov. 7). Information: 783-6700 ext. 10.

DANCE EVENT - On one bill -- Murray Louis Dance Co./Nikolais Dance Theatre. Together for the first time. Jan. 18-30. Information -- 783-6700.

MERCE CUNNINGHAM & DANCE CO -- Feb. 1-13, collage of artists including Andy Warhol, Jasper Johns. Composers - David Tudor and John Cage. Information: 783-6700.

ORCHESTRA SERIES -- Boston Symphony Orchestra, 8:30 p.m., on Oct. 28, Dec. 7, Feb. 10; Vienna Symphony - 3 p.m. on Feb. 27; Minnesota Orchestra, 8:30 p.m., on April 20.

BROOKLYN, N. Y.
FLATBUSH LIFE
(NEW YORK CITY MARKET AREA)
W. 16,000

OCT 23 1971

Long Island Press
JAMAICA, N. Y.
D. 441,891 SUN. 423,790

OCT 24 1971

Boston Symphony at Academy

The Boston Symphony Orchestra will present its 84th season at the Brooklyn Academy of Music beginning Thursday at 8:30 p.m. Additional concerts by the Boston will be on Dec. 2 and Feb. 10.

These concerts are part of the Brooklyn Institute's Sumphony Series, which will also feature the Vienna Symphony Orchestra on Feb. 27, and the Minnesota Orchestra on April 20.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

NOV 11 1971

New England Newsclip

N.Y. Report

Listening to the BSO on Tour

By David Noble
Patriot Ledger Correspondent

The Boston Symphony Orchestra's annual New York concert series, a tradition dating back 84 years and one that is taken seriously by the orchestra, resumed for the 1971 season with a pair of concerts given in Manhattan's Philharmonic and Carnegie Halls Oct. 28 and 30 and one in Brooklyn's Academy of Music Oct. 29.

With music director William Steinberg conducting Ravel and Mahler for the Thursday night program in Philharmonic Hall and Beethoven and Hindemith Saturday in Carnegie Hall, the Manhattan concerts hit a strong meat-and-potatoes average for programming.

Meanwhile, in Brooklyn, Michael Tilson Thomas conducted the exquisite Russian repast he recently led in Boston. (A woman at the sponsoring Brooklyn Academy of Arts and Sciences explained, "We prefer to think that they send their very best to Brooklyn.")

The New York concerts have always been important as a seal on the BSO's success; controversial new men in the orchestra's past, such as Muck and Monteux, rested easier on the podium after being reviewed well in New York, and Koussevitsky's first round of New York concerts seems to have been a showcase occasion the orchestra looked forward to eagerly 50 years ago.

Last month's concerts, then, seemed an ideal opportunity for a summary and assessment of what the Boston Symphony has been up to in the past few years, and being in New York at the time, I went along. What follows is the conjectured musing that might have run through the mind of an experienced New York concertgoer, one who had not heard the orchestra in several years and was interested in its current state.

Wednesday night, Philharmonic Hall:

Mozart ("Clemenza di Tito" overture): "Nice. Strong; broad phrasing, but firmly etched. Maybe this Steinberg fellow has sharpened them up."

Ravel (Piano Concerto in G, Alexis Weissenberg, soloist): "All the energy and zip the piece wants, but a curious thinness in the strings — it doesn't quite sound like Ravel. And, oddly, the wind soloists don't perk up as they should; sound like they're thinking about something else when they come in — that same curious, abstracted effect you got when Leinsdorf was conducting. That Weissenberg is incredible, though. He's not quite playing jazzily enough, but whatever he's doing, it sounds grand.

Mahler (Symphony No. 6): "Great, roughhewn sound at the beginning. They don't keep it up though. Like a stylistic kaleidoscope, taking each bit as it comes. I think Solti and Bernstein made a lot more out of this piece. Nice energy in that last movement, but too late. They did an interesting performance of something, but it didn't sound like Mahler's Sixth.

—Thursday night, Brooklyn Academy of Music:

Glinka (orchestral excerpts from "A Life for the Czar"): "Nice little pieces. And the warm, relaxed playing Thomas gets out of the orchestra, my goodness, I don't know when I've heard them sound like that. I hope this is as much fun for them as it is for me."

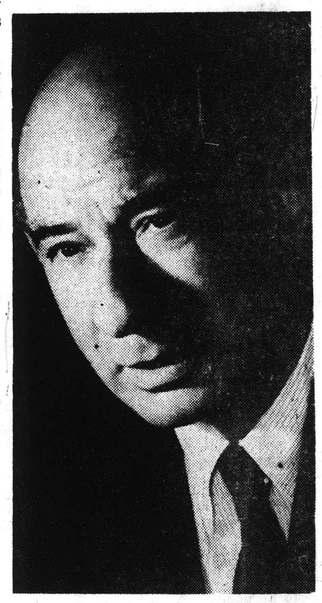
Stravinsky (Symphony in C): "Strong complicated rhythms they're playing. I'd always heard this piece sound a little more like Mozart, but Thomas may know what he's doing. Sounds good so far. But, no. Can it be? The orchestra is having trouble playing the piece. Not so bad in the second movement — not much happening rhythmically. Not so good in the scherzo. Now, in this last movement, Thomas suddenly seems more intense. That's the Stravinsky you waited to hear: clear, sharp, almost burning in its sound. The whole performance, though, confirms last night's impression that the brass section simply is not what it should be in a major orchestra, and the wind soloists need some sort of energization."

Denisov (Concerto for four instruments): "Hm. Only four players, and there's Thomas getting up on the podium. Nice little piece though. The first movement sounds like scrambled-up Shostakovich, but this middle section has some awfully nice solos. That last movement sounds like the avant-garde fellows, but you're half lulled into it by the way those solos came first."

Borodin (Symphony No. 2): "Not a deep, strong sound at the beginning, like most everyone else gets there. This fellow Thomas works with light sounds most of the time, maybe he's uncomfortable with this growly stuff. The second movement sounds funny: they're making it jerky and rigid — and he is conducting it that way. Something strange about that: maybe they're giving him a hard time, like it said in the Times article last Sunday. But now this third movement, deep and slow, sounds sharp and clear, almost like it was written by Stravinsky. Glad they got the problems out of their systems while there was still some music to go."

—Saturday night Carnegie Hall:

Beethoven (Symphony Nov. 6):



WILLIAM STEINBERG

"They're starting out with a rich, beautiful sound, almost like the old Boston Symphony —a bit slow and clipped in phrasing, like some Boston accents you hear; a resonant sound with just a tasteful hint of dryness in it. It doesn't really sound like Beethoven when they play that way—not chunky enough. But aside from that, gorgeous. So that's what Steinberg's been doing the last couple of years. I see why they sent Thomas to Brooklyn."

Einem (Violin Concerto, Christine Edinger, soloist): "She's pretty, and she plays the devil out of it. But I don't believe that music. Every cheap, bold gesture is seized upon mindlessly. I guess I can tell why the girl plays the piece — it lets her show off — but I can't imagine why anyone encourages, much less accompanies, her in it."

Hindemith (symphony from "Mathis der Maler"): "More of that superbly processed sound. Works even better this time because the music actually is written that way. In fact, this is a knockout. Standing ovation, shouts, all deserved this time. At that rate the piece could replace the "Daphnis and Chloe" suite as a standard program closer."

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,221,319

OCT 17 1971

Boston Ork Concerts

The Boston Symphony Orchestra will present its 85th season at the Brooklyn Academy of Music beginning Oct. 28 at 8:30 p.m. Additional concerts by the Boston will be on Dec. 2 and Feb. 10.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

NOV 6 1971 New England Newsclip

Max Rudolf Guest Conductor for Boston Symphony

By HARRY NEVILLE

Max Rudolf returned to Symphony Hall Thursday night to guest-conduct the Boston Symphony in a program that was repeated yesterday and which will be played again tonight and zTuesday. Rudolk's Boston concerts nearly always include at least one very well known work from the classical or romantic repertory, a practice not every concert-goer greets with enthusiasm. For example, a performance of Schubert's Symphony No. 9 — one of the works heard Thursday — has to be rather special in order to interest the listener who's heard it a score of times previously.

RUDOLK'S PERFORMANCE of the Ninth was special — special in a way that seems to characterize his readings of the standard repertory. It was not an eccentric or highly personal vision of the work. Neither was it an inordinately fussyy account, though it was indeed respectful of the composer's indicated wishes. It was the kind of performance that was enjoyable because it seemed to let the music speak for itself, which is an altogether unusual and pleasant thing to experience in a world that values interpreters above composers.

Rudolk's account of the Ninth had breadth and grandeur, but it was refreshingly free of pomp and frandiosity. Partly this was the result of exceedingly well judged tempos, a basic pulse that didn't require a gross speeding-up or slowing-down when a contrasting theme came along. The broad opening horn solo, for example, was taken at a speed that also suited the more lyrical woodwind passage a few bars later. (The solo, incidentally, sounded distorted, as though two horns were used on the accented notes.)

THEN, TOO, THERE WAS Rudolk's sensible way with Schubert's counter-melodies, especially those beautiful ones that occure in the Andante. Too many conductors tend to milk these for all they're worth — and more. Rudolf doesn't become over indulgent in spots like these, and — not surprisingly — the counter-medodies still sound ravishing.

The program opened with a clean-textured, satisfying reading of Webern's Passacaglia, Op. 1, and then proceeded to a performance of Rachmanioff's Third Piano Concerto which featured Horacio Gutierrez as soloist. Born in 1948 in Havana and now an American citizen, Gutierrez was a prize winner of the 1970 Tchaikovsky Competition in Moscow. This was his first appearance with the Boston Symphony, and he appeared to make a rather sensational impression on both orchestra and audience Thursday night.

HIS TECHNICAL gifts are immense and he chose a debut vehicle that displayed his capabilities to the fullest. One could not help but be impressed with his brilliance and utter ease in passages of murderous difficulty, with the seemingly nonchalant way he dispatched fistfuls of notes.

I did feel that he might improve his control of the coloristic resources of the instrument. I felt, too, that his use of rubato was not always convincing and that, as a result, certain passages were devoid of the sense of mystery and poetry that is proper to them. Nonetheless, he is a fine artist, someone to be watched.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 11 1971 New England Newsclip

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

FEB 1972

Boston Symphony, Edinger (Steinberg)

The featured soloist at the October 30 Carnegie Hall concert by the Boston Symphony under William Steinberg's direction was the young German violinist Christiane Edinger, and she is an artist who knows what she is about. In Gottfried von Einem's neoromantic Violin Concerto of 1966 (which opens with a cadenza and closes with the slow movement—a pleasantly backward turn of events) she made every motion count. Without any tearing of hair or obvious emoting she revealed a temperament that is pointed, rather objective, and totally focused. Her tone is large, clear, and ringing, and she swept into von Einem's chromatic, rhapsodic, lyric lines with freedom and a sense of purpose. When the rhythms got pungent Miss Edinger did too, but what impressed one most was the clarity and direction which she imparts to a melodic line like the Mendelssohnian one in the last movement. Too bad that the work itself doesn't have more substance; it is mostly a soft and pretty piece. The bongo drum soloist paired *vis à vis* the solo violin in the third movement seemed a rather flashy idea intended to inject a section of contrast into a work that lacked inherent contrast in its basic materials. But the concerto was a good vehicle for Miss Edinger, whatever its shortcomings.

And the rest of the program was a good vehicle for Steinberg and the BSO: Beethoven's Sixth Symphony was the opener and it was played with a seasoned mellowness which, with no sense of stress or strain, let the music speak out. Steinberg has one of the quietest left hands in the business, and it was interesting to hear the orchestra shape its dynamics very positively with little signaling from the conductor. The hashing-over had obviously been done at rehearsal, because there was no mistaking the orderliness of events; the work was clean, alive, and beautifully laid out. Hindemith's *Mathis der Maler* left one wondering whether to admire the Boston brass or the Boston strings more; let's call it a tie. The former were bold and vibrant, the latter—especially in the unison passage in the last movement, played with a tone like dark honey. The principal feature of this *Mathis* was a superb clarity of line: Hindemith's polyphony has never been more distinctly delineated, and the combination of intelligence with glorious sound made it a performance to remember.

SHIRLEY FLEMING

JEWISH ADVOCATE
BOSTON, MASS.
24,500

OCT 28 1971 New England Newsclip

Rudolph Leads BSO Weekend Concerts

Max Rudolf, Music Director Emeritus of the Cincinnati Symphony Orchestra, conducts the Friday-Saturday concerts of the Boston Symphony Orchestra Friday afternoon, Nov. 5, at 2 p.m. and Saturday evening, Nov. 6 at 8:30 p.m. in Symphony Hall, Boston. Concert opens with a performance of Webern's Passacaglia Op. 1, followed by Rachmaninov's Third piano concerto with soloist Horacio Gutierrez. Program concludes with Schubert's symphony no. 9, "The Great."

Former Music Director Erich Leinsdorf conducts the second concert of the Tuesday "A" series, Tuesday evening, Nov. 2, at 8:30 p.m. Program includes Schumann's Second symphony and music from Prokofiev's "Romeo and Juliet".

Mr. Rudolf conducts the second concert of the Thursday "A" series on Thursday evening, Nov. 4 at 8:30 p.m., repeating the Nov. 5, 6 selections.

MUSIC IN REVIEW

By GERALD A. BERLIN

RUDOLF, GUTIERREZ AT BSO

An old line conductor, Max Rudolf, and somebody new among piano virtuosi, Horacio Gutierrez, arrived together on the Boston scene at Symphony last weekend. The program included Webern's "Passacaglia", op. 1, Rachmaninov Piano Concerto no. 3 in D minor and Schubert's Symphony no. 9 ("The Great C Major").

The stage appearance of the 21-year-old Cuban-born soloist was scarcely that of the man in the Stradivarius perfume ad and by the end of the work he was as disheveled as a member of the tribe from "Hair". Musically, it was another matter; he certainly managed to stir up a goodly amount of excitement before the concerto had run its course. This is the piece, incidentally, which was said to have torn the Friday afternoon ladies out of their seats when Horowitz introduced it here thirty years ago. Gutierrez has the big tone, incisively brilliant fingers and manifest capacity to extract such poetry and finesse as the D minor concerto—a block off the old chip of its parent, the C minor—possesses.

In fact his fault line was his vesting more poetry and finesse into this dessicated chestnut than it can take, particularly in the adagio movement. There his salon-like meditation tended to string things out to the point where interest discernibly sagged until rescued by the subsequent derring-do of the last movement. The big question is, as always in showcase concertos, what this young man can do with a work of real substance.

Perhaps the latter remark sounds like a knock for Rachmaninov, and that is not altogether fair. For all the conventionality of his writing and his debt to Tchaikovsky, Glazunov and Strauss, Rachmaninov possessed genuine lyric gifts and considerable strength of organization, together with an idiom that made him very much his own man. Of how many who have composed or are now composing can so much be said?

Mr. Rudolf, in his accompanying and in the doing of his own thing with the two remaining works on the program, was strictly GI, giving off neither excitement nor offense. The Webern wasn't much of a test.

It is not a display piece of anything except to demonstrate beyond peradventure how it was that the chromaticism of the late Wagner or the early Schoenberg or Scriabin left Webern with no alternative but to break out from the mold, which he was to do right after the "Passacaglia".

The Schubert "Great" C Major, on the other hand is very much a test of a conductor's mettle. Few works in the symphony literature are more protean in their melodic profusion and wealth of invention, and the injections, of course, of melancholy into what outwardly seems so joyous always come through as the sheerest of magic. But the haunting solos must be treated with rare delicacy if their poignancy is to be realized, the theme clusters need pacing and contrast, the understated climaxes must be made to sound like climaxes, and so on. Mr. Rudolf's readings revealed precious little awareness of such niceties. He plodded along vivaciously, to be sure, but propulsively and one-dimensionally, letting the score take care of itself. This is one of those symphonies where this approach does not wash, and so the "Symphony of Heavenly Length" in the end sounded more like a symphony of incredible length.

This weekend Seiji Ozawa conducts, and Andre Watts, pianist, and the Saint Paul Archdiocesan Choir School are the guest performers. The program will consist of Xenakis' "Polla ta dina", Beethoven's Symphony no. 4 in B flat, and the Tchaikovsky Piano concerto no. 1 in B flat minor.

Max Rudolf in concert of symphony

BOSTON — Max Rudolf, music director emeritus of the Cincinnati Symphony Orchestra, conducts the fifth pair of Friday - Saturday concerts by the Boston Symphony Orchestra Friday afternoon, Nov. 5 at 2 p.m. and Saturday evening, Nov. 6, at 8:30 p.m. in Symphony Hall, Boston.

The concert opens with a performance of Webern's Passacaglia Op. 1, followed by Rachmaninov's Third piano concerto with soloist Horacio Gutierres.

The program concludes Schubert's Symphony No. 9, "The Great."

Rudolf, currently head of the opera department at the Curtis Institute in Philadelphia, has been a professional musician for nearly 50 years. Born in Frankfurt - am - Main in 1902, he began to study piano at the age of five and composition at the age of 12. His high school music education included the study of composition, trumpet, cello and organ. He enrolled at Frankfurt University and the Hoch Conservatory of Music where he began his study of conducting.

In November, 1968, Rudolf announced his resignation from the Cincinnati Symphony to accept the post of head of the opera department at the Curtis Institute in Philadelphia, beginning in the fall of 1970. On his return to Cincinnati as a guest conductor during the 1969 - 1970 season, the Board of Directors appointed him Music Director Emeritus of the Cincinnati Symphony.

Horacio Gutierrez, who makes his debut with the Boston Symphony at these concerts, was a prize winner of the 1970 Tchaikovsky Competition in Moscow. Born in 1948 in Havanna, Cuba, he was soloist with the Havanna Symphony at the age of eleven. His family moved to Los Angeles in 1962. During his first five years in the United States, he performed on two occasions with the Los Angeles Philharmonic, and in 1966 was chosen by Leonard Bernstein as soloist for the Young People's Concerts of the New York Philharmonic. Two years ago he performed at Tanglewood with Arthur Fiedler and the Boston Pops. During the past season, he made an extended tour of the USSR and played again with the Los Angeles Philharmonic. His future concert engagements include performances with the Cleveland and Los Angeles Orchestras, and tours to the Netherlands and South America.

Rudolf conducts the second concert of the Thursday "A" series on Thursday evening, Nov. 4, at 8:30 p.m. The program includes Webern's Passacaglia Op. 1, Rachmaninov's Third piano concerto with soloist Horacio Gutierrez, and Schubert's Ninth symphony, "The Great."

The Christian Science Monitor
BOSTON, MASS.
D. 217,261

NOV 8 1971 New England Newsclip

Philharmonia, Gutierrez

Symphony Hall firsts

By Louis Snyder

Symphony Hall was bursting over the weekend with events of ringing importance. Max Rudolf was warmly welcomed on his return to conduct three Boston Symphony concerts, which introduced 23-year-old pianist Horacio Gutierrez in a triumphant Boston debut. On Friday evening, the New Philharmonia Orchestra of London, directed by Lorin Maazel, also made its first appearance here to loud acclaim.

Mr. Rudolf's program had everything going for it, including a body of musicians who seemed to be playing their hearts out in response to his strong, no-nonsense beat. And it had the everpleasant element of discovery in the first performance here with the BSO of young Mr. Gutierrez in Rachmaninoff's Third Piano Concerto (D minor).

From the first touch of the keys, it was apparent that here was an artist of great sensitivity, and as the performance progressed, an astonishing technique emerged to give it wide-ranging expression. His playing had virility and heart, revealed not by breaking speed records or tearing the piano apart, but in an almost conversational dialogue with the orchestra, warmed and colored by an unfailing rhythmic sense. Listeners, increasingly enthused as the concerto unfolded, broke out in the most spontaneous, noisiest ovation of the season thus far as the music ended, and were joined by the musicians onstage, who obviously know one of their kind when they see one. It was a memorable moment, happily shared by soloist, conductor, orchestra, and audience.

Webern

The Rachmaninoff was preceded by Webern's Passacaglia (Op. 1), and followed by Schubert's "Great" Symphony (No. 9 in C). Webern's early "large-scale" work, has been performed only once before by the BSO (in 1964), and despite its comparatively traditional form, seems destined to make its way slowly into public favor. It had the advantage of about the most lucid exposition possible by Mr. Rudolf and the orchestra, but it will need more hearings to win a rightful place in the standard repertory.

Mr. Rudolf's reading of the Schubert emphasized two of the primary ingredients of this masterly score — grandeur and grace — in a way that negated the ponderousness of some interpretations. It was clearly textured, offered with a slight dash of theatricality, and, despite its length, didn't seem long at all. There was another hearty demonstration after this one, to send listeners on their way congratulating one another on their musical good fortune — at least two winners out of three.

The New Philharmonia of London, paying its first visit to Symphony Hall last Friday night, gave Bostonians a chance to hear in person the fabled orchestra organized following World War II, with top British musicians, as a combined recording-concert body, then abandoned in 1964, practically overnight, by its sponsor. Its subsequent assumption of self-governing status, venerable Otto Klemperer's decision to remain as its musical director, and the appointment of Lorin Maazel as principal assistant conductor have all contributed to the legend of its indestructibility.

Maazel

Mr. Maazel (newly appointed music director of the Cleveland Orchestra) was at the helm on Friday to lead a program which consisted of the Adagio from Mahler's posthumous Tenth Symphony, Schoenberg's Variations for Orchestra, and the Fourth Symphony of Brahms (E minor).

The orchestra of 110 members—only a few more than the Boston Symphony—nevertheless looked massive on Symphony Hall's stage, and produced a stunningly large sound. Perhaps the seating arrangement used in tricky Royal Festival Hall, their London home—violins forestage, flanking the conductor, basses upstage center—helped make the volume torrential. Or possibly the dilemma faced by all touring orchestras and conductors, of gauging the acoustics of each hall only as they are about to leave it, was in operation. In whatever case, the New Philharmonia emerged larger than life, possibly less to their satisfaction than that of an ecstatic public.

With a highly virtuosic band of instrumentalists at his disposal, Mr. Maazel conducted the Mahler with a marked degree of expressivity, plotted the intricacies of Schoenberg's Variations with ample skill, and finally indulged himself in a ringing interpretation of the Brahms. If the end results were more technically impressive than moving, it is probably because Mr. Maazel is a conductor whose baton makes it that way. And the New Philharmonia gives him what he asks. Perhaps on their next visit (they know the way here now), the orchestra will show how they play for a conductor more sensitive to the special capabilities of each opulent choir, a tendency not conspicuous on this occasion.

Horacio Gutierrez

The 23-year-old Cuban-born pianist won standing ovations at three concerts last week when he made his Boston debut at Symphony Hall with the Boston Symphony under Max Rudolf's direction. The concert is reviewed to the left.

ITEM
LYNN, MASS.
D. 34,202

NOV 5 1971 New England Newsclip

The Boston Symphony Orchestra is doing Webern's "Passacaglia," Op. 1, tomorrow at 8:30 p.m. in Symphony Hall. Rachmaninov's Third Piano Concerto will feature soloist Horacio Gutierrez. The program winds up with Schubert's Symphony No. 9, "The Great."

Max Rudolf, music director emeritus of the Cincinnati Symphony Orchestra conducts the fifth pair of Friday/Saturday concerts.

Gutierrez, who makes his debut with the BSO at these concerts, won the 1970 Tchaikowsky competition in Moscow. A native of Havana, Cuba, he was soloist with the Havana Symphony at age 11.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

NOV 6 1971 New England Newsclip

Cuban pianist, 23, BSO soloist

Gutierrez in strong debut

By Michael Steinberg
Globe Staff

Yesterday afternoon's Boston Symphony concert, which Max Rudolf conducted, was the occasion of the debut here of Horacio Gutierrez, a much talked about Cuban-born pianist, now 23. What he chose to play was Rachmaninoff's Concert No. 3 in D minor, a useful choice insofar as it leads to a virtually guaranteed success with the audience, but one that also poses problems.

Those problems begin with the piece. It is obviously an imitation of the C minor Concerto, made by a highly intelligent composer of eight years more experience, and able now to make a piece far richer in local detail, much more inventive in its writing for the instrument (and vastly more difficult to play), and more imaginative also about the interplay of solo and orchestra. Yet it sounds like an imitation, or perhaps, better, a sequel, one with less good melodies, and with less easy relation of form and material so that it sprawls.

A big bravure concerto like the Rachmaninoff D minor first of all tells you how well the pianist masters the instrument, and in that respect Gutierrez is impressive. He played it easily, with fluency and brilliance in passage work, with clear textures, with a rich, unforced sound, and it takes a remarkable instrumentalist to do all that. He is lively, too, and an appealing performer, a friendly, bulkily unglamorous young man who gets to the audience — and he really does get to them — all on his playing.

Having heard him play only Rachmaninoff, I am less clear about what kind of a musician Gutierrez is. He certainly did nothing outrageous, but I did not hear anything extraordinary either, nothing like that marvelously idiosyncratic tiger pounce of Rachmaninoff's own playing or the nobility of taste of Cliburn's. It was a performance on which one might be tempted to stick a label, something like "standard romantic," and I was disappointed, for example, that after the attractive simplicity with which Gutierrez played the opening, he did not go on to concern himself with the problem of how to make the lyric second theme not only expressive, but also part of the larger context, not so inclined to lose the drift in a very loose rubato.

I am curious to know how Gutierre plays music of more demanding and more subtly projected content. He had an exceptional success with both audience and orchestra, but though his performance was clearly good, and good enough really to want to make me know more, I did not find it as remarkable as all that.

Max Rudolf made an admirable contribution to the concerto both as scaffold builder and as listener, and the Boston Symphony played very well. Rudolf began the concert with Anton Webern's Passacaglia, Op. 1, and produced a performance, which in sorting out the difficult tempo relations and the equally non obvious, magical textures, was by some distance the most beautiful I have ever heard of that Janus-faced work, so intense and so refined, so full of Brahms, and of mature Webern, too.

The performance after intermission of Schubert's Symphony No. 9 in C major was a little disappointing. It had good things, the energy in the scherzo and the finale, the approach to the climax of the second movement and the emerging from it, and the rhythmic clarity of the first movement coda, but there was surprising awkwardness, also, like beat-clipping at the beginning to a degree that, blindfold, I would instantly have guessed Leinsdorf as the conductor, and tempo transitions, particularly those into and out of the development of the first movement, that sounded like bad tape splices.

Moreover, the orchestral playing, which had been so lovely in the Webern, was much more variable in the Schubert, the fussiness of the solo oboe and the out of tuneness with each other of the first and second horns in their opening phrase giving particularly acute displeasure.

TOWNSMAN
ANDOVER, MASS.
W. 13,492
OCT 28 1971
New England Newsclip

Symphony On Friday Is Offered

Mrs. Hart Leavitt

To music lovers in the Greater Lawrence area, the Andover-North Andover Council of Friends of the Boston Symphony Orchestra issues an invitation to attend one of the regular Friday afternoon concerts of the current season.

On Friday, Nov. 12, a number of tickets have been made available for people who would like to go in to Symphony Hall for the 2 p.m. performance. The concert will be conducted by guest Conductor Seiji Ozawa, in a program of works by Xenakis, Beethoven and Tchaikovsky.

This special opportunity has been arranged as an introduction to the Boston Symphony, particularly for people who are not subscribers or who have had little chance to hear the Orchestra.

Guests of the Friends will travel to Boston on the Symphony bus which leaves Andover at 10 a.m., arriving in Boston about 45 minutes later. Stops are made at Lechmere Station, Arlington St. at Boylston St., Copley Square, Symphony Hall and the Museum of Fine Arts.

After the concert the bus will leave from Massachusetts Avenue outside Symphony Hall and return directly to Andover, arriving at about 5 p.m.

Those interested in taking advantage of this opportunity should call one of the co-chairmen of the Andover-North Andover Council of Friends, Mrs. Hart Leavitt or Mrs. Alexander Warren, as soon as possible. Requests will be filled in the order of receipt, and the number is necessarily limited. Other members of the Council of Friends are: Mrs. Philip K. Allen, Mrs. Joseph L. Daly, Mrs. Harry M. Godden, Jr., Mrs. James Grew, Mrs. N. Penrose Hallowell, Miss Ruth Hayes, Mrs. Albert P. Manzi, Mrs. Fredric S. O'Brien, Mrs. Samuel S. Rogers, Mrs. Robert Saltonstall and Mrs. Fredric Worthen.

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900
NOV 11 1971
New England Newsclip

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500
NOV 11 1971
New England

Boy choir sings for Symphony

Tanglewood Artistic Director Seiji Ozawa conducts the Boston Symphony Orchestra for the first time this season at the sixth pair of Friday/Saturday concerts, Friday, Nov. 12, at 2 p.m., and Saturday, Nov. 13 at 8:30 p.m. The concert opens with Xenakis' "Polla ta dina" with the St. Paul Archdiocesan Boychoir, Theodore Marier, director. Beethoven's Sixth symphony follows, and the concert concludes with a performance of Tchaikovsky's Piano concerto No. 1 with soloist Andre Watts.

Andre Watts, still in his mid-twenties, made his debut with the Boston Symphony during the 1968-69 season. He started to study piano with his mother at an early age, and when he was nine, he won a competition to play a Haydn piano concerto at one of the Philadelphia Orchestra's Youth Concerts. The following summer he appeared at the Robin Hood Dell in Philadelphia, and at the age of fourteen he was again soloist with the Philadelphia Orchestra in Frank's Symphonic variations. He auditioned for Leonard Bernstein and in early 1963 was soloist at the New York Philharmonic Young People's Concert. Three weeks later he stepped in to take the place of Glenn Gould, who was ill, at two regular New York Philharmonic subscription concerts. Since then, he has played with many of the world's leading orchestras, and has given many solo appearances in American and European cities.

The St. Paul Choir School of Cambridge was founded eight years ago under the patronage of Cardinal Cushing. The pupils, ranging in age from ten to fourteen, receive a full academic training in addition to an extensive musical education. The Choir has toured extensively in recent years: they have performed not only throughout New England, but also New York, Florida, Wisconsin, and abroad in Italy, France, England and Ireland. The Choir has taken part in Youth Concerts at Symphony Hall, Harry Ellis Dickson, Director, and have sung concerts with the Harvard-Radcliffe and M.I.T. Choral Societies. The Choir appears for the first time with the Boston Symphony at these concerts.

Thursday, Nov. 11 at 7:30 p.m. is the second Boston Symphony Orchestra Open Rehearsal. Seiji Ozawa rehearses music for the following weekend's concerts. Tickets are $3 each with seats unreserved. Proceeds from the sale of tickets benefit the Orchestra's Pension Fund.

CHRONICLE
CAMBRIDGE, MASS.
W. 13,735
NOV 11 1971
New England Newsclip

St. Paul Choir Debuts With Boston Symphony

St. Paul's Boys Choir makes its debut this weekend with the Boston Symphony.

The choir will open the symphony's program Friday afternoon, November 12, at 2 p.m., and on Saturday evening, November 13, at 8:30 p.m., with Xenakis' "Polla ta dina".

The choir school was founded here eight years ago under the patronage of Cardinal Cushing. The pupils, ranging in age from 10 to 14, receive a full academic training in addition to an extensive musical education. The choir has toured extensively in recent years, performing not only throughout New England, but also New York, Florida, Wisconsin, and abroad in Italy, France, England and Ireland.

The choir has taken part in Youth Concerts at Symphony Hall and has sung concerts with the Harvard - Radcliffe and MIT choral societies. The choir appears for the first time with the Boston Symphony at these concerts.

The program for Friday and Saturday's concerts will also include Beethoven's Fourth Symphony and Tchaikovsky's Piano Concerto No. 1, with soloist Andre Watts.

Theodore Marier is director of the St. Paul Archdiocesan Boychoir.

ITEM
LYNN, MASS.
D. 34,202
NOV 13 1971
New England Newsclip

* * *

Tanglewood artistic director Seiji Ozawa will conduct the Boston Symphony Orchestra's sixth pair of Friday/Saturday concerts tomorrow at 2 p.m. and Saturday at 8:30 p.m. in Symphony Hall.

Beethoven's "Pastoral" Symphony No. 6 and Tchaikovsky's Piano Concerto No. 1 will head the program. Andre Watts will be soloist in the concerto.

The St. Paul Archdiocesan Boychoir of Cambridge will perform Zenakis's "Polla ta dina" under the direction of Theodore Marier.

The Choir School, founded eight years ago under the patronage of the late Richard Cardinal Cushing, consists of pupils ranging in ages from 10 to 14. Pupils receive complete academic training with an emphasis on musical education. The choir has toured the United States, Italy, France, England and Ireland.

Watts, a young soloist in his mid-twenties, made his debut with the BSO during the 1968-69 season. He has played with the New York Philharmonic Orchestra and has toured Europe and America.

RECORD AMERICAN
BOSTON, MASS.
NOV 16 1971
New England Newsclip

Harold Banks

Bok Balks at FBI Squawk

Harvard's Derek Bok on the FBI's interrogation of Asst. Law Prof. Laurence Tribe about his public criticism of several of Nixon's nominees for the U.S. Supreme Court: "Such overtures, while perhaps not dangerous in themselves, carry overtones which we find distasteful." Bok's predecessor, Nathan Pusey, had to stand up to attacks on the faculty from another quarter — late Sen. J. McCarthy of Wisconsin . . . Tech High headmaster Ed Foley telephoned alumni Nick and Mike Valless of the Omonia restaurant, as suggested here, and they quickly agreed to have the 40-man Tech city champ football team as their guests Dec. 1, along with the coach and such members of the School Committee as can arrange to be there . . . Dame Gladys Cooper, the frequently honored British actress has made it abundantly clear that she isn't an admirer of "Jesus Christ Superstar." . . . Maybe there's a counter movement to the counterculture. At least 200 had to be turned away from the Boston Symphony's most recent open rehearsal for lack of space.

The Boston Globe
(EVENING)
NOV 10 1971
New England Newsclip

St. Paul's Choir gets pure A through effort

By Joan Mahoney
Globe Correspondent

Rehearsal in Cambridge, 2:10 p.m.: It was the classic classroom, full of boys elbowing, pummeling, laughing, chatting.

Rehearsal in Cambridge, 2:20 p.m.: It was a mini-symphony hall, ringing with a beautiful, rounded chanting led by a dynamic young conductor.

It all happened yesterday afternoon at St. Paul's Choir School, where 25 youngsters met with Seji Ozawa, guest conductor of the Boston Symphony Orchestra, to run through their part in a work that will be performed for the first time this week at Symphony.

For the performance, the boys of St. Paul's will serve as a Greek chorus, chanting a text from the "Antigone" of Sophocles, set to music by the modern Greek composer Iannis Xanakis. Their part is difficult; throughout "Polla ta Dina" which lasts for a little over seven minutes, they chant — though declaim is a better description — on one note.

Ther words, which tell of the joyous wonders of the world, are sung out on that one unchanging "A", though the grouping and emphasis of the words does change.

The orchestra, meanwhile, slips around that chant. It will be an ear-opener of a work; "very modern and absolutely wild," says St. Paul's music director Theodore Marier of Belmont.

Yesterday's rehearsal was a study in contrasts as well as music. An unperformed work being rehearsed in a room sometimes filled with medieval music. A Japanese conductor leading the music of modern Greece sung by boys from West Roxbury and Malden and Dorchester.

Ozawa's coral jersey, flared jeans; the boys' dark trousers, white or pastel tailored shirts.

But the diverse elements were linked by music and the chant, preceeded by the simultaneous "whoosh" of 25 deep breaths, belled out into the room, punctuated by Ozawa's quiet comments. "Watch me! This will be difficult. Good. Very good! Now here you have to—how do you say — ah, concentrate, yes concentrate. Now! Piano, crescendo, strong! Good! Thank you."

When the rehearsal was over, he told them that the composer Xenakis is a mathematician as well as a musician. "So that is why the music sounds like Mass sometimes. Next time you work with us, we will hope to give you a melody."

The boys of the Choir School will sing at Symphony Thursday at the open rehearsal, will perform "Polla ta Dina" Friday afternoon and evening, and Saturday evening, and will travel to Providence next Tuesday to chant the modern Greek work there.

SEIJI OZAWA REHEARSES THE ST. PAUL'S BOYS' CHOIR.
(Joseph Dennehy photo)

THE BOSTON HERALD
Traveler
D. 210,540 S. 266,961

NOV 13 1971 New England Newsclip

Seiji Ozawa Conducts BSO, St. Paul's Choir Boys in 'Polla Ta Dina'

By HARRY NEVILLE

There are certain Friday afternoons in Symphony Hall when the inscrutability of the audience can be as interesting, if not more so, than the music. Generally this happens during the performance of some particularly "advanced" score, such as Iannis Xenakis's "Polla ta dina," played and sung yesterday by the BSO and the Boys of the St. Paul Archdiocesan Choir School under the direction of Seiji Ozawa.

"Polla ta dina" is hard-to-take music, and I wondered about its effect on the audience. Were the listeners intensely absorbed or were they merely being grimly polite? Possibly they were indulging some private fantasy, like the E. M. Forster character who constructed a story about an elephant while listening to Beethoven's Fifth.

IN ANY EVENT, an admission of such speculation says something about my own reaction, which I suspect wasn't very different from that of a majority of the audience; absorption up to a point, then confusion about the succession of events and, finally, frustration and a little boredom.

"Polla ta din" is a setting for children's choir and orchestra (the latter unusually rich in percussion resources) of the chorus of Sophocles's "Antigone" which begins, "Wonders are many, and none is more wonderful than man. . . ." The words are intoned on a pitch that remains constant throughout, while the orchestra provides an intricate commentary, "as closely approximating electronic music as can be achieved by instruments," as Andrew Raeburn's program notes pointed out.

BY CONFESSING boredom I don't mean to dismiss this work, from which I gained an impression of extraordinarily rich fantasy and inventiveness. The Piece definitely deserves to be heard more than once, but it would be immeasurably helpful to one's understanding of the music if a phonetic text as well as translation were provided.

Pianist Andre Watts was yesterday's soloist. He is nothing if not a pianist who revels in virtuosity, and he had a perfect vehicle for virtuosity in Tchaikovsky's ubiquitous, omnipresent First Concerto. Watts is an artist who seems really to enjoy the act of performance, and he communicates that enjoyment in a way that cannot help but be pleasurable for the listener.

HE PLAYED with a huge but beautifully controlled tone that to this listener suggested a bygone era of pianism. On the other hand, he seemed to have relatively modern notions about tempo and rhythm. The Andante was perhaps a little on the slow side but elsewhere there was nothing eccentric about tempos. Neither was there a great deal of license in the matter of rubato. The pyrotechnics fell short only in the celebrated octave passages, taken at a ferocious speed that he didn't quite carry off.

The remaining work on the program was Beethoven's Fourth Symphony of which Ozawa gave a reading that was poised and cool, though not lacking in underlying tenderness and depth. Particular joys of the performance were the lovely cantabile of the slow movement and the marvelous pacing of the first movement's introduction, that extraordinary bit of writing whose imaginativeness never fails to astonish.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 18 1971 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

OZAWA AND WATTS AT BSO

One of the most frequent and welcome of guests, in these years of many guests on the Boston Symphony Orchestra podium, is Seiji Ozawa. Whatever he essays he does with notable elan, even when the program he chooses or is thrust upon him seems arrived at by lottery.

Lottery or no, last weekend's proceedings turned out notably rewarding. Not that the short opening work, a piece by Iannis Xanekis called "Polla ta dina" (Wonders are Many) for boys' choir and orchestra held forth much promise of things to come. It is a moderately far-out exercise in pushing forward the frontiers of orchestral sound combinations, in this instance to make live players emulate electronic music while accompanied by a repeated single note sung by the choir to the text of a chorus from Sophocles' Antigone. On first listening the audience, including this member thereof, rather lost the thread of construction. When the piece suddenly ceased and desisted in medias res, a kind of startled silence was followed by amiable applause when the conductor called upon the young lads of the St. Paul Archdiocesan Choir School and their director to take a bow.

Mr. Ozawa's stamp of unmistakable authority, however, was apparent within a few bars of the next work, Beethoven's Fourth Symphony. One had the feeling of the relaxation but strength of a performance that comes with total control, of reservoirs of power that need never be drawn upon, of beautiful instrumental sound coupled with lively and fluid response. The various principals were at the top of their form in the solo parts, rendering whole sections of the Adagio as if it were part of a Boston Symphony Chamber Players performance. Everything was carried off with a neat admixture of restraint, virility and taste—no cheap theatricals, for example, in the pause before the closing rush of the final movement.

After intermission, Andre Watts joined the forces as soloist in Tchaikowsky's B flat minor piano concerto. Popular success was a foregone conclusion, for Watts is black and beautiful and gifted, and the Tchaikowsky, whatever else you may say about it, carries enormous clout. No matter, for Mr. Watts distinguished himself on his own merits as an artist.

If the Tchaikowsky is full of haunting themes and warm onrushes, it is also full of the stickiest Tchaikowsky goo and for the most has long been relegated to the worlds of Mantovani or Liberace or Earl Wild. Mr. Watts may well be overdoing his concentration on pieces of the sweeping romantic school, but here he certainly managed to restore authenticity and no small measure of credibility to this overworked vehicle. In doing so he made it sound like a great and exciting masterwork and not just another opportunity to display some spectacular finger technique and large sounds. The phrases were nicely shaped and the pacing, in collaboration with sympathetic and knowing accompaniment, was expressive.

As one of the most experienced string players in the orchestra remarked after the concert, "I've heard the Tchaikowsky piano concerto raped for twenty-five years, now at last I have heard it played." Mr. Watts will be returning to Boston in recital in February and it should prove of more than passing interest to hear how he plays what.

Mr. Ozawa concludes his two-week stint here this weekend with a program that consists of Haydn's Symphony No. 96 in D, the "Miracle"; Bartok's Suite from "The Miraculous Mandarin"; and Takemitsu's "Dorian Horizon" for strings and "Cassiopeia" for percusesion and orchestra, premiere performances here. The percussion soloist will be John Wyre.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

NOV 13 1971 New England Newsclip

Ozawa conducts Symphony

By Ellen Pfeifer
Globe Staff

An odd mixed grille of the new, the familiar and the warhorse was put together by Seiji Ozawa at Symphony yesterday afternoon. Along with the Beethoven Fourth Symphony and the Tchaikovsky Piano Concerto in B-flat minor with Andre Watts as soloist, Ozawa repeated Xenakis' "Polla ta dina" which was given its U.S. premiere at Tanglewood last summer.

Based on a text from Sophocles' "Antigone" dealing with the wonders of man, "Polla ta dina" is scored for orchestra and boy choir. The words are sung on a single A with subtle variatons of rhythm, attack, and dynamics that make for a fascinating vocal line. Against this constant and around it, the orchestra provides sounds that approximate, as nearly as possible, those produced by electronic instruments.

After three listenings, I find the piece quite accessible, even attractive in its surface details, but it doesn't really speak to me. There seems to be little relation between what the orchestra is doing and what the boys are singing, and little relation between the musical setting and the text other than exploitation of the words for their purely sonic value.

The Tchaikovsky, which hasn't been heard on a subscription concert for 21 years, received the kind of performance it doesn't usually get — tasteful and conscientious, for the most part, with the orchestra playing as if this were a new piece not something the musicians could go through blind-folded.

The performance was strange, though, in that Watts could not seem to maintain this serious attitude to the music and kept reverting to something of the pops-concert sort of excesses that have become so associated with this piece. When playing with the orchestra, he was the self-effacing musician immersed in presenting the music. When it came to the cadenzas, it was a look-how - fast - I - can - play-these-octaves posture (the octaves, however, were muddy) that left the music in the background.

I keep forgetting what a fine work the Beethoven Fourth is, and I was glad to hear it again yesterday, although I'm not sure if I would have chosen that particular context for it. Ozawa's performance was clean, logical and, in the fourth movement especially, exciting. The orchestra played beautifully although there were no pianissimos anywhere or many pianos which hurt and rather coarsened the delicate second movement.

CITIZEN
BELMONT, MASS.
W. 4,350

NOV 11 1971 New England Newsclip

Boston Symphony

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The concert begins at 2 p.m. Friday afternoon and 8:30 p.m. on Saturday, Nov. 13.

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

NOV 11 1971 New England

MINUTE MAN
BEDFORD, MASS.
W. 2,993

NOV 11 1971

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

NOV 11 1971

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

NOV 11 1971 New England

[33]

THE BOSTON HERALD
Traveler
D. 210,540 S. 220,861

NOV 13 1971 New England Newsclip

Seiji Ozawa Conducts BSO, St. Paul's Choir Boys in 'Polla Ta Dina'

By HARRY NEVILLE

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The Boston Globe
(MORNING)
D. 261,842 SUN. 566,377

NOV 13 1971 New England Newsclip

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Globe Staff

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JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 18 1971 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

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CITIZEN
BELMONT, MASS.
W. 4,350

NOV 11 1971 New England Newscl

FENCE VIEWER
SUDBURY, MASS.
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NOV 11 1971 New Englan

MINUTE MAN
BEDFORD, MASS.
W. 2,993

NOV 11 1971

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MINUTE MAN
LEXINGTON, MASS.
W. 8,234

NOV 11 1971

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

NOV 11 1971 New England

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

NOV 20 1971 New England Newsclip

Symphony: 2 Japanese Works at BSO Concert

By HARRY NEVILLE

Conductor Seiji Ozawa introduced two works by one of his fellow countrymen at yesterday's concert of the Boston Symphony. Forty-one-year-old Toru Takemitsu, a number of whose works are available on recordings, is undoubtedly the best known of Japanese avant-garde composers.

He lives in Tokyo where, in 1951, he founded an advanced composer's group called the Experimental Laboratory, and his works reflect a keen interest in Japanese traditional music and in the techniques of many 20th century Western composers. Among the latter group, Debussy, Varese, Webern, Cage and Xenakis are some of the composers whose influence is acknowledged by Takemitsu himself.

THE WORKS PLAYED YESTERDAY WERE "The Dorian Horizon," a Koussevitzky Music Foundation commission dating from 1966, and "Cassiopeia," written this year and played by the BSO at Tanglewood last summer. The latter work is for solo percussion, and John Wyre, principal timpanist with the Toronto Symphony, was the soloist on both occasions.

"Dorian Horizon" is far and away the more successful of the two works. In three sections—which are marked, respectively, "always calm," "with vibration" and "without vibration"—it is scored for 17 stringed instruments, which are used to produce a variety of delicate, gamelan-like effects reminiscent of Webern.

Harmonically, the writing vaguely suggests Debussy, but there is little sense of what we are accustomed to think of as musical development, which accounted perhaps for a static, almost timeless quality as well as for an impression of slender content.

"CASSIOPEIA" takes its title from the constellation of the same name. Takemitsu apparently intended to represent the idea of a star surrounded by other stars with the musical idea of a solo percussionist surrounded, sonically and physically, by his own battery of instruments and by other groups of instruments. John Wyre, clad in yellow turtleneck and khaki trousers, made his entrance after the piece had begun by sneaking down the aisle and leaping on stage.

From that lamely theatrical beginning everything went downhill. The work made no coherent statement, might have gone on much longer than it did, or stopped sooner with hardly anyone being the wiser. I imagine it was fun for the players, however, and it certainly provided a showcase for Wyre's remarkable virtuosity.

AFTER INTERMISSION, Ozawa conducted Haydn's Symphony No. 96 and the concert suite from Bartok's "The Miraculous Mandarin." It's hard to imagine two more different musical worlds than these, and it's hard to imagine anyone more completely at home in each of them than Ozawa. Both works got stunning performances, the first all grace, elegance and warmth, the second all energy and primeval drive combined with astonishing lucidity. The program will be repeated tonight and my advice, in a word, is "Go!"

RECORD AMERICAN
BOSTON, MASS.
D. 410,097

NOV 20 1971 New England Newsclip

Japanese Composer's Works Something to Hear and 'See'!

By ANN M. BEIERFIELD

Two startling and unique works by Japanese composer Toru Takemitsu left some of the audience bewildered, others enchanted, and absolutely no one bored, at yesterday afternoon's Boston Symphony Orchestra concert.

Conducted by Seiji Osawa, the two works are having their Boston premieres.

The opening piece, "Dorian Horizon," is frankly a bit too inscrutably Eastern for this reviewer's taste. But the second, "Cassiopeia" for percussion and orchestra, a veritable feast of percussions, is a marvel to hear and see.

Why to see?

Largely because of the fantastic artistry and rhythmic genius of young percussionist John Wyre, principal tympanist of the Toronto Symphony, and the musical "cage" he performs in.

He makes a surprise entrance from an audience seat, sprints down the aisle clicking wood blocks, mounts the stage and takes his place in an arbor-like device hung with every kind or percussion imaginable — Trinidad steel drum, German cowbells, sizzle cymbals, African karimba, tambourine, boo-bam, roto-tom and foot bass drums, to name a few.

Crouching gracefully, he moves from one instrument to another with catlike agility. The total effect is not one of raucous noise but miraculously, real delicacy and eloquence, shimmering like the constellation the piece was named for.

Western ears will long for a steady rhythm to back up all these percussions. The exotic, esoteric sounds behind Wyre will take some getting used to.

But what is so fine about this piece, and the soloist, is that they are capable of bringing such an elusive, mysterious quality to objects like drums, cymbals, and wooden plate. They make the instruments speak, in intriguing, other-world accents. We may not understand, but how we want to listen!

The Hayda Symphony No. 96 in D was a joy, conducted with the buoyancy, sensitivity and flair that have become Osawa's trademarks. The oboe solo in the third movement, (the Menuetto), was a flawless piece of work, performed with bubbling ease by Ralph Comberg.

Bartok's "Miraculous Mandarin" suite is a dramatic piece of business, rampant with discord, driving hard rhythms and a sordid theme — robbery, seduction and murder in a slum den of thieves.

But it is a feverishly exciting work, far ahead of its time when it was composed in 1918. The orchestra blazed through it with relentless intensity and a pounding magnificence that won a lengthy ovation.

The program will be repeated Saturday and Tuesday evenings.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 11 1971 New England Newsclip

LEADS BSO — Seiji Ozawa, Tanglewood Artistic Director, conducts the Friday-Saturday concerts of the Boston Symphony Orchestra Friday afternoon, Nov. 19, at 2 p.m. and Saturday evening, Nov. 20 at 8:30 p.m. in Symphony Hall, Boston. Program includes Haydn's Symphony no. 96, Bartok's suite from "The Miraculous Mandarin", and two pieces by the Japanese composer Toru Takemitsu, "Dorian Horizon" for strings and "Cassiopeia" for percussion and orchestra. Percussion soloist is John Wyre, principal tympanist of the Toronto Symphony Orchestra. Mr. Ozawa conducts the second concert of the Tuesday "B" series, Nov. 16 at 7:30 p.m. Beethoven's Fourth symphony and Tchaikovsky's Symphony no. 6, "Pathetique".

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

NOV 20 1971 New England Newsclip

BSO: an unusual program

By Ellen Pfeifer
Globe Staff

The Boston Symphony Orchestra yesterday afternoon deviated from its usual subscription sort of programming and presented a concert three-quarters of which was devoted to music of the 20th century including two Boston premieres. The conductor was Seiji Ozawa, and the works included two by Toru Takemitsu, "Dorian Horizon" and "Cassiopeia"; Bartok's Suite from "The Miraculous Mandarin" and Haydn's Symphony No. 96 (The Miracle).

While this performance of "Cassiopeia" was the Boston premiere, it is really not new to the orchestra nor to some BSO audiences since it was played at Tanglewood last summer. This was the first crack at "Dorian Horizon," however, and the two works make for interesting sonic contrasts.

The latter, scored for strings arranged according to a specified spatial plan, is intimate, calm, static. The strings are deployed in almost every conceivable manner including techniques of non-vibrato; harmonics; bowing on the fingerboard, on the bridge, behind the bridge. Movement is made to seem directionless, timeless by melodic fragments, drone-like glissandi, and non-beaty rhythms.

"Cassiopeia," on the other hand, is overt, showy, immediately accessible. It is scored for orchestra and solo percussionist, and is a tour de force for the featured performer, in his case, John Wyre. All manner of percussion instruments are used, and in this exploitation of color resources, "Cassiopeia" and "Dorian Horizon" are similar.

I must admit to a preference for the percussion piece because it really is such an engaging show on all levels. Visually, there is this bearded percussionist clad in yellow turtleneck and wheat-colored jeans who makes his entrance from the first floor aisle, tapping on a wood block, and hops casually onto the stage. From his first appearance, he is constantly in motion, bending, kneeling, crouching in order to reach all the instruments, and occasionally "conducting" the orchestra.

The sound is really attractive too, with a shimmering quality imparted by the reverberance of bells, cymbals, steel sheet (a saw), and with all the sounds that are produced by a variety of drums.

The second half of the concert provided another sort of contrast ,that of the handn's grace and elegance and the Bartok's vulgarity and brutality. The first was distinguished by a vigorous finale and Ralph Gomberg's oboe solo in the third-movement Trio. The Bartok, whose musical savagery produced a near-physical reaction, was wonderfully played with absolute tight control by Ozawa and a marvellously seductive clarinet solo by Harold Wright.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

NOV 22 1971 New England

Ozawa at BSO—Takemitsu and a caged percussionist

First Symphony Hall performances of two works by Toru Takemitsu, one of Japan's leading composers, provided the opening half of weekend concert fare by the Boston Symphony under Seiji Ozawa. Haydn's Symphony No. 96 in D ("Miracle"), and Bartok's "Miraculous Mandarin" made up the rest of the program, which is being repeated tomorrow evening.

The first Takemitsu piece, "The Dorian Horizon," a Koussevitzky Foundation commission dating from 1966, divides a complement of 17 string players into two groups (9 echoes and 8 harmonic pitches), and specifies that they be "separated as far as possible"—physically, that is. The three sections of the work form a rather extenuated whole in which effects, sometimes Oriental, sometimes electronic, are produced by the manner in which the various instruments are played, some together, some singly. Bowing positions, percussive string-beating, pizzicati imitative of the Japanese biwa are all part of it. Only time and familiarity will tell if this leisurely exercise can solidify into a congenial listening experience.

Percussion hit

On the other hand, "Cassiopeia," a kind of concerto for solo percussionist and orchestra (premiered at Ravinia with the Chicago Symphony last July 8, and played on July 31 by the BSO at Tanglewood, both under Mr. Ozawa) won instant acceptance from Symphony Hall audiences. The work begins with Mr. Ozawa directing the full orchestra, which is divided into four assorted groups, plus extra brass and string players. They are placed around a circular cage-like structure, center stage. Within and on its bars are cymbals, drums, bells, sheets, blocks, plates, boo-bams, roto-toms, and tom toms of all shapes, sizes, and sonorities. But where is John Wyre, the announced soloist?

The orchestral introduction (a zesty start) is well on its way when Mr. Wyre, in yellow jersey and chinos, springs from among the main floor subscribers, beating a wood block, and makes it to the stage in time to give all the percussive stars within Cassiopeia's "constellation" cage a virtuosic going over. The myriad sounds, wonderfully complemented in the orchestral writing, come cascading from the enclosure as Mr. Wyre taps this, tinkles that, and strikes the other in breathtaki titillating succession.

Carefull nit

Aside f the obvious theatrical excitement that all this generates, the piece itself provides its own pleasurable rewards. The percussion sounds are not just chance flailing at anything within reach—they are carefully knit into the fabric of the composition with telling results. A cadenza (if that is the proper name here) for the percussionist alone had a character closely allied to the music that had preceded it, and, while it may have been in part improvised, further confirmed Mr. Wyre's high degree of technical accomplishment and musicianship.

On Friday afternoon, "Cassiopeia," soloist, conductor, and musicians earned a rousing reception. and Cassiopeia's metal "throne" drew a crowd of curious subscribers to inspect its instrumental contents before it was disassembled during the intermission. The piece is named, as program notes remind us, for the mythical Ethiopian queen, who for her misdeeds was whisked up to the heavens and transmogrified into a topsy-turvy circle of stars.

This would have been a hard act to follow if Mr. Ozawa and the orchestra had not been in top form for the Haydn and the Bartok. Their different demands were met with charm and grace for the "Miracle" in D, and stunning bite and power in the "Mandarin." Outstandingly shining sounds came from Ralph Gomberg's oboe in the first, and Harold Wright's clarinet in the second—two dazzlers in superbly fashioned settings.

L. Sn.

TIMES-GAZETTE
WARREN, R. I.
W. 2,825

NOV 18 1971

New England Newsclip

TIMES
BARRINGTON, R. I.
W. 4,093

NOV 18 1971

PHOENIX
BRISTOL, R. I.
W. 4,600

NOV 19 1971

TIMES
BARRINGTON, R. I.
W. 4,093

NOV 11 1971

PHOENIX
BRISTOL, R. I.

NOV 12 1971

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Symphony No. 4 ..... Beethoven
Symphony No. 6 "Pathetique"
Tchaikovsky

BULLETIN
PROVIDENCE, R. I.
D. 149,649

NOV 16 1971

New England Newsclip

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JOURNAL
PROVIDENCE, R. I.
S. 207,211

NOV 14 1971

New England

JOURNAL
PROVIDENCE, R. I.
D. 67,117

NOV 19 1971

New England Newsclip

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Ozawa's program had interesting contrasts although two of his offerings were well enough known perhaps to tune out more sated tastes. They were the Beethoven Fourth and Tchaikovsky Sixth symphonies. But to tease there also was a piece by the Greek composer Iannis Xenakis.

That was his "Polla ta dina" in which the Boys of the St. Paul Archdiocesan Choir school of Cambridge participated. Xenakis, as if to humanize his brand of contemporary expression, has written the work to orchestrally approximate sounds produced by synthesizer or electronic tape.

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The orchestra for Ozawa possessed truly contained energies. While there was a good deal of careful dynamic control the piece would be spirited or obtain palladian balance. It was very well thought out and the conductor allowed a quantity of interior figuration to escape forth to give the music freshness.

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Although old fires may not have been rekindled, although you might say what a terrific ballet or opera the "Pathetique" would have been, respect was far from grudging since the score went so sononously. As mostly happens these days the audience applauded the march movement and then snuggled down to enjoy the tragi-tragic finale, only the opening measures of which this listener could remain to hear.

Anyway Ozawa, the orchestra and the boy choir, whose director is Theodore Marier, gave us an evening full of satisfactions. If one of them was not brand new it satisfied nonetheless.

PUEBLO, COLO.
STAR-JOURNAL AND CHIEFTAIN
SUN: 46,500

NOV 28 1971

Duncan: Boston Symphony Group Can Do Anything

By JAMES DUNCAN
Professor of Music
Southern Colorado State College
Special to The Pueblo Star-Journal and Sunday Chieftain

BOSTON — The Boston Symphony Orchestra is in a very real sense a lab orchestra. Aside from being one of the very finest orchestras in the entire world (that is, of course, "gut feeling"—I haven't heard all the orchestras in the entire world), the Boston Orchestra makes an enormous contribution to music education in the United States.

James Duncan

On Tuesday morning I sat quietly through a two-hour rehearsal of the orchestra under the baton of Erich Kunzel. Mr. Kunzel is a young American (California) who has been with the Cincinnati Symphony for several years. His hair in some disarray, wearing brown slacks and a white turtle-neck shirt with the shirt-tail out, he lumbered to the podium with his own scores under his arm; said good morning to the orchestra; picked up his baton; announced the order of rehearsal and began.

Conductor, Orchestra "Meet"

This was a rehearsal for a Nov. 26 concert in Boston and Mr. Kunzel's first time with the Boston Orchestra.

The orchestra is actually so good that it plays itself. Surely it is a greater thing, even with the tolerable background of Erich Kunzel (student of Monteux) for the conductor to be asked to guest conduct the Boston than it is for the orchestra to have any specific conductor — including Erich Kunzel—at the helm!

The result of the situation was a curious thing. Mostly, Kunzel let the orchestra know what he was not going to do ("We won't do it that way, it's too dangerous") — at which point everything fell into place and a musical miracle took place in Symphony Hall.

Erich Kunzel conducts the music he likes — which is, of course, the music he knows. (For a conductor to face the Boston Orchestra without complete and total familiarity with the scores would be the same as commiting professional suicide!) He has a sense of humor — or the good sense to appreciate the orchestra's humor — in a hyper-dramatic moment. Fists clenched, eyes closed, Kinzel stopped the orchestra and emoted to the viola section: "Violas, it is a triple piano." At which Burton Fine responded, "Sorry, Mr. Kunzel, our music says only two!"

Concertmaster Talented

Kunzel relied on Joseph Silverstein a great deal. Which is a wise thing to do, I suspect. Concertmaster Silverstein can sense the "thumbs up" or "thumbs down" feeling about the conductor in Boston Symphony protocol. Whether it should be this way or not, this is how it is. And the only time the orchestra makes a mistake is when the conductor makes a mistake — and then just sometimes!

Kunzel's showpieces for this week are: "Overture to Colas Breugnon" by Kabaleusky, which he spot rehearsed; "Lions" by Ned Rorem, which he went through in fine detail; the Khachaturian Piano Concerto (soloist Alicia DeLarracho was not at this rehearsal, so it was mostly reviewing the orchestral interludes); and the Elgar "Enigma" Variations, Opus 36, which Kunzel rehearsed the daylights out of the opening the the closing.

I felt that Erich Kunzel related most closely to the Rorem piece. "Lions" is a curious composition. It begins with soft strings—a guarantee of stereophonic sound exists in Symphony Hall (it is a musician's dream fulfilled). The quiet strings are interrupted by a super-imposition of frightening dissonant brass. this melts into a jazzy trio — saxophone, trap drums and piano in a most sophisticated attitude and still backed with the nostalgic string sound. The two contrasting elements (soft jazz — screaming brass) continue, sometimes reaching a heated, dissonant wall of sound; then again the subduing the other.

Erich Kunzel knows and apparently admires the piece. He also knows the Elgar Variations, but here his directions had not so much to do with what he wanted as to do with any discrepancies between the conductor's score and the parts. I have no doubt that the Boston Orchestra can do anything. Kunzel becomes a kind of honorary member for two hours and checks to see that the printed page is the same for everyone! The finished product is really rather good.

Ozawa Conducts

As luck would — and did — have it (tickets are really pretty scarce for the subscription series), I got a ticket for Tuesday evening's concert.

The guest conductor was the young Manchurian genius Seiji Ozawa, now music director of the San Francisco Symphony. He is dynamic. The man must be seen on the podium to be believed. He breathes life into every single phrase. Dressed in tails and flared cuffs, he pleads the sound with his hands; walks, dances and bounces the music as he makes it happen; and then shyly gives full credit to the orchestra. I suspect the Boston Symphony could do for any conductor what they did for Ozawa. The point is they did it for Ozawa and at the finish stamped their feet, clapped their hands, and tapped their bows on the music racks as they, along with an audience in a burst of enthusiasm, called Seiji Ozawa again and again to the stage.

The concert opened with two compositions, both first Boston performances, by the Japanese conposer Toru Takemitsu. The first, called "The Dorion Horizon," is scored for 17 stringed instruments in special seating arrangement to follow for nine echoes and eight harmonic pitches to be separated as far as the stage will permit. Directions for performance also include details about beating the strings, bowing over the fingerboard and behind the bridge for indeterminate pitch. The work is based on the Dorian mode and is cast in three short sections.

Mythological Number

The second is called "Cassiopeia" and has a program in mythology. It features a performer on any number of Japanese percussion instruments, all arranged in a cage to the conductor's right. The soloist, John Wyre, principal timpanist with the Toronto Symphony Orchestra, made his entrance to the stage and cage from the center isle, playing a wood-block and dressed in a costume not unlike the judo aspirants. At one point Mr. Wyre directed the orchestra for a few bars. The mysterious East!

Post-intermission numbers included the Haydn Symphony No. 96 ("Miracle") and Suite from "The Miraculous Mandarin."

The program notes said that the story about a falling chandelier was legend only. (Haydn remembered nothing of the incident.) So that still leaves a question about the nickname "Miracle." Be that as it may, the symphony as played by the Boston group with Seiji Ozawa is a miracle of sound. There is (or can be) more drama in the music of Haydn than I knew existed. The third movement (Menuetto) was perfect definition of the dance form. Even in its simplicity it is a bold linear statement. At times Ozawa controlled it with his eyes rather than his hands. (The Boston Symphony can indeed do anything.)

The Bartok was one of the most exciting musical performances in my memorly. Ozawa crowned himself king of the evening — but again deferred to the orchestra — shaking the hand of every performer within his reach.

TIMES-GAZETTE
WARREN, R. I.
W. 2,825
NOV 18 1971
New England Newsclip

TIMES
BARRINGTON, R. I.
W. 4,093
NOV 19 1971

PHOENIX
BRISTOL, R. I.
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Ozawa Conducts

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The guest conductor was the young Manchurian genius Seiji Ozawa, now music director of the San Francisco Symphony. He is dynamic. The man must be seen on the podium to be believed. He breathes life into every single phrase. Dressed in tails and flared cuffs, he pleads the sound with his hands; walks, dances and bounces the music as he makes it happen; and then shyly gives full credit to the orchestra. I suspect the Boston Symphony could do for any conductor what they did for Ozawa. The point is they did it for Ozawa and at the finish stamped their feet, clapped their hands, and tapped their bows on the music racks as they, along with an audience in a burst of enthusiasm, called Seiji Ozawa again and again to the stage.

The concert opened with two compositions, both first Boston performances, by the Japanese conposer Toru Takemitsu. The first, called "The Dorion Horizon," is scored for 17 stringed instruments in special seating arrangement to follow for nine echoes and eight harmonic pitches to be separated as far as the stage will permit. Directions for performance also include details about beating the strings, bowing over the fingerboard and behind the bridge for indeterminate pitch. The work is based on the Dorian mode and is cast in three short sections.

Mythological Number

The second is called "Cassiopeia" and has a program in mythology. It features a performer on any number of Japanese percussion instruments, all arranged in a cage to the conductor's right. The soloist, John Wyre, principal timpanist with the Toronto Symphony Orchestra, made his entrance to the stage and cage from the center isle, playing a wood-block and dressed in a costume not unlike the judo aspirants. At one point Mr. Wyre directed the orchestra for a few bars. The mysterious East!

Post-intermission numbers included the Haydn Symphony No. 96 ("Miracle") and Suite from "The Miraculous Mandarin."

The program notes said that the story about a falling chandelier was legend only. (Haydn remembered nothing of the incident.) So that still leaves a question about the nickname "Miracle." Be that as it may, the symphony as played by the Boston group with Seiji Ozawa is a miracle of sound. There is (or can be) more drama in the music of Haydn than I knew existed. The third movement (Menuetto) was perfect definition of the dance form. Even in its simplicity it is a bold linear statement. At times Ozawa controlled it with his eyes rather than his hands. (The Boston Symphony can indeed do anything.)

The Bartok was one of the most exciting musical performances in my memory. Ozawa crowned himself king of the evening — but again deferred to the orchestra — shaking the hand of every performer within his reach.

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

DEC 2 1971 New England Newsclip

E. J. Dias review

Guest conductor spirited

The third program of the Boston Symphony Orchestra's Tuesday "B" Series in Symphony Hall featured guest conductor Erich Kunzel, who is resident conductor of the Cincinnati Symphony. Kunzel, who directed works by Kabalesvky, Ned Rorem, Khatchaturian and Elgar, is a tall, slim man of 36 who wields his baton athletically. He was a protege of the late and great Pierre Monteux.

Kabalevsky's "Overture to 'Colas Breugnon,'" which opened the program, is light, gay, unusually lively music befitting the title character of the opera it introduces — a hero bursting with life and with a natural bent for wine, women and fun. There is nothing particularly substantial about it — but it makes for pleasurable, easily-assimilated listening, and maestro Kunzel and the orchestra were able to convey well its contagious high spirits.

Ned Rorem's "Lions" is an interesting, sometimes noisy piece, with a dreamy, lyric beginning that soon develops into a jazz motif featuring alto saxophone and piano and the shifts to a vociferous but surprisingly tuneful ending that utilizes such percussive factors as castanets, wood blocks, tam-tam, chimes, bongos and tambourine. It is obviously the work of a playful musical mind.

The highlight of the program, of course, was the appearance of the distinguished Spanish pianist Alicia De Elarrocha, as soloist in Khatchaturian's "Piano Concerto," a colorful, but not especially well-integrated work, with the folk rhythms and Oriental flavor characteristic of the composer. Miss De Larrocha is one of the ablest and most sensitive keyboard technicians of our time, and, for so petite a woman, she can play with considerable power. Although I can think off hand of a score of other selections that I would have preferred to hear her perform, her rendition was commendable.

What is bothersome about this concerto is that it suffers, to use a phrase from "Alice in Wonderland," from "too much of a muchness." Its constantly repeated folk harmonies and rhythms become somewhat tedious. But Miss De Larrocha can manage its crashing chords, demanding runs and trills, and intricate changes of pace and mood with the aplomb of the perfectionist.

The program concluded with Elgar's perennially popular "Enigma Variations," with their 14 musical portraits of some of Elgar's friends and of the composer himself. Kunzel and the orchestra were especially effective in the lush melody of the 5th variation, in the beautifully elegiac 9th, and in the final variation, which seems to be a portrayal of the artist himself, his aims, his aspirations, rising to a wealth of resonance and sonority. It was, on the whole, a perceptively led and admirably executed performance of a rewarding and always welcome work.

Michael Tilson Thomas will conduct the fourth program of the series on January 18, with pianist Misha Dichter as guest soloist.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

NOV 29 1971 New England Newsclip

DeLarrocha, Kunzel, BSO

By Louis Snyder

Boston Symphony's holiday concerts, which began Thanksgiving night, presented the Spanish pianist Alicia De Larrocha in her debut with the orchestra, and as conductor, Erich Kunzel, who previously had appeared at Symphony Hall only with Boston Pops. There was also a first Boston performance of Ned Rorem's "Lions (A Dream)," with Kabalevsky's "Colas Breugnon" Overture and Elgar's "Enigma" Variations as the program's other orchestral items.

Miss De Larrocha, who has of course been heard to great effect in solo recitals around about Boston, is a superb artist, long overdue in her collaboration with the BSO. Therefore it is regrettable that, at this first opportunity, it should have been the musically threadbare Khatchaturian Piano Concerto which was chosen as her vehicle.

Display piece

Despite its demands for virtuoso display and intricate fingering, met with dazzling ease by the soloist, the work relies more on built-in exotic instrumental effects than on substantial musical ideas for exchange between pianist and orchestra. Treated with an agile heavy hand, the concerto has been known to make its impression through sheer percussive weight, but Miss De Larrocha is fortunately no thunderer, and perhaps for this reason it was revealed in all its elaborate scrawniness. On Friday afternoon, justifiably, the audience took Miss De Larrocha to its heart with loud applause and numerous recalls for her heroic services in its behalf.

After an energetic performance of Kabalevsky's zesty overture, Mr. Kunzel and the orchestra launched into the Rorem "Lions." The composer, in a program note, declares that "it is not my belief that music means anything in a literal way . . . I nevertheless don't practice what I preach." Thus "Lions" is a well remembered childhood dream, punctuated with blues-disc fragments (there's a combo of three upstage right within the orchestra).

Dream music

Like all dreams told in retrospect by the dreamer, Mr. Rorem's is fanciful, mysterious, alternately boring and amusing, and excessively long for the captive listener. Musically it is appropriately footloose and subject to sudden shifts in rhythm and color (Does a dream come in colors? Mr. Rorem's printed description contains "furry-gold" lion cubs and their King-father's sunburst halo of "yellow light" . . .) Little matter. It goes on, quite specifically if you like, and one is quite ready when the topic of conversation changes.

Elgar's very different form of recall — about 13 of his friends and about himself—make the "Enigma" Variations a treasurable glimpse at British mores and the composer's keen perception of his own place in them. The variations, again "literal," are wonderfully wrought. Mr. Kunzel and the BSO had their closest meeting of the minds in this lush performance.

TIMES
PEABODY, MASS.
W. 6,043

NOV 24 1971 New England Newsclip

TIMES
BEVERLY, MASS.
D. 9,514

NOV 24 1971 New England

Kunzel to conduct Boston symphony

BOSTON — Erich Kunzel, resident conductor of the Cincinnati Symphony Orchestra, makes his debut with the Boston Symphony Orchestra at the third concert of the Thursday "A" series 8:30 p.m. Thursday evening, Nov. 25.

Also he will debut at the eighth pair of Friday-Saturday concerts by the Orchestra Friday afternoon, Nov. 26 at 2 p.m., and Saturday evening, Nov. 27 at 8:30 p.m. Soloist is pianist Alicia De Larrocha who also makes her debut with the Boston Symphony at these concerts. The program opens with Kabalevsky's Overture to Colas Breugnon, followed by the first Boston performance of Ned Rorem's Lions. Khachaturian's Piano concerto is next with soloist Alicia De Larrocha. The concert concludes with Elgar's Enigma variations.

Erich Kunzel in recent years has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. In 1968 he directed the premiere of Borodin's Prince Igor in an English translation. Now in his sixth year with the Cincinnati Symphony, he took part in the Orchestra's world tour in 1966, conducting concerts in Kuala Lampur, Singapore, Manila, Okinawa, Taipei, Japan, Korea and Hong Kong. After directing the premiere of Brubeck's "The light in the wilderness." which he also recorded, he conducted the Cincinnati Symphony in Europe. Kunzel has appeared on several occasions as guest conductor with the Boston Pops Orchestra.

Alicia De Larrocha, a native of Barcelona, showed her talent as a very young child, and made her first public appearance at the age of five. She made her debut in the United States in 1955 when she played with the Los Angeles Philharmonic. In the same year she was soloist with the San Francisco Symphony, and made her New York debut in a recital at Town Hall. In recent seasons she has appeared with the New York Philharmonic, and the Cleveland and Philadelphia Orchestras. She has received many honors and awards, among them the Paderewski Memorial medal, and a Grand Prix du Disque for her recording of Iberia by Albeniz.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

NOV 27 1971 New England Newsclip

Kunzel Conducts BSO in Elgar's 'Enigma Variations'

By WESLEY FULLER

There was one strong, meaningful work on the Boston Symphony's program last Thursday evening, and it was given an effective, personal, carefully thought out, well played performance. The work was Elgar's "Enigma Variations," and the guest conductor was Erich Kunzel, resident conductor of the Cincinnati Symphony Orchestra.

The Elgar comprised the last half of the concert, and after the empty, seemingly endless decibel barrage of the Khatchaturian Piano Concerto, which wasted the fine temperament and talent of pianist Alicia de Larrocha, after the weak posturing of Ned Rorem's "Lions", after the very pushed, occasionally ragged rendition of Kabalevsky's sometimes loud, sometimes tuneful, always harmonically and rhythmically dull Overture to "Colas Breugnon"—Elgar emerged very strong indeed.

UNSTRICTURED by the freedom of the variations process, Elgar unfolds a series of orchestral characterizations—knowing the people associated with the movements is helpful but not mandatory—ranging from grace and charm to parodied pomposity, from rippling wit to gentle satire, from quiet devotion to affirmative conviction. It was a tribute to Kunzel and Elgar that this reasonably lengthy work did what interesting music can so mysteriously do, stop clock-time.

But the temporal experience of the piece is no accident. Elgar carefully balances the rapid, short sections with the slightly longer ones, until that with Adagio begins, broadens and deepens the emotional and temporal dimensions. Kunzel and Elgar never let the players sit back. The "allegro di molto" and "presto" sections were that and then some. But when this Adagio was reached, all the rapid-fire moments which preceded made it all the more telling. It was adagio in this performance and deserved its literary allusion to slow movements in Beethoven.

AS ANTICIPATED, there were some beautiful solo moments: Jules Eskin in the cello passages of the twelfth variation, Burton Fine warm, controlled viola work in the sixth, but the whole evening was indelibly enriched when Harold Wright played the clarinet solo in number thirteen. Borrowed by Elgar from Mendelssohn (very successfully), Wright played this calm, stretched out melody with a beauty of tone, precision of pitch and dynamic subtlety that would make a Mevlevi Sufi give up his mystic flute in favor of the clarinet.

Kunzel's approach to the Elgar was passionate and broadly scaled, more so than is always the case. But this music, though clearly from the land of Dickens, has many honest affinities with elements of Wagner (especially old Nuremburg) and other romantics, and for this listener it was highly successful. It was a pleasure to see a conductor, from memory, concentrate mainly on phrasing, although at a point such as the second variation, some of the smaller note values might have lined up a bit neater with a few more beats of the baton.

ALL OF WHICH leaves little time for the first half of the program. Just two things: Alicia de Larrocha is a fine pianist whose recent recordings are a joy. She even made Khatchaturian sound poetic several times. But why oh why couldn't she have made her debut with the symphony in a better work? This Concerto is a world of tonal materials which are exploited in dreary, cute dissonances, simplistic syncopations and reams of parallelisms.

Finally, Ned Rorem's program notes have a certain, if arty, interest. His programmatic music has little. He is playing in the area of *justaposed*, allusion-filled musical memories. He hasn't the textural imagination for it. Bach, Berg and Bartok bring it off. Rorem doesn't.

JOURNAL
PROVIDENCE, R. I.
D. 67,117

NOV 27 1971 New England Newsclip

Music Yesterday

Kunzel Conducts 'Enigma' In Boston Symphony Debut

By EDWIN SAFFORD

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Although Kunzel had led concerts earlier with the Boston Pops, this was his first appearance with the parent group. On the program, too, was that stunning little Spanish bundle of articulate energy, pianist Alicia De Larrocha, to perform the Khatchaturian concerto. Other works heard were the overture to Kabalevsky's "Colas Breugnon," Ned Rorem's "Lions (a dream)" and the Elgar "Enigma' Variations.

This was a rather conservative choice of programming. But it did serve to show off Kunzel's capacities with color orchestration extremely to his advantage. His years at Cincinnati have produced the expected increase in authority and podium ease. Whether his style had meticulous tempo indications or was more expansive, he captured the Bostonians' full cooperation.

And that was so apparent in the Elgar. Here Kunzel delivered the real goods. It is a noble work from a time when life and empire were secure. As if to complement the piece's epoch the conductor wore a frock coat to add to a total result which entirely deserved that most Edwardian of adjectives, splendid.

Kunzel's separation of orchestral detail while holding the piece unified, his feeling for its breadth as well as its grace, was conducting of a most controlled nature. The strings, especially violas, simply sang and there was vitality to burn. In a phrase, this was exceptionally memorable playing.

Conductor and pianist did what they could to make the Khatchaturian work. Miss De Larrocha's steely octave runs had brilliant force. And she caressed phrases beautifully.

The question is whether the concerto deserved her attentive care and respect. Any flagging interest was due to the score which seemed an overlong "Nights in the Gardens of Armenia."

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Kunzel treated the work for all its rhapsodic values and a few crashing statements. A blues section for "combo" had gorgeous expression from Felix Visculgia's alto sax.

If the music, along with Kabalevsky's brazen showpiece and the Khatchaturian, did not produce impressions beyond the soundly handled performance, there was the Elgar. And that certainly was elegant from every point of view.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

NOV 27 1971 New England Newsclip

Kunzel conducts Boston Symphony

By Jean R. Dane
Globe Correspondent

Yesterday afternoon's BSO concert was conducted by Erich Kunzel, resident conductor of the Cincinnati Symphony, and the program he chose was generally pops-like.

Kabalevsky's Overture to Colas Breugnon opened the show and was dry, but it was the most cohesively written of the pieces on the first half. The other two were the Khatchaturian Piano Concerto and a piece by Ned Rorem called "Lions (a dream)." The Concerto is full of syncopation, mild dissonance, and lots of scales, and soloist Alicia de Larrocha was able to cope with these things. What seemed beyond her was making rubato passages sound like anything more than arbitrarily distorted rhythm.

Rorem's "Lions" is built unsuccessfully around that idea Ives used successfully of things overlapping in one's conscious (or unconscious—since this is a dream) and has other Ivesian things like a little combo on the side which occasionally plays saxophone tunes over, under, around and through whatever else is happening, and strings often sustaining high notes quietly over all the turmoil. Its main problem is that it keeps building up to climaxes and then starting over again, with not much in it to keep all that from getting downright tiresome. There was, though, one enormous crescendo that, when everyone else stopped abruptly and there should have been silence, instead left us suspended somewhere up in the ice and snow — hanging there by our upper strings. This worked well, felt good; I liked that.

The Enigma Variations of Elgar was the only really serious piece on the program (on any other it would have been comic relief), and its performance was difficult to come to terms with. There were few beautiful moments, so few as to make them startling when they happened. Much of what was bad was due to Kunzel's "beaty" manner of conducting, which resulted in amazingly short phrases, many times one or two notes — a situation where anything lyric was out of the question. He is also apparently a hard man for an orchestra to follow, as rhythmic imprecision (most painfully obvious at the start of the second variation) abounded. Tempi often felt wrong because of draggy and overdrawn handling, and sometimes sank under the weight of the lower strings and brass. There were also frequent problems in balance, resulting in occasional dark and sludge-like textures.

Perhaps Kunzel's most serious mistake (besides his choice of pieces) was the quality and articulation of sound he allowed (requested?) particularly in the brasses—unrefined and unlovely playing that is nowhere called for in this music.

THE CINCINNATI ENQUIRER
D. 189,425 SUN. 302,445

DEC 3 1971 Enquirer

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Symphony Review

Record American
Nov. 27, 1971

Kunzel Conducts Lively Works

By ANN M. BEIERFIELD

A program of lively works, drawn mainly from the rich 20th century repertoire, was performed with zest and dramatic color by the Boston Symphony Orchestra yesterday afternoon, under the baton of guest conductor Erich Kunzel.

This maestro, resident conductor of the Cincinnati Symphony, is a tall and robust athletic type, whose authority and precision and fire on the podium are rivaled only by his considerable good looks.

His vigorous musical style did ample justice to this adventurous program, which opened with Kabalevsky's overture to "Colas Breugnon," a piece as spirited and frisky as a colt.

Composed to precede an opera about a lusty hero who adores food, wine, women and life in general, it fairly bursts with vitality, capturing the soul of the protagonist with festive gusto.

It was followed by another highly imaginative piece, "Lions (A Dream)" by Ned Rorem. Opening in a mood of mystic reverie, with just enough dissonance, it swings into an intriguing lazy jazz motif for piano and alto saxophone, the latter instrument handled with superb artistry by Felix Viscuglia.

The entire work is set off by an interesting assortment of percussive effects: castanets, wood blocks, bongos, tambourine and tam-tam among others. The total creation is a rapturous blend of modern cool jazz and jungle primitivism; an irresistible combination in this case.

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The work contains some good strong folk harmonies and rhythms of the people of the trans-Caucasus, but as a whole it rambles and never quite gets its gears meshed.

Also the soloist, pianist Alicia De Larrocha, seemed strangely lacking in power and passion. She is undeniably a technical perfectionist; this was demonstrated in the second movement when she tossed off some difficult scales and runs with expert clarity.

But she was methodical when one longed for brilliance and dash, and most of all for strength, since the basically earthy quality of the piece calls for this in large quantities.

Edward Elgar's Variations on an original theme, "Enigma," was the high point. It consists of 14 brief variations, designed as musical cameo portraits of the composer's friends. These picturesque vignettes are as different and fascinating as human nature itself.

They are alternately romantic, saucy bold, majestic, brooding and delicate, and they close with a grand triumphant theme, complete with assertive brass and clashing cymbal; the life-cry of the artist himself.

The program will be repeated Saturday and Tuesday evenings.

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Traveler
D. 210,540 S. 260,061
NOV 27 1971
New England Newsclip

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Yesterday afternoon's BSO concert was conducted by Erich Kunzel, resident conductor of the Cincinnati Symphony, and the program he chose was generally pops-like.

Kabalevsky's Overture to Colas Breugnon opened the show and was dry, but it was the most cohesively written of the pieces on the first half. The other two were the Khatchaturian Piano Concerto and a piece by Ned Rorem called "Lions (a dream)." The Concerto is full of syncopation, mild dissonance, and lots of scales, and soloist Alicia de Larrocha was able to cope with these things. What seemed beyond her was making rubato passages sound like anything more than arbitrarily distorted rhythm.

Rorem's "Lions" is built unsuccessfully around that idea Ives used successfully of things overlapping in one's conscious (or unconscious, since this is a dream) and has other Ivesian things like a little combo on the side which occasionally plays saxophone tunes over, under, around and through whatever else is happening, and strings often sustaining high notes quietly over all the turmoil. Its main problem is that it keeps building up to climaxes and then starting over again, with not much in it to keep all that from getting downright tiresome. There was, though, one enormous crescendo that, when everyone else stopped abruptly and there should have been silence, instead left us suspended somewhere up in the ice and snow — hanging there by our upper strings. This worked well, felt good; I liked that.

The Enigma Variations of Elgar was the only really serious piece on the program (on any other it would have been comic relief), and its performance was difficult to come to terms with. There were few beautiful moments, so few as to make them startling when they happened. Much of what was bad was due to Kunzel's "beaty" manner of conducting, which resulted in amazingly short phrases, many times one or two notes — a situation where anything lyric was out of the question. He is also apparently a hard man for an orchestra to follow, as rhythmic imprecision (most painfully obvious at the start of the second variation) abounded. Tempi often felt wrong because of draggy and overdrawn handling, and sometimes sank under the weight of the lower strings and brass. There were also frequent problems in balance, resulting in occasional dark and sludge-like textures.

Perhaps Kunzel's most serious mistake (besides his choice of pieces) was the quality and articulation of sound he allowed (requested?) particularly in the brasses—unrefined and unlovely playing that is nowhere called for in this music.

CHRONICLE
WILLIMANTIC, CONN.
D. 8,500

NOV 27 1971 New England Newsclip

Boston Symphony sets appearance

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The Orchestra will open the program with "Symphony No. 2 in C" Opus 61 by Schumann.

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Maestro Leinsdorf became music director of the Boston Symphony Orchestra in 1962. Under his leadership, the BSO widened its repertoire, giving world and American premieres of many new works

He also led the orchestra in recordings of all the Beethoven and Brahms symphonies. It also began a major recorded cycle of Prokofiev, as well.

During Leinsdorf's tenure, the Orchestra increased its television appearances and a full-tuition fellowship program at the Berkshire Music Festival was initiated.

He retired as music director in 1969, succeeded by William Steinberg, director of the Pittsburgh Symphony.

Ticket information may be obtained from the Box Office at 429-3311, Ext. 1807.

STAFFORD PRESS
STAFFORD SPRINGS, CONN.
W. 2,000

NOV 24 1971 New England Newsclip

Dates to remember

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COURANT
HARTFORD, CONN.
S. 199,160

NOV 28 1971 New England Newsc

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REPUBLICAN
WATERBURY, CONN.
D. 26,679

NOV 25 1971 New England Newsclip

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New York Post
D. 623,245 SAT. 354,797

DEC 1 1971 Buffalo

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KING LEINSDORF

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The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

DEC 3 1971 New England Newsclip

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The performance, too, was uneven. It started out with a superbly controlled spaciousness. Thereafter, it often seemed tight and matter-of-fact. And Mr. Leinsdorf's rubatos in the scherzo did not always find his players responding with unanimity.

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PETERS VILLELLA

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CHRONICLE
WILLIMANTIC, CONN.
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DEC 4 1971 New England Newsclip

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The program opened with the Symphony No. 2 in C. Major, Opus 61 (1846), by Schumann. First performed in Leipzig under the baton of Felix Mendelssohn, the symphony was to undergo extensive revision by Schumann before it reached its present form. In contrast to the first symphony, which was composed during one of the happiest periods of the composer's life, the second symphony reflects a more somber mood. Schumann had not been well and there are sections in the symphony which have been interpreted as a struggle within the composer of body and mind.

There is a unity in the texture of the symphony resulting from a conscious effort to intergrate the four movements by a thematic and structu al relationship. The opening movement begins with a solemn introduction that contains a motto theme of the entire work. The Scherzo is light-hearted and playful, but even here there is a more serious interlude in the center section. In the Adagio, Schumann, the dreamer, speaks beautifully and expressively, while in the finale he sets forth a strong, positive mood which culminates in a final triumphant musical statement.

The orchestra performed in a most competent fashion, and yet there were times when the music seemed overly episodic and compartmentalized in character. Each choir in the orchestra performed its task, and yet, curiously, the performance of the whole composition did not seem completely integrated.

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The drama calls for a series of episodes, contrasting sharply in musical character, which were clearly presented in the performance. Included was the third movement, Gavotte, from the composer's own Classical Symphony, written sometime earlier, and presented in a slightly altered form. Prokofiev's mastery of moods and orchestration was apparent throughout. The orchestra portrayed these moods in a very good fashion, and the end result of Leinsdorf's selection was a most interesting musical presentation.

NEW YORKER
NEW YORK, N. Y.
W. 473,000

DEC 11 1971

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COURANT
HARTFORD, CONN.
S. 199,160

NOV 28 1971 New England Newsc

STAFFORD PRESS
STAFFORD SPRINGS, CONN.
W. 2,000

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REPUBLICAN
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New York Post
D. 623,245 SAT. 354,797

DEC 1 1971 Buffalo

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KING

LEINSDORF

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

DEC 3 1971 New England Newsclip

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PETERS

VILLELLA

CHRONICLE
WILLIMANTIC, CONN.
D. 8,500

DEC 4 1971 New England Newsclip

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LINDENHURST, N. Y.
SOUTH BAY'S OFFICIAL
SHOPPING NEWSPAPER
(NEW YORK CITY MARKET AREA)
W. 29,500

DEC 1 1971

Boston Symphony Concerts

Erich Leinsdorf, former Music Director of the Boston Symphony Orchestra, and Max Rudolf, Conductor Emeritus of the Cincinnati Symphony Orchestra, will conduct concerts by the Boston Symphony Orchestra during the Orchestra's second series of concerts in New York City during the week of November 29.

The second pair of Wednesday/Friday concerts by the Orchestra at Lincoln Center's Philharmonic Hall takes place Wednesday evening, December 1, and Friday evening, December 3, 1971. Both concerts begin at 8:30 p.m. Mr. Leinsdorf conducts Schumann's Symphony no. 2, and music from Prokofiev's "Romeo and Juliet."

The second of three concerts by the Orchestra at Brooklyn's Academy of Music takes place Thursday evening, December 2, at 8:30 p.m. Max Rudolf conducts Webern's "Passacaglia" op. 1, Rachmaninov'e Piano concerto no. 3 with soloist Horacio Gutierrez, and Schubert's Symphony no. 9, "The Great." This same program will be given Saturday night, December 4 at 8:40 p.m. at C.W. Post College, in Brookville.

LONG ISLAND
ENTERTAINER
CEDARHURST N. Y.
W. [illegible]

NOV 1 1 1971

County Concerts

On the heels of the highly successful opening concert by the American Symphony Orchestra, Nassau residents are urged to act fast to obtain tickets for the remaining concert programs sponsored by the County Office of Cultural Development and Island Concert Hall, Inc.

A limited number of tickets is available for the November 13 performance by the Pittsburgh Symphony Orchestra under the direction of William Steinberg. The program will include Holst's 'The Planets' and Bruckner's Symphony No.4, 'The Romantic'. Tickets also are available for the December 19 performance by Soviet cellist Mstislav Rostropovich.

The December 4 concert featuring the Boston Symphony Orchestra is completely sold out.

All concerts begin at 8:40PM in the C.W. Post College auditorium, Old Brookville. Reserved seat tickets are $2 and must be purchased in advance either in person or by mail from the Office of Cultural Development, Firehouse Lane, Mitchel Field, 11530.

FARMINGDALE, N. Y.
OBSERVER
(NEW YORK CITY MARKET AREA)
W. 6,500

SEP 3 0 1971

Major Concerts At C.W. Post

County Executive, Ralph G. Caso announced today that the Office of Cultural Development will present four major concerts in the Fall of 1971. Co-sponsored by the Island Concert Hall, Inc., all performances will begin at 8:40 PM in the C.W. Post College Auditorium.

They list as follows:

October 15: AMERICAN SYMPHONY, Leopold Stokowski, Conductor; Jorge Bolet, Piano Soloist.

November 13: PITTSBURGH SYMPHONY, William Steinberg, Conductor.

December 4: BOSTON SYMPHONY, Max Rudolf, Conductor; Horacio Gutierrez, Piano Soloist.

Newsday
GARDEN CITY, N. Y.
D. 427,270

NOV 27 1971

Boston Symphony Orchestra. Conducted by William Steinberg, 8:40 PM next Saturday, C. W. Post Center auditorium, Northern Boulevard, Brookville. Sold out.

HICKSVILLE, N.Y.
MID-ISLAND HICKSVILLE
HERALD
W 5.600

NOV 4 1971

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LI COMMERCIAL REVIEW
SYOSSET, N. Y.
D. 8,500

NOV 2 4 1971

LI COMMERCIAL REVIEW
SYOSSET, N. Y.
D. 8,500

NOV 1 8 1971

LI COMMERCIAL REVIEW
SYOSSET, N. Y.
D. 8,500

NOV 1 1 1971

Major Upcoming Events IN THE NEXT 3 MONTHS

SUFFOLK SYMPHONY ORCHESTRA, 473-1168. Violinist Henryk Szeryng Dec 2, 8:30 PM, Hauppauge HD Concert Hall.

SOUTH SHORE SYMPHONY ORCHESTRA, 581-8349. Violinist Hiroko Yajima, Dec 4, 8:30 PM, Bay Shore HS.

LI YOUTH ORCHESTRA (883-2242) Eleanor Steber, Metropolitan opera soloist, Dec 5, 8 PM, Mineola HS.

ISLAND CONCERT HALL-ADELPHI UNIV SERIES, Roslyn Hts (MA 1-4444); all concerts at 8:40 PM; The World's Greates Jazz Band, Nov 27, Half Hollow Hills HS; Boston Symphony Orchestra, Dec 4 C W Post; Anthony Newman, pedal-harpsichordist, Dec 13, Garden City HS; Mstislav Rostropovich, cellist, Dec 19, C W Post.

GREAT NECK, N. Y.
NEWS
(NEW YORK CITY MARKET AREA)
W. 5.000

NOV 3 1971

Fast Action Urged To Obtain Tickets Remaining Concerts

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A limited number of tickets is available for the Nov. 13 performance by the Pittsburgh Symphony Orchestra under the direction of William Steinberg. The program will include Holst's The Planets and Bruckner's Symphony No. 4: The Romantic. Tickets also are available for the Dec. 19 performance by Soviet cellist Mstislav Rostropovich.

The Dec. 4 concert featuring the Boston Symphony Orchestra is completely sold out.

All concerts begin at 8:40 p.m. in the C. W. Post College Auditorium, Old Brookville.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

NOV 28 1971

STARR

Boston Symphony

☆ ☆ ☆ ☆ ☆ ☆

First LI Appearance on Saturday

By MARJORIE STARR

Making its first appearance ever on Long Island, the Boston Symphony is coming to C. W. Post auditorium on Saturday evening in the eighth of the 29-event Island Concert Hall series.

Two major works, to be conducted by Max Rudolf, make up the program . . . the Rachmaninoff Piano Concerto No. 3, and Schubert's Symphony No. 9. Ninth in order of composition, but seventh in publication, the symphony is known as the Great, a much overused word, but it aptly describes the composer's most monumental creation.

The piano soloist is Horacio Gutierrez, a young winner of the Tchaikowsky Piano Competition. Concert Hall audiences will have another chance to hear him when he appears in a solo recital in May.

But don't rush to buy tickets for Saturday . . . the house is completely sold out.

BELLMORE, N.Y.
MERRICK HOME NEWS &
OBSERVER
W. 800

NOV 4 1971

PLAINVIEW, N. Y.
HERALD
(NEW YORK CITY MARKET AREA)
W. 2,000

NOV 4 1971

MASSAPEQUA PARK, N. Y.
OBSERVER
(NEW YORK CITY MARKET AREA)
W. 5.500

SEAFORD, N.Y.
SOUTHEAST NASSAU
ENTERPRISE & OBSERVER
W. 0.00P

NOV 4 1971

FARMINGDALE, N. Y.
POST
(NEW YORK CITY MARKET AREA)
W. 5,000

NOV 4 1971

Big Interest in Symphony Concerts

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LINDENHURST, N. Y.
SOUTH BAY'S OFFICIAL
SHOPPING NEWSPAPER
(NEW YORK CITY MARKET AREA)
W. 29,500

DEC 1 1971

Boston Symphony Concerts

Erich Leinsdorf, former Music Director of the Boston Symphony Orchestra, and Max Rudolf, Conductor Emeritus of the Cincinnati Symphony Orchestra, will conduct concerts by the Boston Symphony Orchestra during the Orchestra's second series of concerts in New York City during the week of November 29.

The second pair of Wednesday/Friday concerts by the Orchestra at Lincoln Center's Philharmonic Hall takes place Wednesday evening, December 1, and Friday evening, December 3, 1971. Both concerts begin at 8:30 p.m. Mr. Leinsdorf conducts Schumann's Symphony no. 2, and music from Prokofiev's "Romeo and Juliet."

The second of three concerts by the Orchestra at Brooklyn's Academy of Music takes place Thursday evening, December 2, at 8:30 p.m. Max Rudolf conducts Webern's "Passacaglia" op. 1, Rachmaninov'e Piano concerto no. 3 with soloist Horacio Gutierrez, and Schubert's Symphony no. 9, "The Great." This same program will be given Saturday night, December 4 at 8:40 p.m. at C.W. Post College, in Brookville.

LONG ISLAND
ENTERTAINER
CEDARHURST, N. Y.

NOV 1 1971

FARMINGDALE, N. Y.
OBSERVER
(NEW YORK CITY MARKET AREA)
W. 6,500

SEP 30 1971

Major Concerts At C.W. Post

County Executive, Ralph G. Caso announced today that the Office of Cultural Development will present four major concerts in the Fall of 1971. Co-sponsored by the Island Concert Hall, Inc., all performances will begin at 8:40 PM in the C.W. Post College Auditorium.

They list as follows:

October 15: AMERICAN SYMPHONY, Leopold Stokowski, Conductor; Jorge Bolet, Piano Soloist.

November 13: PITTSBURGH SYMPHONY, William Steinberg, Conductor.

December 4: BOSTON SYMPHONY, Max Rudolf, Conductor; Horacio Gutierrez, Piano Soloist.

County Concerts

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The December 4 concert featuring the Boston Symphony Orchestra is completely sold out.

All concerts begin at 8:40PM in the C.W. Post College auditorium, Old Brookville. Reserved seat tickets are $2 and must be purchased in advance either in person or by mail from the Office of Cultural Development, Firehouse Lane, Mitchel Field, 11530.

Newsday
GARDEN CITY, N. Y.
D. 427,270

NOV 27 1971

Boston Symphony Orchestra. Conducted by William Steinberg, 8:40 PM next Saturday, C. W. Post Center auditorium, Northern Boulevard, Brookville. Sold out.

HICKSVILLE, N.Y.
MID-ISLAND HICKSVILLE
HERALD
W 5,600

NOV 4 1971

Opening Concert A Success

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LI COMMERCIAL REVIEW
SYOSSET, N. Y.
D. 8,500

NOV 24 1971

LI COMMERCIAL REVIEW
SYOSSET, N. Y.
D. 8,500

NOV 18 1971

LI COMMERCIAL REVIEW
SYOSSET, N. Y.
D. 8,500

NOV 11 1971

Major Upcoming Events
IN THE NEXT 3 MONTHS

SUFFOLK SYMPHONY ORCHESTRA, 473-1168. Violinist Henryk Szeryng Dec 2, 8:30 PM, Hauppauge HD Concert Hall.

SOUTH SHORE SYMPHONY ORCHESTRA, 581-8349. Violinist Hiroko Yajima, Dec 4, 8:30 PM, Bay Shore HS.

LI YOUTH ORCHESTRA (883-2242) Eleanor Steber, Metropolitan opera soloist, Dec 5, 8 PM, Mineola HS.

ISLAND CONCERT HALL-ADELPHI UNIV SERIES, Roslyn Hts (MA 1-4444); all concerts at 8:40 PM; The World's Greates Jazz Band, Nov 27, Half Hollow Hills HS; Boston Symphony Orchestra, Dec 4 C W Post; Anthony Newman, pedal-harpsichordist, Dec 13, Garden City HS; Mstislav Rostropovich, cellist, Dec 19, C W Post.

GREAT NECK, N. Y.
NEWS
(NEW YORK CITY MARKET AREA)
W. 5,000

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Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

NOV 28 1971

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NOV 4 1971

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W. 5,000

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Long Island Press
• JAMAICA, N. Y.
D. 441,961 SUN. 423,790

DEC 6 1971

Music on LI

Those Acoustics Again!

By GABRIEL FONTRIER

The Boston Symphony Orchestra's beautiful Island Concert Hall concert last Saturday night served again to illustrate that over 3,000 Long Islanders must make do with the gross cultrual inadequacies orphans of Manhattan must suffer with infinite patience. With Max Rudolf as the splendid conductor this magnificent orchestra made golden wonders of sound that were sadly mistreated by the C.W. Post Center Auditorium.

Horacio Gutierrez — remember that name — gave a stunning performance of Rachmaninoff's Third Piano Concerto (D Minor, Opus 30). He not only has complete control of both the keyboard and the music but he is possessed of that fire and compelling stage presence that is the mark of the true virtuoso pianist. At 22 he was runner-up in the 1970 Tchaikowsky Competition in Moscow and his American debut with the Los Angeles Philharmonic launched a spectacularly successful career.

He flew through rapid passages with an agility that never permitted violence to the forward thrust and direction of phrases. His legatos in lyrical passages (never helped by a cold and unresponsive piano) nevertheless managed to sing out and shape the graceful curves of melody Rachmaninoff is so famous for. He can control what seems to be an infinite range of dynamics. And in all this Max Rudolf, a master conductor, gave his young pianist a marvel of an orchestral dialogue.

It is too bad that the plastic cumulus mammatus "clouds" only help to shatter forte passages for a percussion instrument like the piano. And orchestral balances between sections sometimes sound like ersatz stereo recordings played on a home fi-fi set with poor speakers. The silly pillars behind the stage diffuse sounds of instruments nearby in strange ways . . . lotsa Lot's wives on the open salt market spicing badly.

Webern's Opus 1, a Passaglia, opened the program — the work of a very talented young man and the rare opportunity to hear a muted tuba, but no major work and with little in it to presage the later Webern. The great delight of the evening was Schubert's "Great" Symphony in C Major that occupied the second part of the program. This is surely one of the greatest works of art — any art — that any human being has ever created and it was given a beautiful performance.

That Schubert in the last months of his life could produce both this symphony of "heavenly length" as Robert Schumann called it and that matchless C Major Quintet (for two cellos) gives us all cause to weep the more that this genius was given but 31 years on this earth. Not only is the symphony filled to the brim with the incredible melodic invention of a man who left us over 600 lieder, but his brilliant orchestration was to influence the entire 19th Century.

When an orchestra such as the Boston Symphony under the inspired baton of a Max Rudolf perform this masterpiece one simply sits back to learn again from Schubert, from Rudolf and from the artists who play with such perfection and sensitivity. For a beautiful concert and especially for the virtuoso performance of the last movement I thank them all.

MINUTE MAN
BEDFORD, MASS.
W. 2,993

DEC 9 1971

New England Newsclip

JOURNAL
CONCORD, MASS.
W. 6,000

DEC 9 1971

CITIZEN
BELMONT, MASS.
W. 4,350

DEC 9 1971

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

DEC 9 1971

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

DEC 9 1971

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

DEC 9 1971

Concerts This Week

Boston Symphony Orchestra Music Director William Steinberg returns to Boston to conduct the ninth pair of Friday/Saturday concerts by the Orchestra, Friday afternoon, Dec. 10 at 2 p.m., and Saturday evening, Dec. 11 at 8:30 p.m.

Mr. Steinberg opens the concert with the first performance in Boston of Robert Starer's Symphony no. 3 (1969), followed by the first performance by the Boston Symphony of Benjamin Lee's Concerto for string quartet and orchestra.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900

DEC 10 1971

New England Newsclip

Near the Waterfront

A Potpourri of people, places and things . . .

By LILLIAN BONO

Boston Symphony Orchestra Music Director William Steinberg returns to Boston to conduct the ninth pair of Friday/Saturday concerts by the Orchestra, this afternoon and tomorrow evening. Mr. Steinberg will open the concert with the first performance in Boston of Rober Starer's Symphony No. 3 followed by a Boston first of Benjamin Lee's Concerto for string quarter and orchestra. Soloists are the members of the Boston Symphony String Quartet, Joseph Silverstein and Max Hobart, violins; Burton Fine, viola and Jules Eskin, cello. Following intermission, the concert concludes with Brahms Fourth Symphony.

MERRIMACK VALLEY
ADVERTISER
TEWKSBURY, MASS
W. 24,000

DEC 8 1971

New England Newsclip

Steinberg Will Conduct The Boston Symphony

Boston Symphony Orchestra Music Director William Stein berg returns to Boston to conduct the ninth pair of Friday/Saturday concerts by the orchestra, Friday afternoon, December 10, at 2 p.m., and Saturday evening, December 11 at 8:30 p.m.

Steinberg opens the concert with the first performance in Boston of Robert Starer's Symphony no. 3(1969), followed by the first performance by the Boston Symphony of Benjamin Lee's concerto for string quartet and orchestra.

Soloists are the members of the Boston Symphony string quartet; Joseph Silverstein, and Max Hobart, violins; Burton Fine, viola; and Jules Eskin, cello. Following intermission, the concert concludes with Brahm's fourth symphony.

Robert Starers' third symphony was completed in 1969, and its first performance was given by the Pittsburgh Symphony orchestra in October of 1970. William Steinberg was the donductor.

Robert Starer is one of the many musicians who left Germany or Austria in the period after the Nazis came into power. After early musical training at the State Academy of music, he left Vienna in 1938 and continued his studies at the Jerusalem conservatory of Music.

In 1947 he came to the United States on a post graduate scholarship at the Juilliard school of Music. He has received two Guggenheim Fellowships and a Fulbright post doctoral research grant.

Benjamin Lees was born in Harbin, Manchuria. He wrote the Concerto for string quartet and orchestra on a commission from the Sosland family of Kansas City, and completed the score at Great Neck N.Y. in 1964.

The first performance was given by the Kansas City Philharmonic in1965; soloists were the Paganini Quartet with Hans Schewiger conducting.

TIMES
BEVERLY, MASS.
D. 9,514

DEC 9 1971

New England Newsclip

Steinburg back for two concerts

BOSTON — Boston Symphony Orchestra Music Director William Steinberg returns to Boston to conduct the ninth pair of Friday - Saturday concerts by the orchestra, Friday afternoon, Dec. 10 at 2 p.m., and Saturday evening, Dec. 11 at 8:30 p.m.

Steinberg opens the concert with the first performance in Boston of Robert Starer's Symphony no. 3 (1969), followed by the first performance of the Boston Symphony of Benjamin Lee's Concerto for string quartet and orchestra. Soloists are the members of the Boston Symphony String Quartet: Joseph Silverstein and Max Hobart, violins; Burton Fine, viola; and Jules Eskin, cello. After intermission, the concert concludes with Brahms' Fourth Symphony.

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Eric Leinsdorf, former Music Director of the Orchestra conducts the third concert of the Tuesday "Cambridge" series, Tuesday evening, December 7 at 8:30 p.m. The concert includes Schumann's Second Symphony, and music from Prokofiev's Romeo and Juliet.

The third Open Rehearsal of the Boston Symphony Orchestra this season takes place Thursday, Dec. 9, at 7:30 p.m. William Steinberg conducts the Orchestra in music for the following weekend's concerts. All seats are unreserved at $3 each. Proceeds from the sale of tickets benefit the Orchestra's Pension Fund.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUN 15 1972 New England Newsclip

Symphony Players—1

Cellist Feldman: five-year vet at 24

By Ellen Pfeifer
Globe Staff

Cellist Ronald Feldman who, at 24, is a five-year veteran with the Boston Symphony Orchestra, lives in an almost-empty five-room apartment in the Fenway with a closetful of baseball trophies and two cellos.

He used to own a BMW motorcycle but sold it after discovering one day that he was doing 110 mph and "started getting a little worried."

During the summer when the BSO performs at Tanglewood, Feldman rents a house in the Berkshire woods complete with private trout pond and last year fed his 11 cats with the fish he caught.

He thinks Pops season "is a drag" except for the last three weeks when the musicians have a bar backstage. And he doesn't like working with Arthur Fiedler because "he doesn't treat the musicians with respect" and because "he can't conduct anything except 4/4 or ¾."

"I asked Tod Perry (BSO manager) to let me conduct the Pops, but he wouldn't," Feldman said during an interview the other afternoon. We were sitting in what I guess would be the dining room of his apartment. Feldman had just moved from an apartment across the hall and so far there was only a small couch and a chair, a music stand, a mammoth stereo system shiny dark-brown woodwork, and a vase of peacock tails.

Janis Joplin was rasping over the FM and Feldman said he rarely listens to classical music when he comes home from rehearsals. "Have you been to hear Buddy Rich at Lenny's? I've been twice. That is so similar to chamber music. The musicians play so together and are so sensitive to each other. And the audience is really nice and they scream when they like something. That really turns me on."

RONALD FELDMAN
. . . like to conduct

Feldman, after offering me a glass of fresh spring water, had slumped into a chair with his sandled foot propped up and smokes one cigarette after another. He has longish dark hair and wore a turtleneck and jeans with a strand of red worry beads tied to his belt. "They're supposed to keep me from smoking."

What conductors does he like to work with? With the Pops, he really enjoys Erich Kunzel. "Fiedler takes advantage of people who don't know him and are afraid of him. And he gets completely mixed up when he has to conduct say ⅞. We were recording a Hayman arrangement of the Bernstein Mass the other day and spent far more time than was necessary for that reason.

"I like Michael (Tilson Thomas) more and more. He's really learning to handle an established orchestra. His best is very clear and he enjoys himself. He's fresh, not stale. When he jumps up in the air during a performance you know it's probably the first time."

After playing for five years in an orchestra job that many musicians might consider the pinnacle of a career, Feldman thinks he would like to quit eventually.

"Right now I'm sitting in the back of the section playing the same part as all the others. And you always feel you could play the solos as well as the first chair player. There is a great temptation there to sit back and never practice another note — to play very softly and at the same level as the others."

What he says is saving him now is Collage, a new contemporary chamber group composed of several BSO players. "I'm the only cellist," Feldman says.

In the meantime, the BSO is a still "good orchestra job" and he will stay until he finds something "more artistically rewarding.

"I've learned a lot from some of the fellows in the orchestra. Particularly my friend Jerry Patterson who is a natural on the cello. He plays as if he had an individual brain in each finger."

RECORD AMERICAN
BOSTON, MASS.
D. 410,693

JUN 2 1972 New Engla News

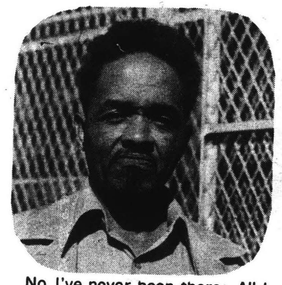
Vernon R. Alden, former Ohio University president, is the new chairman of the Boston Symphony Orchestra.

BAY STATE BANNER
BOSTON, MASS.
W. 17,000

JUN 8 1972 New England Newsclip

roving camera by Bob Hale

Have you ever been to the symphony? BOS.

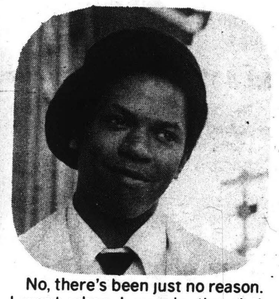


No, I've never been there. All I ever see is Cadillacs and Mark IVs. It seems to be a rich white man's thing.

Lawrence Hoffman
Dorchester

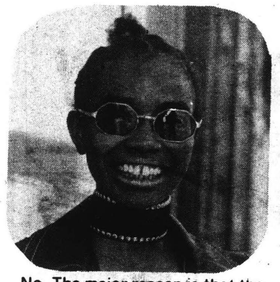
Yes, I started going in 1961. I like the symphony but I can't afford to go regularly—about twice a year.

Elva Potter
Roxbury



No, there's been just no reason. I went when I was in the sixth grade, but I haven't been back since. I just don't particularly care for that kind of music.

Joseph Moore
Roxbury



No. The major reason is that the music just isn't to my liking. It's not soulful enough.

Carolyn Dungee
Roanoke, Virginia

No, I just don't like that kind of music so I don't see any reason to go.

Anthony Holman
Roxbury

Yes, I have. I went with my husband once and really enjoyed it. But I probably wouldn't have gone on my own first.

Louise Gupton
Roxbury

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

NOV 7 1971 New England Newsclip

Music

BSO cellist to give premiere

by Harry Neville

For a person who has been described as the "finest technician in the Boston Symphony cello section," Luis Leguia is remarkably free of prime donnaish traits. He was surprised, in fact, to learn of the accolade. Pleased, too, but also quick to wonder what people thought about other aspects of his performing abilities. Was his tone warm, he wanted to know, and was there much depth to his playing? Clearly, these were more important matters for him, as they would be for most musicians. Most musicians, however, wouldn't have asked such questions. To do so might have betrayed a little self-doubt, and self-doubt is a thing few professional musicians admit. It doesn't go well with the artistic image.

Such thoughts didn't bother Leguia—possibly because he's abundantly self-confident. A simpler and more likely explanation is that he's honest and unassuming, unconcerned with images. In other words, there is an engaging touch of naivete about Leguia. But it would be a mistake for one to assume from this that he lacks ambition, drive and assertiveness. That would be an inaccurate description of a musician who has more than a dozen major works for cello and orchestra in his repertory, who is scheduled for performances this season with several orchestras here and in Canada, and who will undertake a European recital tour next fall with M.I.T. pianist Robert Freeman—a tour on which they will introduce a major new work of Walter Piston at the Berlin Festival.

Leguia's background is not spectacular, though he does seem a little proud of the fact that one of his great uncles, Augusto Leguia, was president of Peru during the 1930's. (The only thing in his appearance that would suggest Peruvian descent is a vaguely Latin-style mustache.) The impressive thing about his childhood is that he appears to have decided on a cellist's career at a relatively late age. It was during junior high school that he switched from double-bass to his present instrument, but once the switch was made there followed a period of intensive study with some of the greatest names in the field. At age 17 he went to Prades where he spent a year with Casals, whom he remembers as a man who loved to discuss philosophical and esthetic aspects of music. His technical foundation, he says, came from Andre Navarra, with whom he studied at the Ecole Normale in Paris. Other teachers have included Gaspar Cassaco at the Chigi Institute in Sienna, Arthur Van den Bogaerde and Kurt Reher in Los Angeles, as well as coaching with Gabor Rejto and Leonard Rose.

Leguia played a season each with the Houston Symphony and the National Symphony before becoming a member of the Boston Symphony in 1963. It wasn't until about three years ago that he began again to play solo engagements, a thing he'd not done extensively since 1962, when he gave a number of recitals and concerto performances in Brazil and Argentina. Highlights of his activities last year were recitals at Town Hall and at the National Gallery and Pan American Union in Washington, D.C. Also the world premiere of the Robert Evett concerto at the National Gallery's 30th anniversary celebration.

This season he begins his solo activities tomorrow at the Boston Conservatory with a performance of Tchaikovsky's Rococo Variations with the Conservatory Orchestra. Six days later he will give the first Boston performance of one of the most extraordinary works ever written for the cello, Schoenberg's Concerto in D Major "after the Concerto for Clavicembalo composed in 1746 by Georg Matthias Monn." This performance will take place at a concert of the Newton Symphony, Michel Sasson conducting, next Sunday at 8 p.m. in Meadowbrook Jr. High School, Newton. To put it as mildly as possibly, it is an event that should not be missed.

The Schoenberg scholar and disciple Rene Leibowitz describes the concert as an "extremely curious and significant" work. He brackets it with Schoenberg's Concerto for String Quartet and Orchestra (after a concerto gross of Handel), and states that the two works, both dating from the early 1930's, mark the return of the composer's tonal consciousness. "They are in the form of extremely free transcriptions which respect the thematic material and the original structure of the works on which they are based. However, this structure is considerably amplified by the typically Schoenbergian contrapuntal workmanship and technique of variation. Furthermore, the melodic and harmonic structure is enriched with chromaticism unknown to the period of the original works, and with obvious applications of certain principles of the twelve-tone row." Leibowitz goes on to draw an analogy between what Schoenberg has done with what a great painter does when he executes a picture modeled on a work by an earlier artist.

Here is how Michel Sasson compares the two works: "Monn's original is like seeing a movie in black and white. Schoenberg has written a technicolor, four-channel stereo, cinemascope version of the same piece." Sasson, incidentally, has prepared a program that will enable the listener to hear both works side by side. Harpsichordist Robert Levin will perform the original version with a chamber orchestra of nine players. The Schoenberg will be accompanied by an orchestra of 93 players, with a percussion section that includes glockenspiel, xylophone and celesta. For Sasson, the concerto is full of wit, "much the same kind of wit that you find in Stravinsky's 'Pulcinella,'" he says. For the soloist, the concerto is full of murderous difficulties, especially the first movement, reputedly the most difficult thing ever written for cello. Leguia won't take that movement at Schoenberg's indicated tempo—for the simple reason that it's not humanly possible to do so.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

NOV 9 1971 New Englar Newsc

Framingham Symphony in 7th Season

FRAMINGHAM — The Framingham Symphony Orchestra, conducted by Alfred Schneider, will present the first concert of its seventh season, Sunday, Nov. 21 at 3 p.m. at South High School auditorium.

Guest soloist will be Sherman Walt, first bassoonist with the Boston Symphony. Admission will be free.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

NOV 17 1971 New England Newsclip

ALFRED SCHNEIDER (left), conductor of the Framingham Symphony Orchestra, rehearses with bassoonist Sherman Walt, guest soloist from the Boston Symphony.
(News Photo by Brian Fullington)

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

OCT 29 1971 New England Newsclip

Framingham Symphony Prepares for Season

FRAMINGHAM — Rehearsals are already in progress for the Framingham Symphony Orchestra as it prepares for the opening concert of its seventh season, Nov. 21, at the South High School Auditorium.

Sherman Walt, principal bassoonist with the Boston Symphony Orchestra, will be guest soloist playing the Mozart "Bassoon Concerto."

The orchestra, directed by Alfred Schneider, is composed of members not only from Framingham but also from Holliston, Natick, Hopkinton, Sherborn, Sudbury, and other surrounding towns.

At present the orchestra associationis recruiting additional string players as well as interested individuals to help with administrative responsibilities.

Persons are also needed to work in the public relations media, to transport musical equipment to and from concerts, to assist the music librarian, and to help with fund-raising.

If there are those within the South Middlesex area who would like to assist the orchestra in any of these capacities, they are invited to call Robert Yeaton, or Mrs. Verne Peloquin, for more information.

Virtuoso Bassoonist Plays in Framingham

FRAMINGHAM — Sherman Walt, first bassoonist with the Boston Symphony Orchestra, will be the guest soloist with the Framingham Symphony Orchestra in its first concert of the season, Sunday at 3 p.m. at Framingham South High School auditorium.

Walt has been associated with the Boston Sumphony as principal bassoonist since 1952 and is a colleague of the Framingham Symphony conductor, Alfred Schneider, who plays violin with the BSO.

Nationally known for his virtuoso performances on the bassoon, Walt made his first appearance with the Framingham Symphony in 1968, when he was a resident of Natick.

A music student since the age of five, he has played the instrument for 33 years. Now residing with his family in Brookline, he is a faculty member at the New England Conservatory of Music and at the Berkshire Music Center.

Walt is one of the 13 first players of the BSO who comprise the Boston Symphony Chamber Players. The group gives between six and eight concerts during the winter and has toured Russia, the Virgin Islands and Europe. Most recently, Walt was soloist with the BSO on their spring concert tour in Rome, Barcelona, Hanover and Wuppertal. Following the tour, he performed with the Chamber Players in their European tour.

The music for this performance will be provided by a grant obtained with the cooperation of Local 393, American Federation of Musicians.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

NOV 19 1971 New Englar Newsc

Grant Gives Framingham Concert

FRAMINGHAM — The free concert which the Framingham Symphony Orchestra is presenting at Framingham South High School, Flagg Drive, Sunday at 3 p.m., will feature music provided by a grant from the Music Performance Trust Funds (Kenneth E. Raine, trustee). This is a public service organization created and financed by the Recording Industries under agreements with the American Federation of Musicians. The grant was obtained with the cooperation of A.F.M. Local 393.

Alfred Schneider of Framingham, a member of the Boston Symphony Orchestra, will conduct and another BSO member, Sherman Walt, will be guest soloist.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAY 13 1972

New England Newsclip

Close-up

In Tune with the Times

By Lance Carden
The Christian Science Monitor News Service

Less than two years ago she came to Boston from a Los Angeles college campus to study violin with Joseph Silverstein. For a year she "free lanced" with various orchestras in the Boston area. Today, at 23, she is the youngest member of the Boston Symphony and one of only eight women in the orchestra.

One is quickly aware, however, that Darlene Gray has all the confidence and poise of a veteran performer — and a lot of natural charm as well.

Taking what would have been excellent concert seats we sat in an otherwise deserted Symphony Hall. My prepared questions were quickly disposed of; we just chatted for much of our half hour together.

Miss Gray defies conventional labeling. She is busy, but not businesslike; modern, but un-"hip"; feminine, but not frivolous.

First Year Recalled

Very relaxed in a midi-length, stylishly old-fashioned dress with billowy sleeves, Miss Gray spoke about her first year with the Boston Symphony Orchestra (BSO).

She can't recall any particularly "thrilling" moments or concerts during her time with the Symphony. In fact, she claims it is more difficult to get mentally "up" for a concert as a regular member than it was as a free-lancer with other orchestras because the BSO performs more frequently and repeats its concert programs.

"Besides," she said, "I've been playing in orchestras since I was six years old."

In the past, she explained, she would have been expected to start with a lesser orchestra and work her way up to the BSO. That was the tradition. But now, "your ability to play is the important thing."

Miss Gray has had little trouble adjusting to the Boston Symphony, in spite of her age and sex. She did concede that "in a group whose average age is probably over 45, one problem has been getting used to people from a different era."

On the other hand, she added, "women just didn't audition for orchestras five years ago, so they're having to get used to us, too."

Parents Made Decision

How did she come to be a violinist?

"My parents decided for me. My father plays violin, and I started when I was five.

"I'm against forcing children into things," Miss Gray continued, "but I'm afraid that's how it has to be with the violin. You can't wait 'til you get to college to make up your mind. By then it's too late."

An obviously successful musician unusually early in her career, Miss Gray gives no impression of slowing her pace. On the contrary, she talks about forming new goals. "I'm glad I'm here," she says, "but I'm not sure I want to spend 40 years with the Boston Symphony."

The young violinist is tremendously preoccupied with her musical career ("My parents didn't want me to have other interests"), but despite this, and despite her flawless appearance and gentle courtesy, she is very much a part of her own generation.

"I'm into women's lib quite a bit, and that bothers some of the people in the orchestra — including some exceptionally sensitive and intelligent ones."

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"I'm making $19,000 a year. I'm obviously not dependent on anyone for support,' she says.

Darlene Gray, the Boston Symphony's youngest member, and one of eight women in the orchestra.

ITEM
LYNN, MASS.
D. 34,202

NOV 4 1971

New England Newsclip

Philharmonic Opens 24th Season With String Duo

Violinist Marylou Speaker and double bass player Lawrence Wolfe will be soloists in the opening concert of the North Shore Philharmonic's 24th season Sunday, Nov. 14, at 7:30 p.m. in City Hall Memorial Auditorium. The duo will play Botticini's Grand Duo Concertante under the baton of Rolland Tapley.

Both soloists are members of the Boston Symphony Orchestra.

The concert is co-sponsored by the Friends of St. Mary's School under the chairmanship of Mrs. John W. Hingston.

Also on the program will be the Triumphal March from Verdi's "Aida"; "Carnival" Overture, Op. 92 by Dvorak; Johann Strauss' "Tales from the Vienna Woods" and "Thunder and Lightning." Also on the program will be the prelude to "Die Meistersinger" by Wagner, selections from "No, No, Nanette" by Youmans, and a Pops "Hoedown" by Hayman.

Both Miss Speaker and Mr. Wolfe are graduates of the New England Conservatory of Music. Miss Speaker has studied at Tanglewood in the Berkshire's, the Boston Symphony Orchestra's summer festival; has been soloist with the Boston Pops, and has toured with the American National Opera Company. She has been concertmaster of the Boston Ballet Orchestra.

Wolfe, the winner of the 1969 Albert Spaulding Prize, gave a recital at New York's Carnegie Hall and has appeared in chamber ensembles at the Berkshire Music Center. He is a member of "Collage" a chamber ensemble of ten which plays works by modern day composers.

Edward W. Rhodes is orchestra president and Frank L. Jones is vice president. Tickets are available from orchestra members or from Mary Brennan's Card Shop.

MISS MARYLOU SPEAKER

JEWISH ADVOCATE
BOSTON, MASS.
24,500

JAN 20 1972

New England Newsc

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NT 2-14

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The young artist, a native of Oregon, studied with Joseph Silverstein, the concertmaster of the Boston, and has appeared several times in Boston as soloist with Arthur Fiedler and the Pops.

Although Miss Speaker is a dependable rather than an exciting talent, she made a generally good impression in Bach's unaccompanied Sonata No. 1 in G Minor, Stravinsky's Duo Concertant, the Grand Duo Concertant of Bottesini, and smaller works by Novacek, Rachmaninoff and Wieniawski.

Her performances were unmannered and consistently musical, she showed a real sense of artistic give-and-take in the Duos and she had the secure professionalism to dig herself unobtrusively out of trouble when mishaps occurred.

Some of the forcefulness that Miss Speaker lacked was provided by the excellent pianist, Elizabeth Wright, and the combination worked especially well in the Stravinsky Duo. The violinist was less comfortable with the acrobatics of Wieniawski's "Polonaise Brilliante," but the flowing, sweet-toned Rachmaninoff "Vocalise" was a happy choice.

The novelty of the day was the Bottesini, for which Miss Speaker enlisted the admirable services of a colleague from the Boston Symphony, Lawrence Wolfe, double-bassist. The piece is a trashy, cornball delight—a 16½-minute compendium of 19th-century virtuoso clichés—and the players, Miss Wright included, seemed to enjoy it every bit as much as the audience.

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MARYLOU SPEAKER

Violinist to appear

Marylou Speaker, former Portland violinist, now a member of the Boston Symphony Orchestra, will be one of the participants in the concert featuring former Junior Symphony players at the First Unitarian Church, Sunday, March 26, at 8 p.m.

Miss Speaker will be heard in Sebastian Bach's Sonata No. 1 for unaccompanied violin. Other onetime JS players involved in the program will be Catherine Paladino, clarinet; Margaret Moore, piano; and Patrick Fay, horn.

The concert will include performances of the Milhaud Clarinet Trio; the Avshalomov "Evocations;" the Brahms Horn Trio, and Wieniawski's Second Polonaise Brilliante.

The Oregonian
PORTLAND, OREGON
D. 245,132 SUN. 407,186

MAR 12 1972

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D. 70,525

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MAR 12 1972

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 463,503 SUN. 867,810

NOV 21 1971

Music About Town

Boston Concertmaster Has Best of All Possible Worlds

By SAMUEL L. SINGER
Of The Inquirer Staff

Although no one has asked him officially, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, thinks it would be asking Michael Tilson Thomas "to do too much, to take over the conductorship of the Boston Symphony" at this time.

Thomas, who is associate conductor of the Boston and music director of the Buffalo Philharmonic, "is a hot property" as a guest conductor, said Silverstein.

But he needs more time to mature and to find himself, the concertmaster added. "He's still in his twenties. When the time comes for him to take over the post of a major symphony, he'll know it is the right thing to do."

PODIUM FIREMAN

"I've had no mercurial podium career yet," he said on the telephone from Boston the othed day, "but conducting is a nice thing to do from time to time. I'm ready whenever called upon to conduct a concert or take over a rehearsal.

"I'm the trouble-shooter here. I'm always waiting for somebody to fall ill. My assistant concertmaster hopes it won't happen when Strauss's "Heldenleben" (with a major violin solo part) is on the program."

RECITAL HERE TODAY

The reason for the telephone call was that Silverstein is giving a recital at the Philadelphia Museum of Art today at 3:30 P. M. He will play only music for violin alone—a sonata by Pisendel, a Bach contemporary; Ysaye's Sonata No. 4, Bach's Partita No. 1 and four Paganini Caprices.

"Actually I have the best of all concert worlds," Silverstein continued. "I have not only the excitement of playing with a great orchestra but have the Boston Symphony Chamber Players (first-desk men) that are very active, and I do lots of solo playing, and teaching as well.

HE LIKES VARIETY

"I have the opportunity to do about everything a violinist would want to do. There's enough variety so the level of stimulation is pretty high. It would be hard to choose, if I had my druthers, that I'd want to do any one specific thing at the expense of the others."

Silverstein was the only American to place in the top 10 of the Queen Elisabeth of Belgium contest in 1959, and the next year won the Naumburg Award, at that time believed to be worth $25,000 in orchestral and recital contracts.

"The Naumburg worked out very handsomely for me," the violinist recalled. "Had I wanted to continue on a full-time basis as a soloist, the start I got would have sustained me nicely. But I had my heart set on being a concertmaster, for greater variety and for the opportunity to teach with the job."

IN PHILA. ORCHESTRA

A native of Detroit, whose first teacher was his father, Silverstein studied at the Curtis Institute with Efrem Zimbalist, then later with Mischa Mischakoff and Josef Gingold. After playing in the Philadelphia Orchestra in 1953-54, he went to the Denver Symphony for a season.

"I felt kind of isolated in Denver," he said. "and wanted to return East. So I joined the Boston Symphony — at age 23 their youngest member — at the traditional last stand of the second violins."

In seven years Silverstein became concertmaster.

He is unworried about an entire program just for violin, and is giving such conerts in New York and Boston.

27 VIOLIN CONCERTOS

"There's quite a sizable repertoire for violin alone," he said. "As to the number of recitals I give, it depends on how many concertos I'm playing with the Boston and four or five other orchestras. In 16 years I've played 27 different concertos and larger pieces that are not quite concertos."

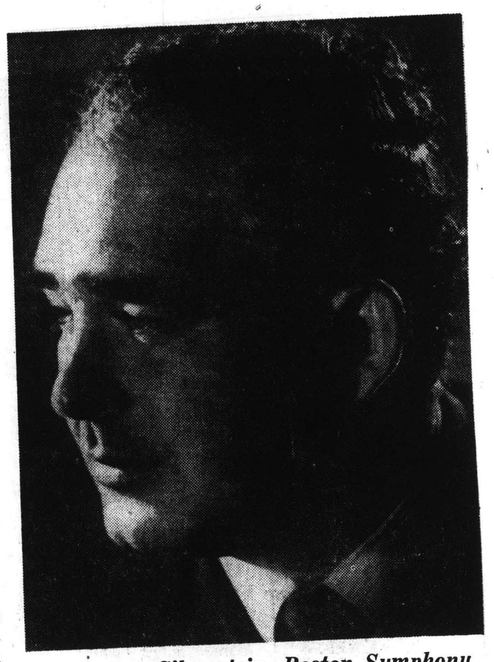
Last season Silverstein and his first-cellist colleague, Jules Eskin, played the Brahms Double Concerto with the Philharmonia Orchestra here.

Returning to the subject of the Boston Symphony, Silverstein noted that "this is the first year we're really trying to reach the big college audience in the area. We put rush seats on sale at 8:15; the kids are willing to gamble on it. Friday afternoons any leftover seat in the house goes for $1. It's very exciting."

ST. CECILIA CONCERT

The Pennsylvania Pro Musical gives two concerts honoring St. Cecilia, patron saint of music, today at 5:15 in St. Michael's Lutheran Church chapel, 6671 Germantown ave., and tomorrow (St. Cecilia's Day) at 7:45 in St. Mary's Church. 3916 Locust st. Franklin B. Zimmerman conducts chorus, instrumental ensemble and soloists.

The Prague String Quartet from Czechoslovakia opens the 21st series of Coffee Concerts, tonight at 8 in the Civic Center's Plaza Ballroom: Quartets by Haydn (in C, Op. 54, No. 2), Janacek ("Kreutzersonate") and Dvorak (No. 7 in A flat).



Joseph Silverstein, Boston Symphony concertmaster who plays here today, says Michael Tilson Thomas "is a hot property but should wait awhile before taking the conducting post of a major orchestra."

The Philadelphia Musical Academy symphonic wind ensemble and jazz festival band give a free concert tonight at 8 at the Walnut Street Theater. Richard Castiglione conducts the winds in Hartley's Concerto, Castaldo's "Theoria" and Hindemith's Concerto Music. Evan Solot leads the jazz band.

The Old York Road Symphony, Joseph Primavera, conductor, opens its season Saturday at 8:30 in Abington High School, south campus. The program features the Mozart Clarinet Concerto, with Paula Goldin, and Dvorak's Symphony No. 8 in G.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

DEC 2 1971

New England Newsclip

VIOLIN RECITAL to benefit the Music Scholarship Fund at Boston University will be given by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, Dec. 6, 8 p.m., at Boston University's Morse Auditorium, 602 Commonwealth Ave. Admission to the concert is $3 with tickets available at the door 30 minutes prior to the recital. Mr. Silverstein, a member of the music faculty at Boston University, will perform "Sonata in A minor" by Jorann Georg Pisendel; "Concertpiece" by Seymour Shifrin; "Six Caprici" from Op. 1 of Niccolo Paganini (Nos. 2, 4, 5, 6, 9 and 21); "Sonata No. 4" by Eugene Yasye; and "Partita No. 1 in B minor" by J. S. Bach.

NYT
Dec. 15

Silverstein, Alone, in Program Of Unusual Violinistic Interest

Every other person entering Alice Tully Hall Monday night, it seemed, carried a fiddle case, a hint that something of more than passing violinistic interest might be about to take place inside. The hint was correct: Joseph Silverstein, who has been the Boston Symphony's concertmaster for nine years, walked onstage alone and proceeded to play with extraordinary skill an entire program of unaccompanied works.

Violinists don't often get the chance to hear anyone, let alone anyone of Mr. Silverstein's caliber, perform Johann Georg Pisendel's Sonata in A minor or Ysaye's solo sonatas. True, the Pisendel sounded rather tame tand pseudo-Bachish, especially in light of the authentic Bach that closed the program (the Partita in B minor), and the Ysaye Sonata No. 4 cut a somewhat narrow, though distinct, swath musically.

But Mr. Silverstein went at each piece with the same high seriousness and technical command that made the Bach, with all its tiring repeats honored, impressive. Six Paganini Caprices received technically superb but also unusually thoughtful performances. In No. 2, where the labored left-hand stretches and across-the-strings bowing forced a moderate pace, the violinist still kept the music moving and concentrated on delivering a rich, velvety tone.

The buzzing scales and staccato of No. 5 were breathtaking, and in No. 6 the somber melody sang gorgeously through the steady tremolando. Mr. Silverstein summed up his Paganini expertise in No. 21, giving out the Kreislerish tune sweetly and letting go in the Presto section with a brilliant display of genuine staccato fiddling.

Violinists who can play the Caprices well are not common, but those who can keep them from sounding sleazy are even rarer. Mr. Silverstein, who seemed to be sacrificing applause-seeking bravura in order to maintatin accuracy and objectivity, proved one of the rare ones. Similarly, Seymour Shifrin's "Concert Piece" benefited mightily from the violinist's cool but musicianly approach to its problems. The cool style of the artist, in fact, extended even to his welcome decision to perform without formal coat, in a blue, ruffled shirt.

DONAL HENAHAN.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

DEC 8 1971

New England Newsclip

Silverstein alone with his violin

By Louis Snyder

It is the lot of concertmasters to play the showy violin passages composers write into overtures, symphonies, and tone poems. They usually fill at least one concerto engagement with their orchestra each season, and it is their continuing duty to be the "leader" among their colleagues in all sections, as well as to be prepared to take over the baton and conduct a performance in case of emergency.

Since 1962, Joseph Silverstein has been fulfilling all these obligations with distinction for the Boston Symphony, which means that others have been added — assistant conductorship of the BSO, faculty chairmanship at Berkshire Music Center, etc. etc.

On Monday, however, Mr. Silverstein did what one suspects he really likes best. He appeared on the stage of Boston University's Morse Auditorium accompanied only by his violin, and in an atmosphere of warm and intimate informality, the two made an evening of challenging and beautiful music together.

The program ranged from works by virtuoso-performers—Johann Georg Pisendel (a pupil of Corelli and Vivaldi and himself an 18th-century violinist of note), Niccolò Paganini, and Eugène Ysaye, to a crisp, spare Concert Piece by Seymour Shifrin (who was present), and a partita (No. 1 in B minor) by Johann Sebastian Bach.

While one may have been turned off in the past by the one obligatory "for violin alone" selection which recitalists have included on their programs—usually an inordinately grueling demonstration of technique—Mr. Silverstein's selection of pieces for artist and instrument only belied the suspicion that all of these are tests of strength and endurance by participants and audience.

The singing Pisendel Sonata, Mr. Shifrin's gratefully considered use of the violin in modern terms, and six of Paganini's 24 stunning and taxing "Capricci" showed many facets of Mr. Silverstein's artistry fron both technical and interpretive standpoints. His results were achieved, not by digging in, but by the balanced use of an instrumental tone that is naturally large, round, and rich.

Ysaye's highly satisfying romantic Sonata No. 4, with a tremendous virtuoso passage in its Finale, and the classic strength and order of the Bach Partita reaffirmed in the program's second half what had been apparent in the first, if not before—that Mr. Silverstein and his violin are as pleasurable, impressive companions alone as in larger, more turbulent contexts of sound.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

DEC 20 1971 New England Newsclip

Ceccato in BSO debut

By Louis Snyder

As a going-away-for-the-holidays treat, the Boston Symphony gave its listeners and itself one of the season's best possible presents—a pair of superlatively played weekend concerts. There to inspire and tie it up was Aldo Ceccato, a young Italian conductor, making an auspicious debut with the orchestra.

The program, perhaps deceptively simple on paper, proved very substantial in performance: Corelli's "Christmas" Concerto Grosso in G minor, Mendelssohn's Symphony No. 1 in C minor (its first known hearin Boston), and Dvorak's Ninth Symphony ("From the New World"). And Mr. Ceccato, who has already directed the New York Philharmonic, the Chicago Symphony, and the Cleveland Orchestra on his way through an impressive list of guest appearances, gave rather solid evidence of what the excitement has been about.

The Corelli was played with great grace and style by 11 strings, of which violinists Joseph Silverstein and Max Hobart, and cellist Jules Eskin, formed the concertino, with harpsichordist Robert Levin supplying the continuo. The conductor kept a delicate balance between the trio and the tutti players throughout this engagingly melodic Christmastime evocation which has a lovely concluding Pastorale to place the gleaming star atop the tree.

Vigorous and airy

Mendelssohn's C minor Symphony is arguably called No. 1 (on Thursday in Cambridge, the Orchestra Michelangelo di Firenze played an earlier C minor Symphony for strings, one of at least nine composed before he was 14). However, numbers have little to do with the fresh, vigorous impression this work of 1824 makes. It is already strongly structured, with numerous hints of Mendelssohnian devices and trademarks to be developed later on. And a fund of airborne melody that admits it to the company of the "Scotch" and "Italian" Symphonies, and the "Midsummer Night's Dream" music.

Here were demonstrable signs of Mr. Ceccato's way with the orchestra, since this symphony was a first-ever performance by the BSO. While his beat ranged from miniscule to flamboyant, there seemed to be no question of its incisiveness or Mr. Ceccato's intentions. And the response of the players represented the orchestra at its most keenly alert, which means right on top of the music.

Probably the greatest revelation of the partnership between musicians and guest conductor was the reading of the Dvorak Symphony. Generally familiar, almost to a fault, principally through maudlin performances of its Largo ("Goin' Home"), the "New World" in uninspired circumstances can be a trial. Not on this occasion, however.

Artful blend

Mr. Ceccato, sensitive to the caliber of the musicians before him, blended the choirs with a deftness that not only put a fresh face on the score but individualized the rich qualities of the BSO's fine soloists and sections. Each of the four movements was artfully sculptured — the Largo especially, with its English horn solo wonderfully played by Laurence Thorstenberg, took on new meaning. And Dvorak's symphonic framework, illumined as it was by sounds of superior timbre, was revealed free of traditional encrustations.

All this was accomplished with subtlety and refinement by Mr. Ceccato, and by the musicians who, individually and ensemble, did some of their finest playing this season. At each pause between movements, there was an electric sense of tension in the hall which burst out in cheers and applause at the end of the concert. Mr. Ceccato bowed to and "embraced" the orchestra, which in turn clapped for him, and the listeners gave them all an excited, noisy ovation.

THE BOSTON HERALD
Traveler
D. 210,140 S. 290,961

DEC 18 1971 New England Newsclip

Aldo Ceccato Conducts Boston Symphony for First Time Here

By HARRY NEVILLE

Generally speaking, the elegance of the playing a conductor draws from an orchestra has an inverse relationship to the elegance of the conducting. The probable reason for this is that super-elegant gestures are more often the result of practice before mirrors than of experience with orchestras.

Yesterday afternoon Aldo Ceccato conducted the Boston Symphony for the first time locally. He's about as elegant-looking a conductor as one could imagine: luxuriant and carefully coiffed hair, a black velvet jacket and molto espressivo gestures. I was prepared for the worst but I'm glad to report there was a fairly good correlation between what one saw and what one heard.

CECCATO BRINGS a great deal of ebullience to the music, but at the same time he doesn't let this quality get out of hand. He seems to have a good ear for balances (only once, in the finale of the "New World" Symphony, did I feel that he sacrificed the strings to an immediately impressive effect from the brass), and he is meticulous with his cues. Unfortunately, his own precision wasn't always matched by the players, particularly in the Dvorak where the brass made a number of clumsy entrances.

Ceccato had no revelations to make about the "New World" Symphony, but it's difficult to imagine that any conductor would at this point. His was a straightforward approach and one of its most enjoyable features was the sensible way he varied tempo in the first movement. Vary it he did, but not to excess, and the performance gained in freshness as a result. A major fault of the reading was his failure ever to get really soft playing from the strings, which meant a loss of expressiveness at several crucial points.

Corelli's "Christmas" Concerto Grosso — Op. 6, No. 8, in G minor — served as the orchestra's annual gesture to the holiday season. Joseph Silverstein and Max Hobart, violins, and Jules Eskin, cello, formed the excellent concertino. Tempos were well chosen and the performance had quite a bit more weight and individuality than the average Baroque ensemble brings to such music.

The unusual work on the program was Mendelssohn's First Symphony, which received its first BSO performance ever under Ceccato. The piece was written when the composer was 15 years old and despite its numerical designation it was preceded by a dozen other symphonies. Small wonder then that it sounds like a thoroughly professional and mature work. Its core is an intensely songful slow movement. There is, too, a sturdy, rather Mozartean minuet with an appealing trio, and the outer movements brim with vitality and good spirits. Or so they did under Ceccato's brisk, clean direction.

Dunnock Sick, Play Canceled

The scheduled performance last night at the Loeb Drama Center of Marguerite Duras' play, "A Place Without Doors," was canceled due to the illness of Mildred Dunnock, who was to have played the lead role. There has been no decision on rescheduling the play.

RECORD AMERICAN
BOSTON, MASS.

DEC 17 1971 New England Newsclip

Conductor to Make Boston Debut

Aldo Ceccato makes his debut as conductor of the Boston Symphony Orchestra at the orchestra's 10th pair of Friday-Saturday concerts, today at 2 p. m. and tomorrow at 8:30, in Symphony Hall.

The concert begins with Carelli's Concerto Grosso in G minor, the "Christmas" concerto, followed by Mendelssohn's Symphony No. 1 and Dvorak's Symphony No. 9 "New World."

★

A native of Milan, Aldo Ceccato began conducting in his early twenties after a promising career as a pianist. In 1969 he won first prize in the third international competition of Italian radio-television for young conductors.

In the fall of 1970 he conducted the New York Philharmonic and Chicago Symphony for the first time.

There will be no concerts by the orchestra during the week of Dec. 26.

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D. 217,264

DEC 6 1971 New England Newsc

$200,000 for BSO

The Boston Symphony Orchestra will receive $200,000 (one half in private funds) as one of 93 organizations receiving $5,199,756 under the 1972 orchestra program of the National Endowment for the Arts — the largest single program in its six-year history. The BSO funds are earmarked for the Berkshire Music Center "to help aspiring artists become accomplished musicians."

The Boston Globe
(MORNING)
D. 281,042 SUN. 676,377
DEC 18 1971
New England Newsclip

Boston Symphony plays well for young, lively Italian

Ceccato conducts Dvorak

By Michael Steinberg
Globe Staff

Aldo Ceccato is a young Italian conductor without a permanent position, who admits that he is shopping, and I am curious to know more about him than he let on at the Boston Symphony concert yesterday afternoon. The afternoon was very pleasant indeed, and the orchestra played well for him, but the program — Corelli's Christmas Concerto, Mendelssohn's Symphony No. 1 in C minor, and the Dvorvak "New World" Symphony — was not terribly informative. It showed that he is lively, has taste, and can engage the attention of players and listeners, but nothing called on interpretive powers of great depth nor on particularly sophisticated orchestral skills.

ALDO CECCATO . . . claims attention of his players.

To be offered the Mendelssohn, by actual count his 13th symphony and composed at age 15, was a pleasure. The boy was full of beans and outrageous self-possession; moreover, he was well on the way to finding his own distinctively clean-edged, glowing orchestral sound. Later — which is to say, very soon — he came to write less insistently and with subtler transitions from one event to the next, but this C minor Symphony, while letting us know how much he liked Mozart's No. 40 and some Schubert, is full of invention and really engaging. He plays at tempests in the first and last movements, produces a lovely Andante of a certain genteel sentimentality, and thinks of a most original trio — very slow woodwind chords with accompaniment of strings and pretend-ominous drumbeats — for his rambunctious minuet.

The performance of the Mendelssohn was full of verve. So was that of the Dvorak, only that the famous English Horn solo in the Largo was rhythmically slovenly (a demonstration of how to play it correctly being provided near the end of the movement by the solo strings). The Corelli performance was a funny mixture of, on the one hand, few strings and harpsichord, good tempi, reasonably believable ornaments, and, on the other, the harpsichord's inaudibility, vibrato so intense that it suggested a parody of the Philadelphia Orchestra, and juicy slides. With all its stylistic wrongnesses, though, it was very musical.

Between the Corelli and the Mendelssohn, three uniformed policemen appeared to throw out two rather scruffy young men who had, without being suitably ticketed, occupied two empty seats downstairs. I want to say two things. One: I hope the two young men will have the opportunity to learn that if you want to crash a party you should always go black tie. The other: there was an impeccably dressed young man with a center aisle seat, who conducted with gestures large enough to lead an actual performance (but always behind the music), and to throw him out would have been a greater social and esthetic service.

The Christian Science Monitor
BOSTON, MASS.
D. 217,284
DEC 17 1971
New England Newsclip

Aldo Ceccato fights typecasting

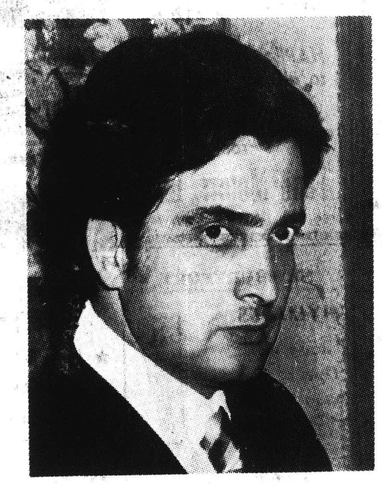
By Louis Snyder

If the name of Aldo Ceccato isn't yet familiar as guest conductor of your leading local symphony orchestra, it should be by the spring of 1974. After his debut in the United States directing Bellini's "I Puritani" with the Lyric Opera of Chicago in 1969, the tall, dark, handsome young Italian began filling his engagement book with dates which now run three years into the future. This afternoon and tomorrow evening, he appears with the Boston Symphony for the first time at Symphony Hall.

Conducting didn't just become Mr. Ceccato's profession by chance. After 10 years of piano and composition studies in Milan, he enrolled at the Hochschule für Musik where his conducting lessons were given by the Straussian maestro, Clemens Krauss. Summers were spent at the Accademia Chigiana in Siena. There he drank in musical wisdom and conducting technique from Sergiu Celibidache ("He could be one of the great conductors of the world if he would only — conduct!") The Romanian is a living legend among musicians, even more for his directing skills than his eccentricities about where and when he performs.

Much to learn

"There was so much to learn from a man like Celibidache," Mr. Ceccato said. "From him I gained standards of conducting—the way to do music. He instilled a taste for orchestral sounds, and pointed out how to get results. And he gave me a scientific beating technique which a conductor must have to avoid trouble with the orchestra—no improvisation—beating that is mathematically sure, resulting from elements in the music itself."



Boston baton debut

Aldo Ceccato conducts the Boston Symphony this afternoon and tomorrow evening at Symphony Hall for the first time after making his debut with the orchestra last night in its Providence series.

At school in Berlin, student Ceccato progressed over a four-year period from pianist in the orchestra, to chorus director, to coach for the singers, to conductor of "Otello" (his final "exam" as a pupil)—an overall experience he has found valuable. From there he went to Milan's Teatro Sperimentale to work with young singers in "Don Giovanni" and "Le Nozze di Figaro," after which the doors of successively more important theaters opened, in Italy and abroad.

Last year he conducted "Otello" at Covent Garden, and a "wonderful new production" of Strauss's "Ariadne auf Naxos" at Glyndebourne's summer festival. In October and November he was in London again for "Falstaff," which he will repeat at Covent Garden along with a revival of Verdi's "Simon Boccanegra" in February. And he'll be back at Glyndebourne this summer for three weeks of "Ariadne" performances.

'Something marvelous'

A question about preference between operatic and symphonic music brought a predictable reply—"I like to do *good* music, of whatever age and kind. And of course, knowledge of one field is useful to the other, even though the problems of the conductor differ in a stage and a concert performance. I am trying now to keep it divided half and half, where scheduling will permit."

One thing Mr. Ceccato is sure of—he doesn't intend to be typed—compartmentalized.

"This limitation by nationality and geography is so foolish," he exclaims. "The tendency in Italy, for instance — other places, too — that the Italian repertory must be conducted by Italians, the German by Germans, the Russian by people from the East . . . After all, it's music, and shouldn't be bound by closed traditions of the country where it was born. In opera, I know and love the Italian repertory, but I was delighted when Glyndebourne asked me, an Italian, to conduct "Ariadne" there. In the cast were singers from Britain, Hungary, America, Sweden — the language was the original — an ideal collaboration, without boundaries, of musicians making music. And," he added, "we had at least 40 days of rehearsals to put it together — build it step by step into something marvelous."

Time has become a tenuous commodity for Mr. Ceccato and his wife, the former Eliana de Sabata (daughter of the late conductor-composer, Victor de Sabata, whom he reveres). Having crossed and recrossed the Atlantic seven times within the last year to fulfill concert, opera, and concert commitments, he finds the life of a jet-age commuter exciting but wearing.

On the move

"Changing food, language, time, living arrangements, money, is difficult, but then there is the compensation of meeting warm, responsive people, and these great American orchestras—I am not only pleased, I am overwhelmed by them."

American orchestras and Mr. Ceccato will be seeing quite a lot of one another over the next few seasons. He has already appeared with the New York Philharmonic and Chicago Symphony (to which he will be returning in both instances), the Minnesota and Cleveland Orchestras, and Washington's National Symphony. And—after Boston—Philadelphia, Pittsburgh, Detroit, and San Francisco are in prospect.

The summer circuit includes the Blossom, Tanglewood, Robin Hood Dell, and Hollywood Bowl festivals, as well as commitments abroad. Last year, between Covent Garden and Glyndebourne, he conducted recordings of Donizetti's "Maria Stuarda" with Beverly Sills and Eileen Farrell, and of "La Traviata" with Miss Sills, one current, one about to be released. This year there may be more.

As for the future—the far off, unbooked future? Perhaps an orchestra of "his own"? Mr. Ceccato smiled guardedly. "We are thinking of that," he sighed. "Just think, a chance to settle down, and become involved humanly and psychologically and artistically in a sincere, enthusiastic musical community. . . ."

Steinberg Conducts Boston Symphony in Works of Starer and Lees

By HARRY NEVILLE

When a composer or a program annotator feels obliged to issue a disclaimer in connection with a piece of music, more often than not the disclaimer arouses rather than allays suspicion. Thus, when Robert Starer announced in the program booklet of yesterday's Boston Symphony concert that in the second movement of his 1969 Symphony he had "deliberately sought out the rhythmic simplicity and directness which the young look for," one wondered if his statement was an apology for rhythmic monotony.

And when Winthrop Sargeant was quoted as having said of Benjamin Lees' Concerto for String Quartet and Orchestra that it was not old-fashioned or academic but "right in the mainstream of valid contemporary music," one immediately suspected that the Concerto would turn out to be rather anemic and inconsequential.

ONE'S SUSPCIONS were justified in both cases. A composer's wish to write music accessible to a broad range of people is admirable. But if the attempt results in something that everyone understands but hardly anyone cares about, then it doesn't matter what his intentions were. This listener's applause-meter isn't infallible, but I couldn't detect any difference at all yesterday between the way the audience reacted to these works and the way the audience reacted last year to one of Stockhausen's scores.

Starer is a 47-year-old Viennese-born composer who has lived in this country since 1947. He is the winner of an impressive number of prizes and awards, and several of his works have been performed by William Steinberg, the dedicatee of the Third Symphony and the person who conducted its performance yesterday.

The work is in four movements, each of which roughly corresponds in mood to its counterpart in traditional notions of statement, development and recapitulation, and the result is a work that coheres easily and nicely — perhaps a bit too much so.

There is an effective use of cluster harmonies, there are pleasant melodies, and the orchestration is highly professional. I only wish that at some point the work rose above the level of good craftsmanship and presented something gripping and absorbing.

MUCH THE SAME KIND OF comment could be of the Lees Concerto. Again the writing is highly competent, the musical ideas are moderately attractive, but the work doesn't really seem to go anywhere. The soloists were the Boston Symphony String Quartet — Jsoeph Silverstein, Max Hobart, Burton Fine, Jules Eskin — and I thought they made as much as possible out of what was essentially a thankless task.

Brahms' Fourth Symphony concluded the concert. The performance could have used lots of tidying-up of details, but it gave pleasure nevertheless. The clarinet and flute solos were especially well played, and there was a great deal of warmth in the string tone. Steinberg chose what seemed to this listener a dangerously slow pace for the Andante, but for the most part he brought it off.

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New England Newsclip

'Last Picture Show' Holds for 5th Week

"The Last Picture Show," the new film by Peter Bogdanovich, holds over for a fifth week at Loew's Abbey Cinema I, in Boston with special midnight shows every Friday and Saturday evenings. "The Last Picture Show," stars Timothy Bottoms, Jeff Bridges, Ellen Burstyn, Ben Johnson, Cloris Leachman, and Clu Gulager and introduces top fashion model Cybill Shepherd.

The film is about a time and place just 20 years gone but seemingly light-years away. It's about growing up in a town running down, where being free means getting out.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
DEC 13 1971
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: STARER AND LEES

Mr. Steinberg put in his bi-monthly appearance at Symphony Hall and gave us Robert Starer's Symphony No. 3, Benjamin Lees' Concerto for string quartet and orchestra and Brahms' Symphony No. 4.

The Starer and Lees pieces superficially contained a certain number of things in common: Each was having its first performance here. Both were highly propulsive and had sufficient textural similarity to make a listener attend with some care if he were adequately to sort them out from each other on a back-to-back playing. Both were skilful and pleasantly assimilated exercises in eclecticism. The composers were both born on January 8, 1924.

There the easy comparison ends. Starer's Symphony is classic in its four movement construction. As the composer himself puts it, it retains the principle of statement of ideas, development, transformed restatement and conclusion, but not in its key relations. After a nod, or rather a hand-shake, to Bartok in the opening movement, the symphony settles down in the manner, as someone later reminded me, of Honegger in its complex employment of the impressionists's vocabulary to essentially rhythmic and linear ends. The work was dedicated to Mr. Steinberg, who introduced it in Pittsburgh, and the composer was on hand to take a bow.

Lees is a resourceful fellow who writes in the direct line of Bartok and mid-Stravinsky. A concerto for string quartet and orchestra is not a garden variety combination, but Lees often works with an unusual assemblage. This last year, for example, saw the premiere in London of his "Medea of Corinth", for four voices, wind quintet and tympani, based on the play of Robinson Jeffers, and he is presently collaborating with E. B. White on the "Trumpet of the Swan", for narrator and orchestra for presentation at Philadelphia Youth Concerts very shortly.

It would be interesting to hear how these other combinations work out, for the instant one did not quite wash. Various commentators have said of the Concerto for Quartet and Orchestra that it is not a concerto grosso with contrasting of the instrumentalists in the concert group with the orchestra, but rather an employment of the quartet as the soloist per se. To this listener, however, the results came out strictly in the familiar concerto grosso mode; but the quartet was handicapped by not very noticeable contrasts in the harmonic texture and in any case was out-gunned by the large and full orchestra. Mayhap a chamber orchestra would have made for a more effective combination. The capable performers were the Boston Symphony String Quartet, Joseph Silverstein and Max Hobart, violins, Burton Fine, viola, and Jules Eskin, 'cello.

Brahms' Fourth Symphony is one of those masterpieces that either you approach reverentially or else you stay home. It is played much too often to expect that every performance will provide an experience, but a reasonably solid rendition, even though done at less than white heat, still can leave most hearers much moved. This is the kind of performance Mr. Steinberg provided. One might have wished for more motion in the Andante and less motion in the Scherzo, or stronger underlinings of the moments of poignancy and nobility, but such things are highly arguable questions of preference. Register one, then, who did leave the hall much moved.

The young Italian conductor, Aldo Ceccato is this week's guest. His program includes Corelli's "Christmas" Concerto, the first Boston Symphony Orchestra performance of Mendelssohn's First Symphony and Dvorak's Symphony "from the New World".

BSO's Starer, Lees

By Louis Snyder

Two composers, both born in different parts of the world on Jan. 8, 1924, had their works performed by the Boston Symphony under William Steinberg in weekend concerts at Symphony Hall. There were Boston premieres of Robert Starer's Symphony No. 3 (1969)—dedicated to Mr. Steinberg—and of the Concerto for String Quartet and Orchestra by Benjamin Lees. Brahms's Fourth Symphony (E minor) filled the second half of the program.

Works by both Mr. Starer and Mr. Lees have been played before by the orchestra, but never consecutively on the same occasion, and one might question the wisdom of this programming decision. Mr. Starer's "Symphony" (so called, according to the composer's program note, in its original sense of "concord of sound," rather than in its compositional form) is rather diffuse in purpose and appeal to the ear. One is intrigued, but not held by Mr. Starer's facile writing for congenial combinations of instruments, and focus seems lacking.

The Lees Concerto, on the other hand, has its form to keep it warm. An orchestral quartet (Joseph Silvertein, Max Hobart, Burton Fine, and Jules Eskin) in dialogue with the main body of musicians provides a point of departure for the first-time listener, and the subsequent thematic material is distinguishable and interesting. It generates a feeling of native energy and drive.

Placed side by side with a familiar work more vivid in contrast, the Starer and the Lees pieces would have made stronger individual impressions, but as program-mates each detracted markedly from the full impact of the other.

Both composers were present to hear their own and one another's performances, and to share with Mr. Steinberg, the orchestra, and the BSO Quartet the kind of cordial applause that is hardly the gauge of any composition's staying power.

On Friday at least, the Brahms gathered momentum as it went along, after a slip here or there. But there were no slips in the soaring flute passage in the concluding Allegro, conveyed with silvery sound by Doriot Anthony Dwyer.

JEWISH ADVOCATE
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BSO performs Brahms's 4th

By Jean R. Dane
Globe Correspondent

"Vast frescoes dashed off with loathing," a phrase spoken by one of Samuel Beckett's characters, describes better than anything I can find in my head the tone of the Boston Symphony Orchestra's playing of the fourth Brahms Symphony yesterday afternoon. They've all played the piece countless times before and at this point are probably bored silly with it, but one shouldn't have to excuse bad musicianship on that account.

It all sounded so angry and uncaring, some of the most beautiful phrases in all of musice passed by with no inflection at all, in the most perfunctory manner imaginable. In the Andante (so slow every eighth-note sat in a heavily accented little world all its own) pizzicato accompaniment in the strings came out as a cluster of grace notes followed by a thud, while wind players practiced vibrato. And there was a funny thing about the Scherzo — it sounded like Tchaikowsky, which for me it never had before. I was made to see some very slight resemblances in the writing, but not enough to justify playing Brahms in a way that brings him down to that level.

Robert Starer's Symphony No. 3 was written in 1969, but is composed of elements not many of which I associate with music quite that recent, but of a slightly older vintage. The form of the piece and the instrumentation are standard, except for a slightly enlarged percussion section and two extra piccolos, and Starer asks nothing unusual from his players. The music isn't anything earthshaking, all sounds a bit familiar, but still manages easily to hold one's attention. A couple of spots I found particularly appealing: a few bars of something that sounded vaguely like a sort of crippled Latin dance numbers; and then the end of the Presto, which piles up and repeats figures forever. The conductor is actually allowed to keep this going as long as his sanity will allow, and William Steinberg happily had good sense about it.

The Concerto for String Quartet and Orchestra by Benjamin Lees is an interesting piece mostly for its odd combination of sounds. The listener is constantly required to make quick and drastic transitions, to "reprogram" his ears from fatly scored orchestral passages to solo quartet (a strain to hear sometimes) and back, etc. And it strikes me as not having been done too well if listening is so difficult that way. Also, the material used is not always terribly exciting, and occasionally gets to be irritatingly repetitious.

However, mediocre pieces unheard before, even such pieces played sloppily, are infinitely more enjoyable than great music played badly, and for this reason I was happy enough to hear the Starer and the Lees. But certain old standard pieces of great music should be banned from the repertoire until conductors and orchestras have learned to have feelings about them again.

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Brahms' Fourth Symphony concluded the concert. The performance could have used lots of tidying-up of details, but it gave pleasure nevertheless. The clarinet and flute solos were especially well played, and there was a great deal of warmth in the string tone. Steinberg chose what seemed to this listener a dangerously slow pace for the Andante, but for the most part he brought it off.

THE BOSTON HERALD Traveler
D. 210,540 S. 360,961
DEC 11 1971
New England Newsclip

'Last Picture Show' Holds for 5th Week

"The Last Picture Show," the new film by Peter Bogdanovich, holds over for a fifth week at Loew's Abbey Cinema I, in Boston with special midnight shows every Friday and Saturday evenings. "The Last Picture Show," stars Timothy Bottoms, Jeff Bridges, Ellen Burstyn, Ben Johnson, Cloris Leachman, and Clu Gulager and introduces top fashion model Cybill Shepherd.

The film is about a time and place just 20 years gone but seemingly light-years away. It's about growing up in a town running down, where being free means getting out.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
DEC 13 1971
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: STARER AND LEES

Mr. Steinberg put in his bi-monthly appearance at Symphony Hall and gave us Robert Starer's Symphony No. 3, Benjamin Lees' Concerto for string quartet and orchestra and Brahms' Symphony No. 4.

The Starer and Lees pieces superficially contained a certain number of things in common: Each was having its first performance here. Both were highly propulsive and had sufficient textural similarity to make a listener attend with some care if he were adequately to sort them out from each other on a back-to-back playing. Both were skilful and pleasantly assimilated exercises in eclecticism. The composers were both born on January 8, 1924.

There the easy comparison ends. Starer's Symphony is classic in its four movement construction. As the composer himself puts it, it retains the principle of statement of ideas, development, transformed restatement and conclusion, but not in its key relations. After a nod, or rather a hand-shake, to Bartok in the opening movement, the symphony settles down in the manner, as someone later reminded me, of Honegger in its complex employment of the impressionists's vocabulary to essentially rhythmic and linear ends. The work was dedicated to Mr. Steinberg, who introduced it in Pittsburgh, and the composer was on hand to take a bow.

Lees is a resourceful fellow who writes in the direct line of Bartok and mid-Stravinsky. A concerto for string quartet and orchestra is not a garden variety combination, but Lees often works with an unusual assemblage. This last year, for example, saw the premiere in London of his "Medea of Corinth", for four voices, wind quintet and tympani, based on the play of Robinson Jeffers, and he is presently collaborating with E. B. White on the "Trumpet of the Swan", for narrator and orchestra for presentation at Philadelphia Youth Concerts very shortly.

It would be interesting to hear how these other combinations work out, for the instant one did not quite wash. Various commentators have said of the Concerto for Quartet and Orchestra that it is not a concerto grosso with contrasting of the instrumentalists in the concert group with the orchestra, but rather an employment of the quartet as the soloist per se. To this listener, however, the results came out strictly in the familiar concerto grosso mode; but the quartet was handicapped by not very noticeable contrasts in the harmonic texture and in any case was out-gunned by the large and full orchestra. Mayhap a chamber orchestra would have made for a more effective combination. The capable performers were the Boston Symphony String Quartet, Joseph Silverstein and Max Hobart, violins, Burton Fine, viola, and Jules Eskin, 'cello.

Brahms' Fourth Symphony is one of those masterpieces that either you approach reverentially or else you stay home. It is played much too often to expect that every performance will provide an experience, but a reasonably solid rendition, even though done at less than white heat, still can leave most hearers much moved. This is the kind of performance Mr. Steinberg provided. One might have wished for more motion in the Andante and less motion in the Scherzo, or stronger underlinings of the moments of poignancy and nobility, but such things are highly arguable questions of preference. Register one, then, who did leave the hall much moved.

The young Italian conductor, Aldo Ceccato is this week's guest. His program includes Corelli's "Christmas" Concerto, the first Boston Symphony Orchestra performance of Mendelssohn's First Symphony and Dvorak's Symphony "from the New World".

JEWISH ADVOCATE
BOSTON, MASS.
24,500
DEC 16 1971
New England

BSO's Starer, Lees

By Louis Snyder

Two composers, both born in different parts of the world on Jan. 8, 1924, had their works performed by the Boston Symphony under William Steinberg in weekend concerts at Symphony Hall. There were Boston premieres of Robert Starer's Symphony No. 3 (1969)—dedicated to Mr. Steinberg—and of the Concerto for String Quartet and Orchestra by Benjamin Lees. Brahms's Fourth Symphony (E minor) filled the second half of the program.

Works by both Mr. Starer and Mr. Lees have been played before by the orchestra, but never consecutively on the same occasion, and one might question the wisdom of this programming decision. Mr. Starer's "Symphony" (so called, according to the composer's program note, in its original sense of "concord of sound," rather than in its compositional form) is rather diffuse in purpose and appeal to the ear. One is intrigued, but not held by Mr. Starer's facile writing for congenial combinations of instruments, and focus seems lacking.

The Lees Concerto, on the other hand, has its form to keep it warm. An orchestral quartet (Joseph Silvertein, Max Hobart, Burton Fine, and Jules Eskin) in dialogue with the main body of musicians provides a point of departure for the first-time listener, and the subsequent thematic material is distinguishable and interesting. It generates a feeling of native energy and drive.

Placed side by side with a familiar work more vivid in contrast, the Starer and the Lees pieces would have made stronger individual impressions, but as program-mates each detracted markedly from the full impact of the other.

Both composers were present to hear their own and one another's performances, and to share with Mr. Steinberg, the orchestra, and the BSO Quartet the kind of cordial applause that is hardly the gauge of any composition's staying power.

On Friday at least, the Brahms gathered momentum as it went along, after a slip here or there. But there were no slips in the soaring flute passage in the concluding Allegro, conveyed with silvery sound by Doriot Anthony Dwyer.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
DEC 11 1971
New England Newscli

BSO performs Brahms's 4th

By Jean R. Dane
Globe Correspondent

"Vast frescoes dashed off with loathing," a phrase spoken by one of Samuel Beckett's characters, describes better than anything I can find in my head the tone of the Boston Symphony Orchestra's playing of the fourth Brahms Symphony yesterday afternoon. They've all played the piece countless times before and at this point are probably bored silly with it, but one shouldn't have to excuse bad musicianship on that account.

It all sounded so angry and uncaring, some of the most beautiful phrases in all of musice passed by with no inflection at all, in the most perfunctory manner imaginable. In the Andante (so slow every eighth-note sat in a heavily accented little world all its own) pizzicato accompaniment in the strings came out as a cluster of grace notes followed by a thud, while wind players practiced vibrato. And there was a funny thing about the Scherzo — it sounded like Tchaikowsky, which for me it never had before. I was made to see some very slight resemblances in the writing, but not enough to justify playing Brahms in a way that brings him down to that level.

Robert Starer's Symphony No. 3 was written in 1969, but is composed of elements not many of which I associate with music quite that recent, but of a slightly older vintage. The form of the piece and the instrumentation are standard, except for a slightly enlarged percussion section and two extra piccolos, and Starer asks nothing unusual from his players. The music isn't anything earthshaking, all sounds a bit familiar, but still manages easily to hold one's attention. A couple of spots I found particularly appealing: a few bars of something that sounded vaguely like a sort of crippled Latin dance numbers; and then the end of the Presto, which piles up and repeats figures forever. The conductor is actually allowed to keep this going as long as his sanity will allow, and William Steinberg happily had good sense about it.

The Concerto for String Quartet and Orchestra by Benjamin Lees is an interesting piece mostly for its odd combination of sounds. The listener is constantly required to make quick and drastic transitions, to "reprogram" his ears from fatly scored orchestral passages to solo quartet (a strain to hear sometimes) and back, etc. And it strikes me as not having been done too well if listening is so difficult that way. Also, the material used is not always terribly exciting, and occasionally gets to be irritatingly repetitious.

However, mediocre pieces unheard before, even such pieces played sloppily, are infinitely more enjoyable than great music played badly, and for this reason I was happy enough to hear the Starer and the Lees. But certain old standard pieces of great music should be banned from the repertoire until conductors and orchestras have learned to have feelings about them again.

TIMES-GAZETTE
WARREN, R. I.
W. 2,825

DEC 9 1971 New England Newsclip

Holiday Goings-On

(CONTINUED FROM PAGE 31)

Concerts and Caroling

Sunday, Dec. 12

"The Messiah" performed by the University of RI Chorus and Orchestra is under the direction of War Abusamra. The performance begins at 4 pm in the Keeney Gymnasium, with a repeat Monday in Edwards Hall at 7:30 pm.

Even Song is the name of a concert of organ and choral music at Emmanuel Methodist Church, Newport, at 5:30 pm. Refreshments will be served.

A Festival of Carols and Lessons, at St Mary's Church, Newport, will start at 7:30 pm.

Salve Regina College Glee Club Christmas Concert will be in the Great Hall at Ochre Court, Newport, at 8 pm.

Monday, Dec. 13

Choral Concert with string accompaniment, especially suitable for children, begins at Vernon Court auditorium, Ledge Road, Newport, at 7 pm.

Tuesday, Dec. 14

The Newport Harbor Bells, a local hand bell performing group, will give a concert of bells and voices at the Newport Performing Arts Center, Freebody Street, Newport, at 8 pm. Familiar and lesser known carols are scheduled.

Choral concert by the Middletown High School chorus is sponsored by the Ellery DAR in Emmanuel Church at 2 pm.

Thursday, Dec. 16

Corelli's Christmas Concerto Grosso in G Minor is on the program of the Boston Symphony Orchestra concert in the Veterans Memorial Auditorium, Providence, which begins at 8:30 pm. Mendelssohn's Symphony No. 1 and Dvorak's New World Symphony will also be performed.

TIMES
BARRINGTON, R. I.
W. 4,093

DEC 9 1971 New England Newsclip

PHOENIX
BRISTOL, R. I.
W. 4,600

DEC 10 1971 New England Newsclip

SAKONNET TIMES
PORTSMOUTH, R. I.
W. 3,737

DEC 16 1971 New England Newsclip

Concerts and Caroling

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JOURNAL
PROVIDENCE, R. I.
D. 67,117

DEC 17 1971 New England Newsclip

JOURNAL
PROVIDENCE, R. I.
S. 207,211

DEC 12 1971 New England Newsclip

ITALIAN conductor Aldo Ceccato makes his debut with the Boston Symphony Orchestra Thursday night in Veterans Auditorium.

TIMES
PAWTUCKET, R. I.
D. 38,127

DEC 17 1971 New England Newsclip

Boston Symphony 'Spellbinds'

Young Italian Maestro Given Standing Ovation

Aldo Ceccato, young Italian conductor, was the chief enchanter with a magic wand who led the Boston Symphony Orchestra, and the capacity audience, into a fairyland of musical spellbinding Thursday evening in Veterans Memorial Auditorium, Providence.

Opening with Corelli's "Concerto Grosso in G-Minor, (Christmas)" played by Joseph Silverstein and Max Hobart, violins, and Jules Eskin, cello, in trio with Robert Levin, harpsichordist, playing a continuo with a ripieno (small group) of strings, the concerto set the Christmas mood. It was a work that enchanted with contrasts of moods, now somber, now bright, in tunes that were hymns, prayers, carols and chorales that added up to an oratorio that seemed as though a celestial choir were singing.

Then Mendelssohn's "Symphony No. 1 in C-Minor" deepend the enchantment with beguiling touches of misty moonlight, stardust flashes of arpeggios, trills and grupettos as though painted with a rainbow brush with indescribable coloring. The scherzo movement with its woodwind eloquence in flute, oboe and clarinet, sparkled, glowed and flared like the merry lights of Christmas.

The closing work, Dvorak's New World "Symphony No. 9 in E-Minor" carried Maestro Ceccato and the orchestra to the heart of esoteric communication. The adagio opening statement brought images of vast plains and craggy mountains, deserts and cascading torrents, field of golden grain and whispering corn, lazy rivers and moss-draped bayous. It changed to a happy allegro remindful of the songs of work in the fields and forests, the river boats and rails.

Then the beautiful largo movement on that beloved "Going home" theme with the full orchestra echoing and enlarging the shimmering, haunting solo on the English horn, played by Laurence Thorstenberg, changed that ebony instrument into a wand of gold.

The scherzo movement brought visions and sounds of the mocking bird and the whistle of a farm boy herding home the cows for milking at sunset, the merriment of the state fair, the barn dance and the husking bee. And the finale, allegro con fuoco, gathered all these moods, added the sleigh ride, the fish fry, the rain dance and the camp meeting and combined these evocative tonal descriptions in a paeon of praise to the Land of the Free.

Maestro Ceccato and the orchestra were given a standing ovation.

C.H.L.

Music Last Night

Boston Symphony Orchestra Performs at Auditorium

By EDWIN SAFFORD

The Boston Symphony Orchestra came in three different sizes last night at Veterans auditorium, each correct for the choices of music played. And for conductor there was Aldo Ceccato, making his debut appearance with the orchestra, whose podium manner also showed variety according to the works he programmed.

To begin there was the Corelli "Christmas Concerto," followed by Mendelssohn's first symphony. At the close the Dvorak "New World" symphony was performed.

For the Corelli a chamber orchestra of 12 was used, with a concertino comprised of violinists Joseph Silverstein and Max Hobart and cellist Jules Eskin, the harpsichord continuo played by Robert Levin.

For several years the Bostonians have had a chamber ensemble drawn from various of its sections and it has been a worthy group in whatever makeup. This was a plus factor toward bringing elegance to Corelli's concerto grosso. Moreover Ceccato exacted a bite in animated passages and a lovely warmth in those of a songful nature.

From the unfussy style with which he approached that opening piece he began to expand in the Mendelssohn. The work of a 15-year-old, not actually his first effort in the form and composed even before his overture to "A Midsummer Night's Dream," it presented revealing facets of his development.

The kid had a sharp ear for music of his own time. He was a modernist, no less, although roots in the past were strong enough. But the symphony could be identified with the early romantic period and nothing else, even with its third, minuetto movement.

Too, it was refreshing to hear instead of the usual "Scotch," "Italian" or "Reformation" symphonies, for its genius and its individuality. The orchestra did not have it entirely under its fingers at every point, violins showing roughness particularly, and Ceccato was unable to keep it from sounding piecework at all times.

Since this was his first concert there may not have been sufficient rehearsal. And when it came to the Dvorak, where the orchestra was filled out to late 19th century size, that lack was still more apparent.

In the late romantic score the conductor's temperament was more visible, more furioso in climaxes, more swooping in indicating feeling. Yet this surface detail did not prevent late wind entrance during the first movement and a general raggedness of strings throughout three of the four movements heard.

The concert was the final one in the orchestra's Providence series of the season.

THE RICHMOND NEWS LEADER
RICHMOND, VIRGINIA
D. 120,054

SEP 25 1971

1971-72 Season Announced By Virginia Music Society

Boston and Philadelphia, Tokyo and Cadiz, these are the origins of the performers included in the 1971-72 season of the Virginia Music Society.

The Society sponsors four concerts annually which are held in the Virginia Museum Theater. As a change from past years, all of the events this year will be held on Sunday afternoons at 4:00.

The season wll open Oct. 31 with the appearance of the Woodwind Quintet of the Boston Symphony Playes. Consisting of the principal woodwind soloists of the Boston Symphony Orchestra, the Quintet has won strong acclaim for its performances both in this country and on European tours.

The second group of the season is a young ensemble, only two years old, but one that has already won International plaudits. The Tokyo String Quartet, composed of recent graduates of Japan's esteemed Toho School, captured the coveted first prize at the 1970 Munich International Competition. The Quartet has also received top prize at the Coleman Chamber Music Competition in Los Angeles and the Young Concert Artists Competition in New York.

The Philadephia Composers' Forum moves into Richmond for a week-long residency program co-sponsored by the Music Society and the Music Department of Virginia Commonwealth University, the highlight of which will be their performance at the Museum Theatre on Jan. 16. The ensemble will perform a specially-commissioned work by resident composer George Crumb.

For the final event of the season, the Museum Theatre stage will come alive the fiery rhythms of the Flamenco as played by one of Spain's most honored guitarists, Francisco Espinosa. A master of both classiical and Falmenco guitars, Espinosa's concert should prove one of the most popular of the season.

Tickets for the Music Society series are available through the Museum Theatre box office. For reservations, or additional information, call 770-6331.

SUNDAY POST
LYNN, MASS.
S. 15,000

NOV 7 1971 New England Newsclip

Two Members of Boston Symphony Will Be Soloists at Lynn Concert

Marylou Speaker, violin, and Lawrence Wolfe, double bass, will be the soloists at the Fall Concert of the North Shore Philharmonic Orchestra in its 24th season at the Lynn City Hall Memorial Auditorium next Sunday at 7:30 p.m. Rolland Tapley is the conductor.

The soloists, both members of the Boston Symphony, will play the Grand Duo Concertante for solo violin and double bass by Bottecini. The program includes music by Verdi, Wagner, Dvorak, Strauss, and the Selection from "No, No Nanette" by Youmans.

Miss Speaker, a native of Oregon, began the study of the violin at seven and when ten was the youngest member of the Portland, Ore., Junior Symphony. She took her degree at the New England Conservatory of Music and has concertized extensively throughout the country. Lawrence Wolfe who comes from Hingham was a principal in the Greater Boston Youth Symphony and graduated from the New England Conservatory of Music. He gave a concert in Carnegie Hall last winter.

Tickets may be obtained from members of the orchestra, at Mary Brennan's Card Shop, Lynn, from E. W. Rhodes, president, Lynn, or from members of the co-sponsor of the concert, Friends of St. Mary's School, Lynn, for which Mrs. John W. Hingston is president.

REFORMER
BRATTLEBORO, VT.
D. 8,000

DEC 3 1971 New England Newsclip

Chamber Music Concert Offered

A chamber music concert will be presented by the Brattleboro Music Center on Sunday at 3:30 p.m., at All Souls Church in West Brattleboro. The artists will be Mary Burgess, mezzo-soprano; David Golub, piano, and Harold Wright, clarinet.

The concert will include songs by Schubert, Brahms and Mahler; Six German songs for voice, clarinet and piano by Ludwig Spohr; and Robert Schumann's Frauenliebe und Leben, Op. 42.

Mary Burgess is familiar to Brattleboro audiences for her frequent participation in Music Center Festivals, and as soloist on the BMC recording of Bach's Cantata 30. Miss Burgess has sung with the New York City Opera, the Santa Fe Opera and at the Lincoln Center summer Mozart festivals, and has attended the Aspen, Grand Teton and Marlboro Music Festivals.

David Golub has appeared as soloist with the Dallas Symphony and has participated in chamber music performances at Saratoga Springs and Marlboro Music Festivals. A student of Beveridge Webster at the Juilliard School, Mr. Golub has also performed with the Juilliard Orchestra in New York and has conducted a chamber orchestra at Carnegie Recital Hall. Currently teaching at Marlboro College, he will participate in a filmed recital for National Educational Television this winter, and in the spring will be part of a "Music from Marlboro" tour to the West Coast.

Harold Wright is the first clarinet of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players. For many years the first clarinet of the National Symphony Orchestra in Washington, Mr. Wright has attended the Casals Festival in Puerto Rico and the Marlboro Music Festival and has played with such ensembles as the Budapest String Quartet, the Juilliard Quartet and the Guarneri Quartet.

Tickets for Sunday's concert may be reserved by calling the Brattleboro Music Center at 254-8122, or purchased at the door.

The Boston Globe
(EVENING)
D. 195,032

OCT 15 1971 New England Newsclip

BSO members to perform at services for Prof. Smith

Musicians of Boston Symphony Orchestra will play Sunday at 3 p.m. in Brown Hall of New England Conservatory of Music during memorial services for Warren Storey Smith, 86, teacher, composer, author and music critic who died Wednesday.

A potent force in the musical life of Boston for over 60 years, he was music critic for the Boston Post for three decades. At the time of his death, Mr. Smith was professor emeritus at New England Conservatory of Music.

As a critic he regarded himself as a member of the audience rather than as a hanging judge. He was at home in a news room but equally at home at the piano or in the conductor's green room of a symphony hall.

On radio's Metropolitan Opera Quiz where he often appeared with Owen Downs, Boris Goldovsky, Nicholas Slonimsky and other musical celebrities, his erudition was astonishing.

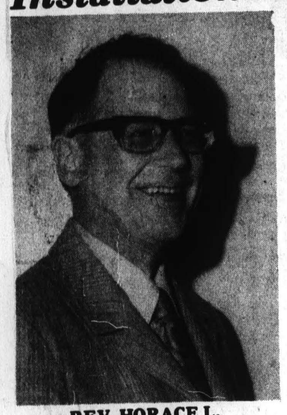
In recent years he was a fixture at concerts of Boston Symphony Orchestra where the management had given him an honorary seat in recognition of his service to music.

He leaves his wife, Rhodora (Buckle), a singer and also a teacher with whom he often gave Conservatory recitals.

OLD COLONY MEMORIAL
PLYMOUTH, MASS.
W. 9,500

APR 27 1972 New England Newsclip

Installation next Sunday



REV. HORACE L. BACHELDER

At 7 p.m. in the First Parish Church, Town Square, prior to the installation service of Horace L. Bachelder, the Spooner Fund will provide special music by a trio composed of Mary Lou Speaker, violinist, Joel Moerschell, cellist, members of the Boston Symphony Orchestra, and Margaret Bachelder, pianist, playing "Trio in D Major, Opus 49" by Mendelssohn.

The installation service will start at 7:30 with the following program:

Processional Hymn No. 369. Invocation and Lord's Prayer by Rev. Edwin T. Anthony of the Church of the Pilgrimage, Plymouth. First Lesson by Dr. George J. Spencer, Department of the Ministry, U.U.A. Boston. Installation Sermon by Rev. Peter J. Gomes, Assistant Minister, Memorial Church, Harvard University. Anthem, "The Heavens are Telling" from "The Creator" by Hayden.

The Act of Installation by Spencer H. Brewster, Chairman of the Parish Committee. Acceptance of Minister. Prayer of Installation, Rev. Charles C. Forman, Department of Religion, Wheaton College. Charge To the Minister, Rev. Donald D. Marcy, Minister First Parish, Kingston. Anthem, "How Lovely Is Thy Dwelling Place" by Brahms.

Greeting from Ballou-Channing District, Rev. Wallace Bush, Executive Secretary. Welcome to The Community, Rev. Edwin T. Anthony. Greetings from American Unitarian Association, Dr. George J. Spencer. Benediction, Rev. Horace L. Bachelder. Recessional Hymn, "We Come Together on Our Way" written by the Rev. and Mrs. Horace Bachelder.

The public is cordially invited to attend the service and everyone is invited to attend an informal reception in Kendall Hall following the service.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

APR 28 1972 New England Newsclip

IN REHEARSAL — Soloists with the Framingham Symphony Orchestra, who will be performing in concert with the orchestra at Framingham South High School Auditorium, Flagg Drive, Framingham, Sunday at 3 p.m. include tenor David Dusing (center) and Charles Yancich, (right), first horn for the Boston Symphony Orchestra. At left is the conductor, Alfred L. Schnedier. (News Photo by Brian Fullington)

JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 4 1971 New England Newsclip

* * *

On Sunday, Dec. 5, Temple Beth El will present a Symphonic Concert featuring the Beth El Choral Society and the Salem Repertory Orchestra under the direction of guest conductor Alfred Schneider, a member of the Boston Symphony Orchestra. Marjory Kransberg of Beverly will appear as violin solist.

Included in the concert program will be Sholom Secunda's oratorio, "If Not Higher", with tenor soloist Cantor Israel J. Barzok of Fall River, baritone soloist Cantor Morton Shanok of Temple Beth El, and narrator Mary Wolfman, president of the Jewish Music Forum of Boston. Committee chairmen for the event are Mrs. Arthur Feldman, general chairman; Mrs. David Klaiman, co-chairman; Mrs. Louis Hotz, ticket chairman; Mrs. Sidney Strome, ticket co-chairman; Macklin Kleiman, treasurer, Mrs. Carl Hooker and Mrs. Howard Frisch, co-chairmen of hostesses and ushers, Herbert Schultz; advisor, Richard Hillman; and Mrs. Morton Shanok, publicity. Tickets may be obtained from members of the Beth El Choral Society or from the committee.

THE RICHMOND NEWS LEADER
RICHMOND, VIRGINIA
D. 120,654

SEP 25 1971

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S. 15,000

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OLD COLONY
MEMORIAL
PLYMOUTH, MASS.
W. 9,500

APR 27 1972 New England Newsclip

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IN REHEARSAL — Soloists with the Framingham Symphony Orchestra, who will be performing in concert with the orchestra at Framingham South High School Auditorium, Flagg Drive, Framingham, Sunday at 3 p.m. include tenor David Dusing (center) and Charles Yancich, (right), first horn for the Boston Symphony Orchestra. At left is the conductor, Alfred L. Schnedier. (News Photo by Brian Fullington)

REFORMER
BRATTLEBORO, VT.
D. 8,000

DEC 3 1971 New England Newsclip

Chamber Music Concert Offered

A chamber music concert will be presented by the Brattleboro Music Center on Sunday at 3:30 p.m., at All Souls Church in West Brattleboro. The artists will be Mary Burgess, mezzo-soprano; David Golub, piano, and Harold Wright, clarinet.

The concert will include songs by Schubert, Brahms and Mahler; Six German songs for voice, clarinet and piano by Ludwig Spohr; and Robert Schumann's Frauenliebe und Leben, Op. 42.

Mary Burgess is familiar to Brattleboro audiences for her frequent participation in Music Center Festivals, and as soloist on the BMC recording of Bach's Cantata 30. Miss Burgess has sung with the New York City Opera, the Santa Fe Opera and at the Lincoln Center summer Mozart festivals, and has attended the Aspen, Grand Teton and Marlboro Music Festivals.

David Golub has appeared as soloist with the Dallas Symphony and has participated in chamber music performances at Saratoga Springs and Marlboro Music Festivals. A student of Beveridge Webster at the Juilliard School, Mr. Golub has also performed with the Juilliard Orchestra in New York and has conducted a chamber orchestra at Carnegie Recital Hall. Currently teaching at Marlboro College, he will participate in a filmed recital for National Educational Television this winter, and in the spring will be part of a "Music from Marlboro" tour to the West Coast.

Harold Wright is the first clarinet of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players. For many years the first clarinet of the National Symphony Orchestra in Washington, Mr. Wright has attended the Casals Festival in Puerto Rico and the Marlboro Music Festival and has played with such ensembles as the Budapest String Quartet, the Juilliard Quartet and the Guarneri Quartet.

Tickets for Sunday's concert may be reserved by calling the Brattleboro Music Center at 254-8122, or purchased at the door.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 4 1971 New England Newsclip

* * *

On Sunday, Dec. 5, Temple Beth El will present a Symphonic Concert featuring the Beth El Choral Society and the Salem Repertory Orchestra under the direction of guest conductor Alfred Schneider, a member of the Boston Symphony Orchestra. Marjory Kransberg of Beverly will appear as violin solist.

Included in the concert program will be Sholom Secunda's oratorio, "If Not Higher", with tenor soloist Cantor Israel J. Barzok of Fall River, baritone soloist Cantor Morton Shanok of Temple Beth El, and narrater Mary Wolfman, president of the Jewish Music Forum of Boston. Committee chairmen for the event are Mrs. Arthur Feldman, general chairman; Mrs. David Klaiman, co-chairman; Mrs. Louis Hotz, ticket chairman; Mrs. Sidney Strome, ticket co-chairman; Macklin Kleiman, treasurer, Mrs. Carl Hooker and Mrs. Howard Frisch, co-chairmen of hostesses and ushers, Herbert Schultz; advisor, Richard Hillman; and Mrs. Morton Shanok, publicity. Tickets may be obtained from members of the Beth El Choral Society or from the committee.

The Boston Globe
(EVENING)

OCT 15 1971 New England Newsclip

BSO members to perform at services for Prof. Smith

Musicians of Boston Symphony Orchestra will play Sunday at 3 p.m. in Brown Hall of New England Conservatory of Music during memorial services for Warren Storey Smith, 86, teacher, composer, author and music critic who died Wednesday.

A potent force in the musical life of Boston for over 60 years, he was music critic for the Boston Post for three decades. At the time of his death, Mr. Smith was professor emeritus at New England Conservatory of Music.

As a critic he regarded himself as a member of the audience rather than as a hanging judge. He was at home in a news room but equally at home at the piano or in the conductor's green room of a symphony hall.

On radio's Metropolitan Opera Quiz where he often appeared with Owen Downs, Boris Goldovsky, Nicholas Slonimsky and other musical celebrities, his erudition was astonishing.

In recent years he was a fixture at concerts of Boston Symphony Orchestra where the management had given him an honorary seat in recognition of his service to music.

He leaves his wife, Rhodora (Buckle), a singer and also a teacher with whom he often gave Conservatory recitals.

The Collage of Contemporary Music

BY STEVE ROBINSON

Collage is a new chamber group that has formed within the Boston Symphony Orchestra. Like the B.S.O. Chamber Players, they will give concerts separate from the B.S.O. regular concerts, but, unlike the Chamber Players, they will devote themselves exclusively to 20th century music. This is an extremely rare and auspicious development.

Having arrived twenty minutes after the start of one of their rehearsals I heard a composition being practiced whose identity I knew nothing of. It was scored for flute, clarinet, soprano, percussion, violin, 'cello, contra bass and solo dancer, and, like many recent compositions for chamber ensemble, this select instrumentation was being used to build a delicate, almost transparent texture. The harmonic language was fiercely atonal, its fabric a mosaic of sudden Webernesque dynamic changes. The composer had succeeded in creating great tension and I could see the need in this piece, mercilessly packed into a dozen minutes, for a solo dancer to help express the drama.

I discovered after the rehearsal that Collage was preparing for its premiere concert works by Mario Davidovsky, George Crumb, Jacob Druckman, Ernst Krenek, Lukas Foss and Tibor Pusztai. The Pusztai was written especially for Collage and would be given its world premiere at the first concert in Amherst. It was the Pusztai composition, entitled **Nocturnes**, that I had heard in rehearsal.

After talking with its composer - conductor, I learned that at the actual performance the sound from the ensemble on stage was to be fed into seven speakers encircling the audience. An elaborate switching process was designed by the composer so that the sound of any instrument, or combination of instruments, could be fed into any combination of speakers at any time. Each such spatial manipulation had been carefully notated in the score and six additional musicians would be required to handle the electronics during the performance. Tibor's idea, as you can imagine, was to have the sound dancing around the hall while the performance was taking place. This, together with the composition itself, and the solo dance work of Ina Hahn, would make for a three dimensional experience. A very ambitious idea, I thought and as I talked with Tibor after the rehearsal he kept checking his watch because at any minute a technician was due to arrive to help plan the electronics of the performance.

The performance of **Nocturnes** one week later in Amherst was a disaster. Very simply, the elaborate switching process failed. Connections were bad, an undercurrent of hiss emanated from each speaker, and the impedance on some of the contact mikes used to pick up the instruments seemed to be wrong. Every time an attempt was make to amplify the clarinet, for example, a terrific blast shook the hall. Once or twice, a breathtaking swish of sound travelled from one end of the hall to another, giving the listener a brief idea of what was supposed to be happening. But for the most part, the entire sense of Tibor's composition was lost. Hopefully, speaker music will become more and more standard in years to come and a piece such as Tibor Pusztia's **Nocturnes** will be tried again and again until it works.

Nocturnes certainly stood out on this program of contemporary music, but not far behind was **Valentine for Solo Contrabass** (1969) by Jacob Druckman. According to the composer, "this work demands that the player attack the instrument with bow, tympani sticks, as both hands alternate percussive tapping on the body of the instrument with pizzicato harmonics, and the voice sustains tones, signs counterpoint and punctates accents." In other words, Druckman is out to prove that the string bass is more than an overgrown 'cello forever banished to the rear of the orchestra to double the 'cello part in tutti passages. In his hands, it became a powerful solo instrument.

The first half of the program also included the **Three Madrigals for Soprano, Vibraphone and Contrabass (1965)** by George Crumb. The Madrigals are based on extracts from poems of Federico Garcia Lorca and is a relaxed, loosly constructed composition in three sections. For the most part, the contrabass and vibraphone serve to embellish the vocal part sung sensuously by Joan Heller. It is very much a random compostion, more a study in timbre than in form. One unusual technique employed by Druckman is a section for vibraphone sticks to be played on the bass strings while the bassist plays glissandos over the finger board.

After intermission, Collage presented **Trio for Violin, Clarinet and Piano (1946)** by Ernst Krenek and **Time Cycle (1960)** by Lukas Foss.

The performance of the Krenel by Ronald Knudson, violin, Peter Hadcock, clarinet, and Christopher Kies, piano, was quite pleasing, although I was bored by the work itself. It sounded like a cross between Schoenberg and Darius Milaud, as if the composer couldn't make up his mind whether to use a strict row technique of writing, or to simply meander about one tonality. It was the earliest work on the program and I couldn't quite figure out why it had been programmed.

The concert ended with **Time Cycle** by Lukas Foss. This composition, first written for soprano and orchestra and later arranged for chamber ensemble by the composer, shows Foss in his first departure from a traditional style of **compostion. It is the first of a series** of experiments for Foss, who recently wrote "a game for four combatants" called **Maps** in which the composer keeps score of various musical contests at a blackboard. Collage has been working on this music since last summer at Tanglewood and nowhere was this long preparation more evident than in this final work. It was given a clear, extremely accurate performance by Joan Heller, soprano; Peter Hadcock, clarinet; Ronald Feldman, 'cello; and Christopher Kies, piano and celesta. They played with the authority and confidence that is normally expected from a group which has been together for many years.

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

DEC 13 1971 New England Newscli

NEWS
SPRINGFIELD, MASS.
D. 95,528

OCT 28 1971 New England Newscli

The Washington Post
WASHINGTON, D. C.
D. 500,118 SUN. 657,560

APR 11 1972 By Kelles

Underattended 'Renaissance'

By Joan Reinthaler

They gave a Renaissance at Georgetown University Sunday and almost nobody came. It was the opening concert in the university's "Renaissance II" week of music, their second annual such affair. The performers were a contemporary chamber group called "Collage" mostly from the Boston Symphony, and the program they brought with them was of unusual interest and superbly performed. What a pity that only about 15 people were in the audience.

Stealing the show, as his music has done so often in concerts here recently, was George Crumb's "3 Madrigals for Soprano, Vibraphone and Contrabass." Written in 1965, it is part of a series Crumb has written for soprano on Lorca texts. It is characterized by the delicacy that makes all his music so special, and by consuming concern with sounds for themselves. Every coincidence of instrumental sounds is an event carefully gauged and tempered. To rearrange or reorchestrate any of Crumb's music would be unthinkable.

Soprano John Heller, bass player Laurence Wolfe, and percussionist Frank Epstein performed it beautifully. Miss Heller's is a small but absolutely accurate voice and she uses it intelligently and with ease.

In "Time Cycle" Lucas Foss works with some of the same premises Crumb does. He is concerned with pure sound and he handles it well, with a heavier hand, perhaps, than Crumb's and with larger gestures. It is a fine set and the ensemble, particularly Epstein's percussion, played it sensitively.

Wolfe had to be an athlete as well as a musician in Druckman's mysteriously named "Valentine" for solo Contrabass. With drum stick in hand, he walloped the bass, plucked its guts, grunted and hissed and climed around, looking for all the world like a karate exhibit. He may well be the only black-belt bass player going today. If you an just listen and not look, Druckman has constructed interesting sound patterns.

In Davidovsky's "Synchronism no. 3" for cello and tape, cellist Paul Feldman seemed to find togetherness with the tape easy to accomplish. The tape provides promarily percussion sounds while the cello plays it pretty straight. With the speaker placed just behind the cello, there was a greater unity of sound than often occurs when the speaker is more remote.

Flutist Paul Fried and pianist Christopher Kies gave a spirited performance of Poulenc's delightful Flute Sonata, and a comfortably contrapuntal Sonata for clarinet and cello by Charles Rosen, and an uncomfortable contrived Interlute for voice and Vibraphone" by Gitta Steiner completed the program.

Fine concerts are scheduled at Georgetown every night this week. They deserve a much bigger turnout.

UNION
SPRINGFIELD, MASS.
D. 79,398

OCT 11 1971 New England Newscli

Chamber Music Concerts Will Continue at UMass

AMHERST — Chamber music concerts sponsored by The University of Massachusetts Fine Arts Council will continue during the 1971-72 academic year.

The 1971-72 Chamber Series will bring to the Amherst campus three distinguished foreign ensembles and two prominent American groups. The series will begin Nov. 5 with a concert by the newly - organized Boston Symphony Orchestra College, an ensemble of young Boston Symphony members dedicated to the performance of contemporary music.

Organized by Michael Tilson Thomas, the group will feature a world premiere performance of "Nocturnes" by Tibor Pusztai, and works by Davidovsky, Druckman, Crumb, Krenek and Foss.

An unusual feature of this concert will occur earlier in the week when a pre-concert by the same group will provide an opportunity for audience and musicians to explore this unusual literature through dialogue and performance.

NEWS
SPRINGFIELD, MASS.
D. 95,528

OCT 7 1971 New Engla News

Chamber Music Series Slated

Chamber music concerts sponsored by the University of Massachusetts Fine Arts Council will continue during the 1971-72 academic year.

For the past three years, the Chamber Music Series has become one of the outstanding features of the Fine Arts Council series and has attracted an ever - increasing audience of students, townspeople and many out-of-town enthusiasts.

The 1971 - 72 Chamber Series will bring to the Amherst campus three distinguished foreign ensembles and two prominent American groups. The series will begin Nov. 5 with a concert by the newly organized Boston Symphony Orchestra Collage, an ensemble of young Boston Symphony members dedicated to the performance of contemporary music.

Organized by Michael Tilson Thomas, the group will feature a world premiere performance of "Nocturnes" by Tibor Pusztai, and works by Davidovsky, Druckman, Crumb, Krenek and Foss.

The Evening Star
WASHINGTON, D. C.
D. 303,506 SUN. 338,862

APR 10 1972 By Kelles

Collage Delights Listeners

Collage, a Contemporary Music Ensemble of the Boston Symphony Orchestra. Performers: Frank Epstein, percussion; Ronald Feldman, cello; Paul Fried, flute; Joan Heller, soprano; Christopher Kies, piano; Felix Viscuglia, clarinet; Lawrence Wolfe, contrabass. Gaston Hall, Georgetown University. Program: Synchronism No. 3, for cello and tape, Davidovsky; 3 Madrigals for Soprano, Vibraphone, and Contrabas (Book I, 1965), Crumb; Sonata for Clarinet and Cello (1956), Rosen; Interlude for Voice and Vibraphone, Steiner; Valentine, for solo Contrabass, Druckman; Sonata for Flute and Piano, Poulenc; Time Cycle, Foss.

The first of a week-long series of concerts at Georgetown University took place last night in Gaston Hall, and is a hard act to follow.

The musicians were the members of "Collage," a contemporary music ensemble made up of musicians of the Boston Symphony Orchestra, with others as required by the repertoire. I have never heard contemporary music performed with better musicianship, and I have never heard it done in such a relaxed manner, not to impress, not to crusade, but only to make music.

A catalogue of the individual excellences would exceed the space allotted to this review, but I must mention the work of Joan Heller, soprano, who sang beautifully, communicated the sense of every assignment to the audience (no mean task in this repertoire), and who stayed implacably on pitch, while following melodic lines that may well have been traced by the saddle horn on a bucking bronco.

Lawrence Wolfe stopped the show with his performance of "Valentine" for solo contrabass, which had him belaboring his instrument with bow, timpani stick, and both hands, all over the instrument, emitting vocables the while. I have never seen such environmental bass playing. I don't know who wrote the lyrics.

Poulenc's flute sonata was given an exquisite performance by Paul Fried, flute, and Christopher Kies, a young pianist and composer from the Washington area.—W.M.

New Boston Ensemble In UM Concert

Bowker Auditorium on the University of Massachusetts - Amherst campus will be the site of the first performance of a new ensemble of The Boston Symphony Orchestra.

Collage, an organization dedicated to music of the 20th century, will make its bow Friday, Nov. 5, at 8 p.m., to open the University Fine Arts Council's 1971-72 Chamber Music Series.

Participating in this first performance will be Frank Epstein, percussion; Ronald Feldman, cello; Paul Freid flute; Peter Hadcock clarinet; Lawrence Wolfe, contrabass; Ronald Knudson violin; and Chris Kies, piano. Also, Joan Heller, soprano; Ina Hahn, dancer; and Tibor Pusztai, conductor.

The program, designed for contemporary music enthusiasts, will include the world premiere of "Nocturnes" by Pusztai, Boston composer and conductor. Other scheduled works include Mario Davidovsky's "Synchronisms No. 1 for Flute and Tape;" Jacob Druckman's "Valentine for Solo Bass;" George Crumb's "Madrigal No. 1 for Soprano, Bass and Vibraphone;" Ernst Krenek's Trio for Violin, Clarinet and Piano; and Lukas Foss' "Time Cycle."

In addition to the formal concert Nov. 5, Collage will also appear at UMass Monday, Nov. 1, at 8 p.m., in a free open rehearsal which will provide an opportunity to observe a performance in the making, at Bowker Auditorium.

Reserved tickets for the concert are available from the Fine Arts Council, 125 Herter Hall.

In ensembles following the Boston Symphony Orchestra Collage will be The Berlin Philharmonic Octet, Feb. 3; The Tokyo String Quartet, Feb. 16; The Juilliard String Quartet, March 17; and The Amadeus String Quartet, April 19.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

DEC 16 1971 New England Newsclip

Italy's Ceccato spoiled by 'Superbo' musicians

Conductor eyes US orchestra

By Ellen Pfeifer
Globe Staff

Aldo Ceccato, the handsome young Italian conductor who makes his debut with the BSO tomorrow afternoon, is interested in settling down — preferably in America, preferably with an American orchestra.

"I'm tired to be like a gypsy," he said Tuesday afternoon as he drank espresso in the bar of the new Colonnade Hotel. "The time has come to settle down with one instrument and to be completely devoted to it."

Ceccato has been doing the guest conductor circuit from Covent Garden to La Scala and from the New York Philharmonic to the Cleveland Orchestra, and he admits to "being spoiled by American orchestras." The musicians are "superbo" and, unlike their European counterparts, do not "believe themselves to be gods because they belong to a particular orchestra."

EVEN with the New York Philharmonic, whose members have been known to be difficult on occasion, Ceccato had "a marvelous experience." He was twice offered the position of Associate Conductor so the feelings must have been mutual.

Originally, music was something Ceccato's parents had in mind to occupy 10-year-old Aldo when he wasn't in school. "They felt I was too free and music was supposed to complete my day," he explained.

He found musical study no "particular difficulty," but didn't really consider making a serious pursuit of it for some time — at least not until he was 12. He studied piano for 10 years at the conservatory and then studied for four years in Berlin. "Half of my education is Italian, the other German," he said.

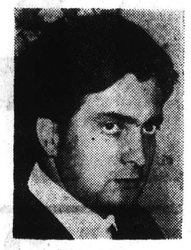
While in Germany, he found lots of occasion to conduct and had "a very rare opportunity" to do "Otello" in a german translation. (After viewing Walter Felsenstein's German film of the Verdi work, I would think Ceccato, as an Italian ,would find the experience a little bizarre as well.)

In 1964, Ceccato met the great composer-conductor Victor de Sabata who had a pronounced impact on the young conductor's career.

"A friend of mine was conducting the Milan Radio Orchestra and supposed to do de Sabata's tone poem 'Juventu.' He could not conduct and asked me to take over for him. The piece was very difficult, but I decided to take over. So, I called de Sabata at the Riviera and after studying the score for three days went to see him and to discuss the interpretation. After the performance I took a tape for him to hear."

Ceccato stopped the story at this point and would not say what the maestro's reaction was. "It's very personal and I'm proud to have for myself what de Sabata said."

The press release put out by Ceccato's publicists, however, tells all. De Sabata is reported to have said, "My boy, Toscanini premiered this work. I conducted it myself. Yours is the best performance of all, because you put into it all the characteristics of 'Juventu' — youth. You are a born conductor."



ALDO CECCATO
. . . time to settle

The relationship with de Sabata did not end there. Several years later, his daughter attended a performance of "Juventu" conducted by Ceccato in Rome. She apparently did not think as much of the interpretation as her father and went backstage to tell that to Ceccato. "After three months, we got married," the conductor added.

For several years after, he would take his scores to the Riviera to work with de Sabata. "It wasn't officially teaching, but he would give me indications and orientations. We had a thousand, thousand marvelous experiences."

If Ceccato were to become musical director of an American orchestra, he would give almost all of his time to it, but would like to spend one or two months a year guest conducting.

"It's important to do both opera and orchestral conducting," he said. "One is useful to the other. Many just opera conductors become too interested in singers and the orchestra is often under-considered. He forgets how interesting it is to get the colors of orchestral combinations, and sometimes he is not used to treating the orchestra members properly."

MERRIMACK VALLEY
ADVERTISER
TEWKSBURY, MASS
W. 24,000

DEC 15 1971 New England Newsclip

Ceccato To Debut As Symphony Conductor

Aldo Ceccato makes his debut as conductor of the Boston Symphony orchestra at the Orchestra's tenth pair of Friday Saturday concerts, Friday afternoon, December 17, at 2 p.m., and Saturday evening, December 18, at 8:30 p.m.

The concert begins with Corelli's concerto grosso in g minor, the "Christmas" concerto, followed by Mendelssohn's symphony No. 1, and Dvorak's symphony no. 9 - "New World".

A native of Milan, Aldo Ceccato began conducting in his early twenties after a promising career as a pianist.

In 1969 he won first prize in the Third International Competition of Italian Radio - television for young donductors, and in the same year made his American debut with the Chicago Lyric Opera Company, conducting I puritani.

In the fall of 1970 he conducted the New York Philharmonic and Chicago Symphony for the first time.

He has since been engaged to conduct the Cleveland, Philadelphia, and Minnesota Orchestras, and the Pittsburgh and San Francisco SYmphonies, and to return with engagements in New York and Chicago.

Ceccato Concert

Aldo Ceccato makes his debut as conductor of the Boston Symphony Orchestra at the orchestra's tenth pair of Friday/Saturday concerts, Friday afternoon, Dec. 17, at 2 p.m., and Saturday evening, Dec. 18, at 8:30 p.m. The concert begins with Corelli's Concerto grosso in g minor, the "Christmas" concerto, followed by Mendelssohn's Symphony No. 1, and Dvorak's Symphony No. 9, "New World."

TIMES
WALPOLE, MASS.
W. 4,000

DEC 16 1971 New England

Corelli Works a Pleasure Always

By ANN M. BETHERFIELD

It is always a pleasure to hear the works of Corelli. When these are handled with the tender grace of the strings of the Boston Symphony Orchestra, the listener's joy is redoubled, as it was at yesterday afternoon's concert.

Under the exciting direction of the young Milanese conductor Aldo Ceccato, making his BSO debut, the composer's "Christmas" Concerto grosso in G minor was performed with clarity and genuine love.

The orchestration for this piece is small, consisting of a group of strings and a "concertino" ensemble of two violins and cello. In its delicate way, it is quite demanding, and it could not have been done better.

Ceccato, an operatic conductor of sensitivity and renown, brought out the pure singing lines of this exquisite piece, particularly in the limpid "pastorale" section, and achieved perfect balance and blend between the concertino group and the other players. The harpsichord continuo was managed with just the right degree of prominence by Robert Levin.

Restrained passion was the keynote for the Corelli., but it was in the following two selections — Mendelssohn's Symphony No. 1 in C minor, and Dvorak's Symphony No. 9 in E minor ("New World") — that the conductor's true romantic brilliance and fire emerged.

There is nothing half-hearted about the Mendelssohn; it starts tumultuously and except for the second "andante" section, burns with a turbulent flame. A hand and a soul like Ceccato's are required to make the most of it.

In the quieter movement, the woodwinds shone with their usual fine quality, while the strings, throughout, managed the swirling emotions of the score without sacrificing musical precision and crispness.

The Dvorak is an interesting work, composed by the great Bohemian artist on a visit to America. Inspired by Negro spirituals and other American folk themes, he wove them into the colorful tapestry of this work, notably in the famous largo ("Going Home") movement.

The work bursts with the feeling of a new world being born, and it is a field day for the brasses. Full of lively native rhythms, and American dance accents passed through a Slavic filter, it crashed and rolled along magnificently under Ceccato's baton.

It is a somewhat disjointed work that tends to explore as it goes, but that is exactly what the people of early America were doing, and their ebullient, spunky, not always smooth temperament is portrayed well by these adventurous sounds.

Young Ceccato, his black hair tossing, was just the man for this symphony, bringing its grand spirit across with ardor and flair.

This program will be repeated Saturday evening.

RECORD AMERICAN
BOSTON, MASS.
D. 110,[illegible]

DEC 18 1971 New England

MINUTE MAN
BEDFORD, MASS.
W. 2,993

DEC 30 1971

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

DEC 30 1971

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

DEC 30 1971

New
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Newscl

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

DEC 30 1971

CITIZEN
BELMONT, MASS.
W. 4,350

DEC 30 1971

BSO Concerts

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra conducts three ~~all-Brahms~~ concerts by the Boston Symphony Orchestra Thursday evening, Dec. 30 at 8:30 p.m., and at the eleventh pair of Friday/Saturday concerts Friday afternoon, Dec. 31 at 2 p.m., and Saturday evening, Jan. 1 at 8:30 p.m.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

DEC 30 1971

New
England
Newsclip

Thomas Leads BSO In Brahms-Stravinsky

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, conducts ~~three~~ all-Brahms concerts Thursday evening, Dec. 30, at 8:30 p.m., and at the concerts Friday afternoon, Dec. 31 at 2 p.m. and Saturday evening, Jan. 1, at 8:30 p.m. Soloist for these concerts is pianist Misha Dichter.

The second series of concerts in the Spectrum series takes place Friday and Saturday evenings, Jan. 7 and 8 at 8:30 p.m. in Symphony Hall. Michael Tilson Thomas will conduct two all-Stravinsky concerts, part I on Friday evening and part II on Saturday evening.

Friday evening, Jan. 7, Mr. Thomas will conduct the Symphonies of Wind Instruments, Introitus, Requiem Canticles and Rite of Spring. Saturday evening, Jan. 8, the Orchestra will perform Scenes de Ballet, Violin Concerto, with concertmaster Joseph Silverstein as soloist, and Symphony of Psalms. The New England Conservatory Chorus, Lorna Cooke De Varon, conductor, will assist in the Requiem Canticles and Symphony of Psalms.

TIMES
PEABODY, MASS.
W. 6,043

DEC 29 1971

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Brahms music at 3 concerts of symphony

BOSTON — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts three all-Brahms concerts by the Boston Symphony Orchestra Thursday evening, Dec. 30, 8:30 p.m., and at the eleventh pair of Friday-Saturday concerts Friday afternoon, Dec. 31, at 2 p.m., and Saturday evening, Jan. 1 at 8:30 p.m. Soloist for these concerts is pianist Misha Dichter. Thomas conducts the Serenade no. 2 and the Second piano concerto with Misha Dichter.

Dichter was born in Shanghai in 1945, and with his family settled in Los Angeles in 1947. He began his musical studies as a small boy with Aube Tzerko, and later enrolled in the Juilliard School to study with Rosina Lhevinne. Immediately after winning a silver medal at the 1966 Tchaikovsky Piano Competition in Moscow, he appeared with the Boston Symphony Orchestra at Tanglewood under the direction of Erich Leinsdorf in a nationally televised concert. His concert engagements this season include performances at the Hollywood Bowl, at Ravinia, at the Holland Festival, as well as extended tours of the United States, Europe, and Japan.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

JAN 6 1972

New
England
Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

HANDEL AND HAYDEN'S "CREATION"

The Handel and Haydn Society came up with one of the more smashing ideas of the holiday season when it mounted Haydn's "Creation" on New Year's Eve. The notion was not without a certain nobility of tradition, for this fine old organization had presented excerpts from this oratorio on Christmas at its first concert just 156 years back.

"Creation", of course, is one of the more seminal examples of Haydn's genius, a melding of the craft of the artist in fullest maturity with an exuberance and freshness that ordinarily bespeak youth. The score has moment after moment of breathtakingly beautiful descriptive passages, starting with the orchestral sunrise and going on from there to evocations of birds and fish and water and pastoral scenes. These delights are purveyed in equal measure among the soloists, the orchestra, and in the Handel manner, the chorus.

The conductor, Thomas Dunn, worked his forces — the Chorus of the Handel and Haydn Society, members of the Boston Philharmonia and Diane Higginbotham, soprano, Richard Shadley, tenor, Francis Hester, bass baritone, and Joan Kerssenbrock, alto — into a cohesive ensemble. He obviously knew what he was about, and the large canvas was painted with notable security.

But along with the cohesiveness and security ran the one thing you cannot take with Haydn: blandness. This was the pervading characteristic of the performance of "The Seasons" last spring by the Society, and it does take the edge off the excitement. One waited for a catalyzing, an unleashing, a surge, a ring of affirmation in the rendering, but none ever appeared. Even Miss Higginbotham's beautiful singing of "Nun zeigt die Flur das frische Grun" brought no special applause from an audience that clapped only after the end of each section.

Still, the work is so gorgeous, and the investment in care and effort by the conductor and performers were sufficiently manifest that it was difficult to imagine a commencement of a New Year's Eve in a more elegant way.

BSO'S ALL-BRAHMS PROGRAM

The next evening witnessed Michael Tilson Thomas's all-Brahms program at Symphony with Mischa Dichter as piano soloist. The works ~~included the first~~ performance in twenty-five years of the second Serenade, the one in A major, and the D minor piano concerto.

The Serenade is a highly unusual piece, chamber music in essence. The absence of violins brings a quite wonderful somberness to the extraordinarily mellifluous yet quite personal writing. Some of Brahms' music will move ahead most nicely where the balance, the tempi and the dynamics are well in hand, as they certainly were in this performance. Yet, just so to Play Along with Brahms does not quite pan out in all of his pieces, as this one where there is an infinity of detail that requires the meticulous shaping of every phrase. Maybe it was the large hall, but whatever it was. Mr. Thomas could not or did not engage in the kind of moulding that is indispensable to an exquisite reading.

As for the D minor concerto, it was a most welcome visitor. This has been the Year of the Piano at Symphony, but heavens, what piano: Tchaikowsky, Rachmaninoff, Khatchaturian so far, with Lizst yet to come, among others. So this bold, independent giant of a work, with its utter disregard of external devices and its majesty of proclamation, stands out with great eminence. A flawed giant, to be sure, but still a giant.

Young Mr. Dichter again demonstrated that he is one of the finest pianists around and came through with a majestically moving and poetic reading. The conception of the collaboration was quite different from the traditional one for this concerto. That conception contemplates something of a battle between piano and orchestra, with the sense of strain running through the entire work an essential dimension of its drama. In this performance the confrontation was subdued and the soloist and accompanist each rendered unto its own, as it were. This is another of those questions of taste, but I would opt for the traditional route.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JAN 3 1972

New
England
Newsclip

Boston's year end concerts

By Louis Snyder

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Solid technique

The Brahms selections — the Serenade No. 2 in A, and the First Piano Concerto (D minor) — were ideal companions. The serenade, employing a small orchestra, without violins, is an aural treat of rich texture, and Michael Tilson Thomas conducted it with the kind of loving care which maintained its chamber context without underrating its very substantial musical ideas. The winds, with so much of interest to contribute throughout the five movements, were in fine form, while the warmth of viola, cello, and bass sound complemented them engagingly throughout.

Pianist Misha Dichter, the afternoon's second young Lochinvar out of the West, was appearing in the BSO's subscription series for the first time, although he has played with the orchestra at special concerts in Boston and at Tanglewood. And it may be said that the results he achieved with the Concerto No. 1 (which the composer himself premiered at Mr. Dichter's age—26) were gained through solid, musicianly means, unostentatiously conveyed. A 1966 Moscow Tchaikovsky Competition winner, he has apparently spent the intervening time consolidating a formidable technique in preference to acquiring salable platform mannerisms.

The fact that the concerto is not an obvious showpiece, in the style of its romantic predecessors, doesn't lessen its demands on the strength or coloristic abilities of the soloist's approach. With Mr. Thomas's sensitive knitting together of piano and orchestral parts, the work proceeded from Maestoso to Adagio to Rondo with a great deal of style and sweep on everyone's part. At the end, there was a predictable ovation for all concerned. The BSO-Brahms program will be repeated at Symphony Hall tomorrow evening, and will be recorded by WGBH-TV [illegible] television.

MINUTE MAN
BEDFORD, MASS.
W. 2,993

DEC 30 1971

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

DEC 30 1971

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

DEC 30 1971

New
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MINUTE MAN
LEXINGTON, MASS.
W. 8,234

DEC 30 1971

CITIZEN
BELMONT, MASS.
W. 4,350

DEC 30 1971

BSO Concerts

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra conducts three ~~all-Brahms~~ concerts by the Boston Symphony Orchestra Thursday evening, Dec. 30 at 8:30 p.m., and at the eleventh pair of Friday/Saturday concerts Friday afternoon, Dec. 31 at 2 p.m., and Saturday evening, Jan. 1 at 8:30 p.m.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

DEC 30 1971

New
England
Newscling

Thomas Leads BSO In Brahms-Stravinsky

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, ~~conducts three~~ all-Brahms concerts Thursday evening, Dec. 30, at 8:30 p.m., and at the concerts Friday afternoon, Dec. 31 at 2 p.m. and Saturday evening, Jan. 1, at 8:30 p.m. Soloist for these concerts is pianist Misha Dichter.

The second series of concerts in the Spectrum series takes place Friday and Saturday evenings, Jan. 7 and 8 at 8:30 p.m. in Symphony Hall. Michael Tilson Thomas will conduct two all-Stravinsky concerts, part I on Friday evening and part II on Saturday evening.

Friday evening, Jan. 7, Mr. Thomas will conduct the Symphonies of Wind Instruments, Introitus, Requiem Canticles and Rite of Spring. Saturday evening, Jan. 8, the Orchestra will perform Scenes de Ballet, Violin Concerto, with concertmaster Joseph Silverstein as soloist, and Symphony of Psalms. The New England Conservatory Chorus, Lorna Cooke De Varon, conductor, will assist in the Requiem Canticles and Symphony of Psalms.

TIMES
PEABODY, MASS.
W. 6,043

DEC 29 1971

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Brahms music at 3 concerts of symphony

BOSTON — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts three all-Brahms concerts by the Boston Symphony Orchestra Thursday evening, Dec. 30, 8:30 p.m., and at the eleventh pair of Friday-Saturday concerts Friday afternoon, Dec. 31, at 2 p.m., and Saturday evening, Jan. 1 at 8:30 p.m. Soloist for these concerts is pianist Misha Dichter. Thomas conducts the Serenade no. 2 and the Second piano concerto with Misha Dichter.

Dichter was born in Shanghai in 1945, and with his family settled in Los Angeles in 1947. He began his musical studies as a small boy with Aube Tzerko, and later enrolled in the Juilliard School to study with Rosina Lhevinne. Immediately after winning a silver medal at the 1966 Tchaikovsky Piano Competition in Moscow, he appeared with the Boston Symphony Orchestra at Tanglewood under the direction of Erich Leinsdorf in a nationally televised concert. His concert engagements this season include performances at the Hollywood Bowl, at Ravinia, at the Holland Festival, as well as extended tours of the United States, Europe, and Japan.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

JAN 6 1972

New
England
Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

HANDEL AND HAYDEN'S "CREATION"

The Handel and Haydn Society came up with one of the more smashing ideas of the holiday season when it mounted Haydn's "Creation" on New Year's Eve. The notion was not without a certain nobility of tradition, for this fine old organization had presented excerpts from this oratorio on Christmas at its first concert just 156 years back.

"Creation", of course, is one of the more seminal examples of Haydn's genius, a melding of the craft of the artist in fullest maturity with an exuberance and freshness that ordinarily bespeak youth. The score has moment after moment of breathtakingly beautiful descriptive passages, starting with the orchestral sunrise and going on from there to evocations of birds and fish and water and pastoral scenes. These delights are purveyed in equal measure among the soloists, the orchestra, and in the Handel manner, the chorus.

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The Christian Science Monitor
BOSTON, MASS.
D. 217,964

JAN 3 1972

New
England
Newsclip

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

DEC 20 1971

New England Newsclip

SOCIETY

by Miriam Tod

For the first time at any in-town event this season Christmas really burst forth on Friday at Horticultural Hall. For some reason this year the Christmas spirit, in comparison with other years, has been slow to appear with few really big seasonal benefits on the calendar. However on Friday at the Pre-Symphony luncheon it was out in force with almost every lady in a Christmassy color and seasonal decorations on every side.

The event was the second in the series of four luncheons arranged by the Friends of the Boston Symphony Orchestra before certain of the Friday afternoon concerts. Just as popular as the Stage Door Lectures these affairs are so convenient for those attending Symphony for the one time parking is a boon, and the short walk across the street from one hall to the other the only distance to be traveled.

Fortunately for the decorations committee on Friday they had inherited a great deal of help from the Massachusetts Horticultural Society for the remains of the previous week's Christmas Show of that society was still in evidence. This consisted of big Christmas trees of all kinds and one truly lofty one that greeted the guests at the top of the stone steps, which were placed all around the area where the pre-luncheon cocktails were served. Beautifully and simply decorated with gold stars and natural groups of all shapes and sizes the tree caught the attention of every guest as they arrived. Evergreens and outsize Christmas parcels tied with red ribbons decorated the lobby, while all around the high ceilinged hall where the luncheon was served evergreen wreaths were hung, each wreath crossed with red ribbons linking a gold angel, such as is on the Boston Symphony Orchestra's calaphon, and a group of small gold instruments. The result was most effective and so in keeping with the luncheon's purpose.

The ladies responsible for the decorations were Mrs. Allen P. Joslin, Mrs. Charles Hovey, Mrs. August Meyer, Mrs. Robert Hopkins, Mrs. Robert Siegfried, and Mrs. Herbert Harwood of Brookline who designed the gigantic mobile that hung over the heads of the lunchers. It was made of huge gold notes and clefts interspersed with sunbursts of glittery ornaments in all the seasonal colors.

This was the affair for all the Christmas jewelry and pins to appear. It seemed that every lady had one pinned to her outfit. Mrs. Albert Goodhue of Marblehead whose unusual fake fur dress of simulated zebra skin was by Adele Simpson, had a Christmas tree made of rows of pearls outlined with gold pinned to the bodice. Mrs. Harris Fahnestock, one of the orchestra's trustees, who wore a crimson red dress and jacket, had a pin in the shape of a small swag in diamonds and gold, and Mrs. Robert M. P. Kennard's grey suit was a good background to show off the little jeweled Christmas tree pin she wore. Even the maids serving the luncheon of goulash, rice, carrots and a Christmas molded salad of aspic and green avocado, wore Christmas pins on their black dresses to add to the festive occasion.

One of the prettiest dresses at the luncheon was worn by Mrs. Charles Hovey. Made in a princess style of green wool it had a square neckline and short sleeves and had a band of dark mink around the hem. She had pinned a simple sprig of berried holly to the bodice, the perfect touch on a devastingly simple and effective dress. Mrs. Alfred Willmann, who always looks so cheerful and pretty, had on her special "Christmas hat" which she keeps from year to year. In the shape of a circlet it is made of dozens of tiny Christmas balls and little sparkling ornaments and is most becoming.

The chairman of the Friends of the Boston Symphony Orchestra, Mrs. George Lee Sargent of Dover, had her sister-in-law, the Governor's wife, as her guest at her table. Mrs. Sargent was escorted by Mrs. Lewis Cabot of Louisburg Square, who wore a pants suit in black and white checks. Also among Mrs. George Sargent's guests were Talcott Banks, president of the trustees of the orchestra; Mrs. George C. Seybolt of Dedham, wife of the president of the Museum of Fine Arts, and Mrs. Frank W. Whitty, the efficient and extremely popular executive secretary of the Friends of the B.S.O.

Others in the gaily dressed crowd were Mrs. William Mixter, Jr. of Dedham, Mrs. Richard Thompson of Swampscott, Mrs. W. Russell Peabody of Dedham, all of whom were seated with Mrs. Fahnestock and Mrs. Goodhue; Mrs. Thomas E. Morris and Mrs. Robert Clasby, both from Wellesley; Mrs. Roy Benson of Needham, another in cheerful red; Mrs. William Manice of Weston; and Mrs. Jack Parker of Wellesley, in the prettiest of dresses of black velvet with a red tartan silk skirt.

After the luncheon the ladies streamed across the street, many of them carrying red poinsettias that they had purchased from the luncheon tables, to see Mrs. Francis Sargent perform the ceremony of lighting the Christmas tree in the lobby of Symphony Hall.

THE BOSTON HERALD
Traveler
D. 210,540 S. 268,561

DEC 18 1971

New England Newsclip

Social Chatter

by Alison Arnold

BSO

Decorations Add Festive Note At Gay Pre-Symphony Luncheon

THE CHRISTMAS TREE in the Massachusetts Avenue lobby of Symphony Hall was lighted by Mrs. Francis W. Sargent, Massachusetts' First Lady, yesterday, immediately after the Pre-Symphony Luncheon across the street in Horticultural Hall. Decorated with red and white velvet bows and tiny lights, the tree was donated by Mrs. Boyd Roberts of Beverly Farms.

Cavernous Horticultural Hall was gay with tall Christmas trees and there were wreaths in the huge windows. On each luncheon table was a red poinsettia, which sold for $1.50. Luncheon guests could also buy the wreaths for $5 apiece.

The committee responsible for the decorations in the barn-like building included Mrs. Allen P. Joslin, Mrs. Herbert Harwood, Mrs. August Meyer, Mrs. Robert Hopkins, Mrs. Robert Siegfried and Mrs. Charles F. Hovey, who had a sprig of holly pinned to her forest green dress.

She was a luncheon guest of Mrs. George Lee Sargent, chairman of the Council of Friends of the Symphony. Others at the table were Mrs. Francis W. Sargent, Talcott M. Banks, Mrs. Lewis P. Cabot, Mrs. George C. Seybolt, William C. Meyer and Mrs. Frank W. Whitty.

THE LUNCHEON was under the auspices of members of the Brookline, Chestnut Hill, Belmont and Lexington areas. The hostesses were Mrs. Alexander H. Bright, Mrs. John Cancian, Mrs. P. Adams Colony, Mrs. James M. Gavin, Mrs. Robert Hamlin, Mrs. Stephen Hibbard, Mrs. August Meyer, Mrs. Robert Siegfried and Mrs. Alfred W. Willmann, who wore with her Christmas red suit a wreath of tiny Christmas tree ornaments.

Also in red were Mrs. Harris Fahnestock, one of the two women trustees of the orchestra, and Mrs. Victor Jones. Mrs. Rufus Hale wore bright green. Mrs. Williiam D. Manice Jr. and Mrs. M. Ducey Ryerson are cochairmen of the luncheon committee, which includes Mrs. Nelson W. Aldrich, Mrs. Melville Chapin, Mrs. Lewis H. Clark, Mrs. Edward Culver, Mrs. Howard W. Davis, Mrs. Paul E. Dodson, Mrs. Charles F. Hovey, Mrs. James F. Hunnewell, Mrs. Thomas Otis, Mrs. George A. Parson, Mrs. Jerome Rosenfeld and Mrs. B. Gring Wallace.

Mrs. Robert M. P. Kennard, whose son, David, has just returned from a trip to Europe, attended the luncheon with Mrs. Miles N. Clair. David told his mother: "We are spoiled in this country. Things are too easy."

But this country has its problems, too. Mrs. Richard Thompson said that in addition to mounted police to help luncheon guests cross the street to Symphony Hall, policemen accompanied by police dogs are stationed in the subway to protect Symphony travelers from bag-snatching. The subway is a favorite mode of travel for many Friday afternoon Symphony-goers, especially those from Cambridge.

Friends of the Symphony were reminded that tickets are still available for the Pre-Symphony Suppers—at the Sheraton-Boston, Jan. 23 and March 25; the Tuesday "A" series at Symphony Hall, Jan. 25, Feb. 29 and April 11, and the Thursday "B" series, also at Symphony Hall, Jan. 27, Feb. 24 and April 13.

Among others at yesterday's luncheon were Mrs. Albert Goodhue, Mrs. John G. Cornish, Mrs. Edward L. Francis, Mrs. Jack Parker, Mrs. Donald B. Sinclair, Mrs. Thomas Mahony, Mrs. S. Bruce Black and Mrs. John Knowles.

JOURNAL
HINGHAM, MASS.
W. 2,900

NOV 25 1971

785

New England Newsclip

Judge Paul Reardon Named Trustee Boston Symphony

BOSTON, MASSACHUSETTS — Talcott M. Banks, President of the Trustees of the Boston Symphony Orchestra, announced that Paul C. Reardon, Associate Justice of the Supreme Judicial Court of the Commonwealth of Massachusetts, and a resident of 20 Martin's Lane, has been elected a Trustee of the Orchestra for a five-year term.

Judge Reardon was a charter member of the Orchestra's Board of Overseers, founded in 1968, and has been Chairman of the Board's Community Relations Committee since its inception.

Harvard Cum Laude

A native of Quincy, Judge Reardon was educated at St. John's Parochial School in Quincy, at the Quincy High School, and Phillips Andover Academy. He graduated from Harvard College cum laude and received his Bachelor of Law degree from Harvard Law School. During World War II, he served as an officer in the United States Navy, and in the years since, he has held many positions of responsibility, including the Presidency of the Harvard Alumni Association, an Overseer of Harvard College, and Graduate Advisor of the Harvard Glee Club (of which he was a member as a college undergraduate.)

In his legal practice, he has been Counsel to Governor Christian A. Herter, General Counsel to the Boston Chamber of Commerce, Member of the Executive Council of the Boston Bar Association, and Trustee of the National Council on Crime and Delinquency. He has also been a Fellow of the Institute of Judicial Administration, and Chairman of the American Bar Committee on Fair Trial and Free Press. Judge Reardon served as Chief Justice of the Massachusetts Superior Court from 1955 to December 1962. He became an Associate Justice of the Supreme Judicial Court of the Commonwealth in December of 1962.

Today, Judge Reardon is Chairman of the National Center for State Courts, and a Trustee of the New England Conservatory of Music.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

NOV 23 1971

New England Newscli

Judge Reardon Elected to Board of BSO

BOSTON — Talcott M. Banks, president of the trustees of the Boston Symphony Orchestra, announced today that Paul C. Reardon, associate justice of the Supreme Judicial Court of the Commonwealth of Massachusetts, has been elected a trustee of the orchestra for a five-year term.

Judge Reardon was a charter member of the orchestra's board of overseers, founded in 1968, and has been chairman of the board's community relations committee since its inception.

A native of Quincy, Judge Reardon was educated at St. John's School in Quincy, at the Quincy High School, and Phillips Andover Academy. He graduated from Harvard College cum laude and received his bachelor of law degree from Harvard Law School. During World War II, he served as an officer in the United States Navy, and in the years since, he has held many positions of responsibility, including the presidency of the Harvard Alumni Association, an overseer of Harvard College, and graduate adviser of the Harvard Glee Club, of which he was a member as an undergraduate

Judge Reardon served as chief justice of the Massachusetts Superior Court from 1955 through 1962. He became an associate justice of the Supreme Court in December of that year.

NEWS
MILFORD, MASS.
D. 11,172

NOV 19 1971

New England Newsclip

NAMED TRUSTEE

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RECORD AMERICAN
BOSTON, MASS.
D. 410,003

NOV 9 1971 New England Newsclip

Rose Walsh

Thanksgiving, Yule Decor

Stephen Bebe and Mrs. Edward F. Logan.

★

Three Symphony Dinners at the Sheraton Boston Hotel before the Saturday concerts is an innovation sponsored by the Council of Friends of the BSO. The evenings include convenient free parking in the hotel garage and round trip transportation from the hotel to Symphony Hall and particularly a gourmet dinner at the Kon Tiki Ports Restaurant.

Mr. and Mrs. Howard W. Davis of Concord and Mrs. Samuel A. Levine of Newton will be on hand to greet old and new friends and to make sure the evening is a pleasant and congenial occasion.

Dinner dates are Friday, Nov. 13, Jan. 22nd and March 25. Reservations may be made with Mrs. Whitty in the Friends office 266-1348.

Invitations are on the way for a series of Table Talk Suppers at Symphony Hall before the Tuesday "A" concerts and the Thursday "B" concerts. These will be held during January, Februray and April.

Informal talks will be given by members of the BSO, and subscribers will have an opportunity to meet new members of the Orchestra as well as Trustees. Husbands can come right from the office to meet their wives at the Stage Door entrance.

An a la carte bar will precede dinner. Mrs. William K. Russell of Chestnut Hill has planned the Thursday series. Mrs. Samuel M. Ryburn and Mrs. John L. Thorndike of Dover are co-chairmen of the Tuesday suppers, assisted by Mrs. Atherton Loring of Duxbury.

★

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JAN 1 1972 New England Newsclip

Social Chatter
by Alison Arnold

RECORD AMERICAN
BOSTON, MASS.
D. 410,003

DEC 21 1971 New England Newsclip

Rose Walsh

Quick-Witted Woman Invents a Reminder

A quick-minded member of the Council of Friends of the Boston Symphony Orchestra made sure that guests at Friday's Pre-Symphony Luncheon in Horticultural Hall would not forget the Pre-Symphony Suppers to be held at the Sheraton-Boston Hotel.

She made en eye-catching green flyer of a hand with a string and bit of holly tied around the forefinger and listed the supper dates for the Saturday evenings, the Tuesday "A" series, and the Thursday "B" series.

Mrs. William D. Manice and Mrs. W. Ducey Ryerson who are co-chairmen of the very popular luncheons welcomed Mrs. Francis Sargent who was the guest of Mrs. George Lee Sargent on Friday, before going on to light the Christmas Tree in the Mass. ave. lobby of Symphony Hall.

Single plants of red poinsettias centered the tables in Horticultural Hall which the members of the Brookline, Chestnut Hill, Belmont and Lexington areas had decorated handsomely with red velvet garlanded wreaths dotted with miniature gold musical instruments and cupid's.

Both the plants and wreaths were sold for the Council of Friends' fund benefitting the BSO. Mrs. Allen P. Joslin, Mrs. Herbert Harwood, Mrs. Charles F. Mrs. August Meyer, Mrs. Robert Hopkins and Mrs. Robert Siegfried were the artistic ladies responsible for the decor.

Talcott M. Banks lunched with the First Lady as did Mrs. Lewis P. Cabot, Mrs. George C. Seybolt ((representing her husband who was on his way back from England) and Mrs. Frank W. Whitty.

HERALD
BELMONT, MASS.
W. 7,200

DEC 16 1971 New England Newsclip

Pre-Symphony Christmas Luncheon

Mrs. August R. Meyer, chairman of the Belmont committee of Friends of the Boston Symphony, and Mrs. Robinson Murray, Jr. helped with the decorations in Horticultural Hall for the Pre-Symphony Luncheon before tomorrow's concert.

The Belmont committee shared responsibility with the groups from Brookline, Chestnut Hill and nearby Lexington. Belmont also share hostess honors tomorrow, with Mrs. Alfred Willmann and Mrs. John Cancian serving in that capacity.

The Christmas ceremony of the lighting of the Christmas tree will be done by the Governor's wife, Mrs. Francis Sargent, who will later walk across Massachusetts Avenue to Symphony Hall, with Mrs. George Lee Sargent, under the watchful care of the Mounted Police detail that adds so much pomp and color to these occasions.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

DEC 22 1971 New England Newsclip

SOCIETY
by Miriam Tod

Looking ahead to January, it would seem that the Friends of the Boston Symphony Orchestra have arranged an event for every concert-goer regardless of which series of concerts are attended. For those attending the Saturday concerts, the second in the series of three mid-winter dinners will take place at the Sheraton-Boston Hotel on Jan. 22. The evening is a bargain indeed for the price of the dinner ticket includes dinner in the Kon Tiki Ports Restaurant, parking in the hotel garage and round trip transportation to Symphony Hall.

For those whose tickets are for the Tuesday series the first of this season's Table Talk Suppers will be held Jan. 25, and for those with Thursday tickets the same dinner will be held Jan. 27. Extremely popular last year, these events are arranged by members of the Friends and are held in the basement of Symphony Hall, just as the pre-Friday afternoon concert Stage Door Lectures are. Reservations for all these events may be made through the Friends Office at Symphony Hall.

RECORD AMERICAN
BOSTON, MASS.
D. 410,003

DEC 13 1971 New England Newsclip

Our musical knowledge has been enriched, thanks to Chester Schmitz, principal tuba of the Boston Symphony Orchestra, who fascinated his audience at Friday's State Door Lecture presented by the Council of Friends of the BSO in Symphony Hall.

We know what a Sousa horn is (named for the great band leader, John Philip Sousa); that the large tuba was not utilized until the time of Brahms, that you never have to transpose music for the tuba and that Mr. Schmitz' tuba weighs 35 pounds.

Another bit of interesting information is that Symphony Hall has an attic where the principal tuba player found an old instrument that has six valves instead of three.

During the after-lecture question session, Schmitz, who began playing the instrument about 15 years ago in the Vinton, Iowa High School band, was asked by one of the ladies what was the highest and lowest note on a tuba. He replied by playing both, and commented about the high one, "This is the first time I ever got to play it in public."

Mrs. George L. Bates and Mrs. Donald B. Sinclair, cochairmen of the popular series of talks by members of the Orchestra for the benefit of the BSO had as hostesses for the box luncheon hour members of the Cambridge and Newton areas.

The group included Mrs. David Bird, Mrs. Melville Chapin, Mrs. Addison M. Closson, Jr., Mrs. Francis DeMaraeffe, Mrs. John M. Perry, Mrs. Edwin T. Green, Mrs. B. Gring Wallace.

Also Mrs. Edward A. Caredis, Mrs. Niles N. Clair, Mrs. Douglas Garfield, Mrs. Kenneth A. Henderson, Mrs. Robert M. P. Kennard, Mrs. Samuel A. Levine, Mrs. Bruce Seddon, Jr., and Mrs. Irving Usen.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

NOV 3 1971 New England Newsclip

Social Chatter
by Alison Arnold

Saturday Subscribers Share In Symphony Social Events

SATURDAY SUBSCRIBERS to the Boston Symphony Orchestra are now coming in for their share of social events. Four Pre-Symphony Luncheons precede the Friday afternoon concerts, and there are Table Talk Suppers before the Tuesday "A" concerts and the Thursday "B" concerts.

Now the Saturday evening subscribers have received invitations to three Symphony Dinners at the Sheraton-Boston before the Saturday concerts.

This new series, sponsored by the Council of Friends, includes convenient free parking in the hotel garage and round-trip bus transportation from the Sheraton-Boston to Symphony Hall, in addition to a gourmet dinner at the Kon Tiki Ports Restaurant.

Mr. and Mrs. Howard W. Davis of Concord and Mrs. Samuel A. Levine of Newton will be on hand to greet old and new friends and to make sure the evening is a pleasant and congenial occasion. The first dinner will take place Nov. 13; with succeeding ones planned for Jan. 22 and March 25. To make reservations there is still time to call Mrs. Whitty in the Friends office.

INVITATIONS WILL be in the mail this week for a series of Table Talk Suppers at Symphony Hall in January, February and April before the Tuesday and Thursday concerts. Informal talks will be given by members of the orchestra and subscribers will have an opportunity to meet new members of the orchestra as well as trustees.

Husbands can come right from the office to meet their wives at the Stage Door entrance and enjoy a relaxing, entertaining get-together before the concert. The supper will be preceded by an a la carte bar.

Mrs. William K. Russell of Chestnut Hill is planning the Thursday series. Mrs. Samuel M. Ryburn and Mrs. John L. Thorndike of Dover are cochairmen of the Tuesday series, assisted by Mrs. Atherton Loring of Duxbury. John L. Thorndike, treasurer and trustee of the orchestra, will be present at the first supper.

Members of the orchestra who will give informal talks during the series include Luis Laguia, 'cello; Tom Mowry, producer of all Boston Symphony Orchestra and Pops recordings; David Ohanian, horn; Arthur Press, percussion; and Jordan M. Whitelaw, producer of all Boston Symphony Orchestra and Pops TV shows.

[54]

THE BOSTON HERALD
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DEC 26 1971 New England Newsclip

Music

Classical

TODAY

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TUESDAY

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JAN 1 1972 New England Newsclip

Thomas Conducts, Dichter at Piano

All-Brahms at Symphony

By HARRY NEVILLE

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IT WAS SOMETHING of a shock to witness Thomas turning in a performance as lame as this one. Usually he's a conductor who can be relied upon to make a piece of music bright-sounding and rhythmically alive at the very least, but his Brahms lacked even surface attractiveness. Sluggish rhythms, poor ensemble, disregard for dynamic distinctions—failures such as these characterized the entire evening. And one couldn't begin to speak of how Thomas conceives this music at a deeper level, for at this point he seems to have no very confident notion at all as to the kind of statement these works should make.

Misha Dichter is the kind of pianist who should be able to do a bang-up job on the First Piano Concerto. He produces a big and rich tone, his technique is first-rate, and he has an excellent feeling for the mood of the music at any given moment. I thought he was terribly hampered by Thomas, who never once projected the urgency of the first movement, the serenity of the second, the drive and momentum of the third. Too bad, for the D Minor Concerto can be an electrifying experience, and I think Dichter would have made it so with some kind of minimal assistance.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 1 1972 New England Newsclip

THEATER / ARTS

Pianist Dichter BSO soloist

Thomas Conducts Brahms

By Michael Steinberg
Globe Staff

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The Brahms part of those figures is amusing and sobering, partly because we are always inclined to see Brahms as white-bearded and stout (he was blond, skinny, and clean-shaven in the 1850s), and partly because we are flooded with propaganda to persuade us that youth was an invention of the 1960s.

When Brahms was only 20, Schumann hailed him as one who had sprung "like Minerva, fully armed, from the head of Jove." It was a risky stance for Schumann to take, but what Brahms had achieved by his middle 20s showed that Schuman was right. Brahms of the D minor concerto and the A major serenade is all there, and in the most assertive way possible, writing music that shows his love of Beethoven, Schubert, and Schumann, but which sounds only like his own, worked out with terrific technical boldness, and, as the juxtaposition of these two works dramatically shows, moving confidently across a wide expressive range.

The serenade is not often played, though Leon Kirchner did it with the Boston Philharmonia a couple of seasons ago. It is a most lovely piece, in its intimacy and physical quiet completely different from the concerto, which is all Beethoven-haunted drama and huge gestures. The orchestra for the serenade is small — woodwinds and horns by twos (with a piccolo delightfully added to the finale, though not really asserting itself until that movement was more than half over), and lower strings only. Even in tutti, it has a real serenade sound, warm and mellow but with no fat.

Twice Brahms moved into sonorous territory he never entered again in his orchestral music — in the Adagio, where he produces lean, horizontal writing out of the world of Haydn and Philipp Emanuel Bach, and in the Trio of the movement he labels "quasi menuetto," in which single woodwinds play a tantalizingly fragmented melody over an accompaniment of murmuring violas and pizzicato real (cellos) and fake (flutes and bassoons).

Thomas's performance of the serenade concentrated on its anti-proclamatory nature: finely balanced sound, pacing that was very sure, even while exceeding the gentle, everything said rather reticently, though by no means coldly. The string playing was gorgeous, but the winds intonation was careless.

I would not call the performance of the concerto underated, but the playing was very far from the sweaty pounding to which Brahm's music is so often submitted. Misha Dichter is an extraordinary musician and pianist. He played freely and imaginatively, with grace, and with an easy sense of direction. Everything was natural, but in no way naive. He also made singularly beautiful sounds by leaving plenty of air between the rich, sharply defined bass and an unpercussive, ringing cantabile in the right.

Dichter and Thomas seemed to work congenially, but something was uncomfortable between conductor and orchestra in the concerto: there was some beautiful playing by the strings and on kettle drums, but most of the wind playing was shrilly out of tune, and ensemble was off on certain periods. What was heard yesterday, then, was a flawed version of a fresh and highly intelligent interpretation. In any case, what a pleasure to hear Brahms when he is not made to shout.

The Friends of the Boston Symphony had quite a year. A group of them accompanied the orchestra on its 23-day concert tour in Europe in the spring. And in May, the Friends raised more than $37,000 for the orchestra by a three-day Musical Marathon.

In Concert

No Small Artistry

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Big Brahms and Little Brahms were on Tuesday night's program of the Boston Symphony Orchestra, conducted by ~~Michael Tilson~~ Thomas beneath the glare of TV lights. The program was being taped by WGBH-TV, and at least one member of the orchestra had the foresight to bring his sun glasses.

There were Brahms' Serenade No. 2 in A. Opus 16 (Little) and the Piano Concerto No. 1 in d minor Opus 15 (Big), written about the same time, and yet poles apart in scale and concept.

The concerto was completed in 1858, the serenade two years later. Yet, little that Brahms wrote could really be termed "small" in craftsmanship, not even a serenade (one of two) designed for court performances at Detmold, where the composer spent three seasons as director of music.

The A major serenade is a gracious and lovely score, apparently inspired by the wind serenades and divertimenti of Mozart. Here, Brahms drops violins in favor of the lower strings, blended with five pairs of winds, plus piccolo. There is an artful variety of textures and voicings in this work of flowing lines and graceful themes.

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In some respects, the first movement was unusual — Thomas taking a decisively slow tempo (perhaps the better to articulate those difficult orchestral trills) and Dichter using a good deal of rubato in the opening piano statements. But the movement turned out to be "big" and spaciously laid out, rather than drifting, and both pianist and conductor contributed a good deal of sensitivity.

Dichter is quite a mature player for his age, avoiding flashy effect for the sake of expression. He is an accurate pianist with a clean, firm tone and can rap out impressive octaves. Though the opening movement did not have quite the lifting power a more bravura approach might have brought, he sailed through the finale with notable precision and sharp rhythms. Thomas and the orchestra supplied an uncommonly refined partnership in this heroic symphonic concerto.

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QUINCY, MASS.
D. 70,525

JAN 6 1972 New England Newsclip

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 23 1972 New England Newsclip

B Symphony

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BETTY ANTHONY
Cambridge

Brash Young Men and

Boston Symphony

Washington Post
January 11, 1972

By Lon Tuck

The thirtyish and somewhat retiring critic approaches with hesitation reviewing a concert like the Boston Symphony's last night at the Kennedy Center featuring those swinging, headstrong 26-year-olds, conductor Michael Tilson Thomas and pianist Misha Dichter.

Anything he writes that comes out as a barb at the under-30s could expose an unbecoming fustiness that he didn't think was there. And he may end up in the corner with those critics who stubbornly stick to nit-picking miscalculations such as, "Just think what Leonard Bernstein would be like if he had developed ALL his talent."

Yet at separate concerts recently, Thomas and Dichter each had seemed to these ears like artists whose development was, not surprisingly, still hampered by the brash young man syndrome, though each was clearly big league material —particularly the quick, bold, versatile Thomas.

Thomas, you may recall, is the chap who stepped before the Boston Symphony in a last-minute emergency several years ago and who not only came away a smash hit, but also almost got the conductorship of that venerable institution along with it. He is famous for his offbeat tastes, such as the recent remark that his musical

See BOSTON, B12, Col. 1

Music

The Brash Young Men of Boston

BOSTON, From B1

heroes are the obscure Carl Philipp Emanuel Bach and soul singer James Brown.

Dichter, a boyhood friend of Thomas, has been a slightly lower profile wunderkind, winning a Number Two in Moscow's Tchaikovsky competition and following it up with a full scale virtuoso career, with the focus on the blockbusters.

Last night's program didn't really change the earlier impressions of either man, but part of it, at least, was so well matched to Thomas' present style that it didn't much matter.

The program began with Stravinsky's cryptic Symphonies for Wind Instruments, one of the landmark pieces of 20th-century music, and the area in which Thomas carries the greatest authority at this time. In fact, he is a real master of the dry, highly abstract problems of Stravinsky's short composition, one of the first examples of the contemporary, both musical and literary, to put important statements in smaller packages. But for a few shaggy entrances, the performance would have been unbeatable.

After that, Thomas played a swashbuckling piece that shows it isn't all bad to be a brash young man, Borodin's Second Symphony. He reveled in the open, confident, late-19th-century Russian lines of the piece.

The trickiest piece came last, the First Concerto of Beethoven, a product turned out by that prodigy when he was 30. But the concerto is not necessarily a young man's music.

Its youthful exuberance was well in hand last night. The tempos were strong and the phrases were long and graceful. And both pianist and orchestra kept a consistently beautiful tone.

Yet the performance, through a lack of subtle inflection, missed the gutsy intimacy that gives this concerto its human quality. Beethoven's concerto is full of wit and playfulness, and those qualities the Thomas-Dichter team lacked.

The performance had a smooth, marble-in-the-moonlight perfection about it that reminds me of the Soviet pianist Emil Gilels' Beethoven playing. As with Gilels, it is lovely but misses too much of the music, I think.

The brash young man image persists for both performers. Yet Thomas' neat sidestepping of the issue disarms the carping critic. And Dichter's diversion from the blockbuster repertory, even if not yet a success, is commendable.

The Christian Science Monitor
BOSTON, MASS.
B. 217,[illegible]

JAN 6 1972

New England Newsclip

Dichter: 'I play them all with love'

By Nora E. Taylor

Boston

Professional pianists practice all the hours there are and have no time for social or private life, right? Well, not always.

Misha Dichter disproves that dictum. True, he does practice at least five hours daily. But he is married—to a fellow performer he met at Juilliard—and the two have a 4½-month-old son. Family life keeps Mr. Dichter busy, too.

When Gabriel Sviatoslav Dichter (the baby is named to honor Sviatoslav Richter: "I admire him very much," Mr. Dichter said) was only a couple of months old his parents toured him around Japan with them. He came to Boston, too, and would be along on the rest of his father's Boston Symphony Orchestra tour.

Sitting lightly in a chair in one of the Symphony Hall studios, his wavy hair somewhat disheveled, his lively eyes awaiting the questions that would come, his rehearsal costume an ordinary jacket-and-pants outfit that no one would notice in a crowd, Mr. Dichter looked like any graduate student from one of the area colleges.

Concerts scheduled

But this young man was scheduled to be piano soloist for the Dec. 30, 31, Jan. 1 and 4 BSO concerts in the Boston area, and then to go with the symphony to New York for two concerts on Jan. 12 and 14, and to the Kennedy Center, Washington, on Jan. 10 and 13.

It was a long engagement for a free-lance performer. But it has to be remembered that this accomplished young man was invited to play with the BSO right after he won second place to a Soviet citizen in the Tchaikovsky competition in Moscow in 1966. And that was before any other orchestra in this country had engaged him. So the Boston weekend and the BSO tour were a sort of homecoming.

Mr. Dichter is a close friend of Michael Tilson Thomas, the associate conductor of the BSO. The two met originally in school in Los Angeles. Mr. Dichter admires him too. "Michael Tilson Thomas juxtaposes old and new," he said. "I like that."

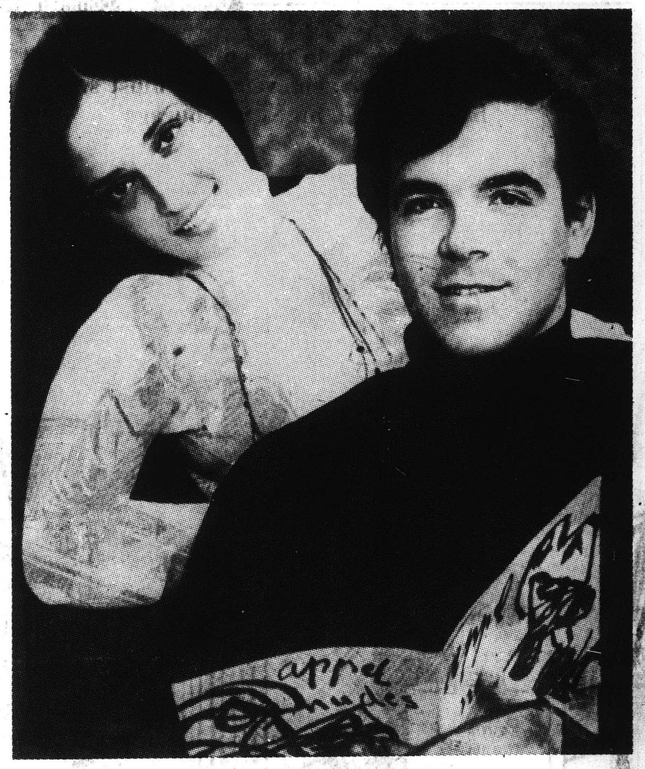
He may not be an actual spokesman for the younger set in music, because "I have no time to listen to popular music," Mr. Dichter explained. Nevertheless, he has many of the same ideas.

"I think all young people have rather a fresh approach to things," he explained. "Young people generally are looking toward more interesting, more varied programs than their older colleagues."

Words documented

He documented his words by pointing out that symphony audiences of older people often leave at intermission before the more modern works come along. But the young turn out in droves for Bartok and Stravinsky and shun "Chopin and Brahms as being gooey," he said.

In Spain, he recalled, where his program called for Haydn, Schumann, Bartok, and Liszt, many older members in the audience "left for the Bartok and came back for the Liszt." It seems to be an international nonmeeting of the minds. For when young people come backstage nowadays to visit with him, "it is the Bartok and Stravinsky and not the Schumann they talk about."



Ciba and Misha Dichter

For himself, "I want to give them both. They are certainly different worlds, but if a person appreciates one he can the other. All I want to do is keep my horizons wide; I play them all with love." In echo of an earlier statement, he added, "Brahms at the moment is my favorite composer."

Next March he will be playing one or the other of his favorites in a concert in the Arts Across the River series sponsored by Harvard Business School. And in August he and his Brazilian wife, Ciba, will play a Mozart Two Piano Concerto in the Hollywood Bowl.

'On her horse . . .'

He made the arrangements for that concert before Gabriel was born, to give his wife something to look forward to. With the baby's care, of course, she cannot give the same time to practice that he does, but "I am starting to get her on her horse," he said, and there was a warm smile to accompany the words.

Mr. Dichter began his musical career by gravitating toward the piano in the house of friends of his parents. In Los Angeles he studied with a Schnabel pupil, Aube Tzerko, and at Juilliard with Rosina Lhevinne. It was she who, in effect, encouraged him to enter the Tchaikovsky competition.

After Van Cliburn's success there in 1958, the Tchaikovsky is on every young musician's list of things to try, he said. He suggested it to his teacher, and she promised, "If by three months before the competition you are of acceptable quality I will let you go." And then, he added, she emphasized not his possible part in the event but that if he went, "you are going to hear the cream of the world."

Just before he actually went to Moscow she said, "You know, I think you have a chance of getting into the finals." That was heady encouragement to the young man.

The competition lasted three weeks, and Mr. Dichter played three times. But since winning his silver medal he has been back to the Soviet Union and toured Moscow, Leningrad, Kiev, and Odessa. "We have so many musical friends in Moscow now, going back is like a party," he said.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS
14,900

JAN 7 1972 New England Newsclip

Near the Waterfront

A Potpourri of people, places and things . . .

By LILLIAN BONO

DORCHESTER ARGUS
CITIZEN
BOSTON, MASS.
W. 9,800

DEC 30 1971 New Englan Newscl

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

DEC 24 1971 New Englan

Rubinstein is soloist

The Boston Symphony Pension Institution is pleased to announce Artur Rubinstein as the soloist in a concert of benefit the Orchestra's Pension Fund, Wednesday, January 5 at 8:30 p.m. in Symphony Hall. In his only Boston appearance this season, Mr. Rubinstein celebrates more than fifty years' association with the Boston Symphony Orchestra. In a concert conducted by Michael Tilson Thomas, Mr. Rubinstein will perform the Rachmaninov Piano concerto and the Brahms Second Piano concerto.

Artur Rubinstein first performed with the Boston Symphony Orchestra on April 1, 1921. The conductor on that occasion was Pierre Monteux, and Mr. Rubinstein played Beethoven's Piano concerto no. 4. In later seasons he played with the Orchestra under the direction of Serge Koussevitzky, Charles Munch, Leonard Bernstein and Erich Leinsdorf, and during recent years recorded the five Piano concertos of Beethoven, the B flat minor Concerto of Tchaikovsky, and the D minor Concerto of Brahms, all for RCA Victor under Mr. Leinsdorf's direction.

Mr. Rubinstein, still indefatigable, divides his time, when not performing, among his houses in Paris and the coast of Spain, and an apartment in New York. He gives concerts in every part of the world.

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SUN
LOWELL, MASS.
D. 49,250

DEC 28 1971

RECORD AMERICAN
BOSTON, MASS.
D. 410,00

DEC 27 1971

Rubenstein in benefit concert Jan. 5

BOSTON — The Boston Symphony Pension Institution is pleased to announce Artur Rubin-

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

DEC 17 1971

Artur Rubinstein

. . . will mark a 50-year association with the Boston Symphony when he appears as soloist with the orchestra on Jan. 5 in the Second Piano Concertos of Rachmaninoff and Brahms, with Michael Tilson Thomas conducting. The occasion is the annual Pension Fund concert at Symphony Hall.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JAN 7 1972 New England Newsclip

Rubinstein's fingers fly for BSO fund

By Louis Snyder

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The pianist was Artur Rubinstein, who was marking his 50th year of association with the BSO, and the encore was Chopin's Nocturne in D-flat. To say that it crowned an occasion compounded of such elements as admiration, wonder, sentiment, and occasionally outright astonishment, wouldn't be too far wrong.

Whereas the muscular demands of the Second Concertos of Brahms and Rachmaninoff were met with Rubinstein's accustomed titan authority, each note of the Chopin glowed like a multi-faceted gem. If it was Rubinstein's intention to make this his musical anniversary present to the orchestra (whose members sat as transfixed as the audience), it was a rare gift indeed. It would be hard to believe that everyone who heard it won't long remember with what beauty, feeling, and skill it was produced.

Tonal fireworks

Michael Tilson Thomas and the orchestra did Rubinstein the honor of providing a strongly accented and, for the most part, carefully meshed partnership in both works. The Andante of the Brahms was particularly ingratiating, sweeping into the finale with pianistic fingers and instrumental sparks flying. To have a combination of the Rubinstein-BSO stature play the Rachmaninoff C minor is to restore much of its dignity, once injured by the transformation of its Adagio into ballad form as "Full Moon and Empty Arms." Wednesday it sounded pristine again.

A capacity audience made no secret of its veneration of Mr. Rubinstein or its pleasure in the combined efforts of all the musicians onstage. Two of them, violinists Clarence Knudsen and Rolland Tapley, are also 50-year BSO veterans.

Rubinstein, of course, was his usual charming, gracious self, to his listeners and his colleagues. An annual visitor to Boston, this was his only appearance here this season. The closest he will come is Worcester, where he gives a solo recital tonight in Memorial Auditorium

UNION
SPRINGFIELD, MASS.
D. 79,398

DEC 29 1971

ITEM
LYNN, MASS.
D. 34,202

DEC 24 1971

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

DEC 22 1971

QUODLIBET

Rubinstein marks 50th BSO concert

By Ellen Pfeifer
Globe Staff

Artur Rubinstein will celebrate 50 years of association with the Boston Symphony Orchestra when he performs at the Pension Fund Concert Jan. 5 in Symphony Hall. He will perform the Rachmaninoff and Brahms Second Piano Concertos. Michael Tilson Thomas will conduct.

The BSO concert is Rubinstein's only Boston appearance this season, but he will also give a recital at the Worcester Memorial Auditorium, Jan. 7.

ARTUR RUBINSTEIN
. . . Booked Jan. 5

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 6 1972 New England Newsclip

THEATER / ARTS

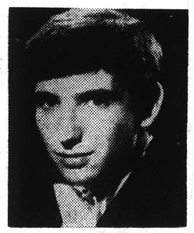
A review

Rubenstein plays with BSO

By Michael Steinberg
Globe Staff

Arthur Rubinstein played with the Boston Symphony at the orchestra's pension fund concert last night. Michael Tilson Thomas conducted, and the program consisted simply of two big piano concertos, flat and C minor. ram also "Ruslan Overture, ncert be- Thomas announced estion of nd with all con- ture had One old- onalist in y booed, an again: n of Mr. with the LL con- peared a verybody uced one walls of nly four rs com- always— and then everybody settled into the Brahms. One of the loveliest features of the really extraordinary evening it turned out to be was the grace of the transitions from party to perfromance and back. Rubinstein on any concert stage instantly turns the occasion into festivity. But beyond that, this was a special party because it celebrated—albeit months late—the 50th anniversary of the 83-year-old pianist's first concert with the Boston Symphony.

ARTUR RUBINSTEIN
. . . Soloist



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The interpretations were cohesive, graceful, economical, truly elegant, and executed with unusual loveliness of sound, often with dazzling lightness, and always with marvellous dash. In whatever he did, Rubinstein was excellently backed by Thomas and the orchestra. The orchestral context was transparent and perfectly scaled to Rubinstein's playing, and in matters of both continuity and texture, this was —especially in the Brahms — some of the finest working together of a conductor and orchestra with a soloist that I have ever heard. And on its own terms, the playing of the Boston Symphony, much turned on by Rubinstein and by a sense of the occasion, was exceptionally fine.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JAN 6 1972 New England Newsclip

Rubinstein Hailed At BSO Concert

By HARRY NEVILLE

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Rubinstein is somewhat less than a decade younger than the 90-year-old BSO, and so it seems not at all irrelevant to mention that he remains the most durable, most glamorous of pianists, as well as one of the greatest living exponents of the romantic musical tradition. Ungracious as it may be, one might also mention that Rubinstein, at 80 plus years, displayed more vitality last night than the only slightly older BSO. One hopes that some of the magic—whatever it is—rubs off.

It would be pointless, at this late date, to attempt a detailed critical assessment of this master's playing. I would mention only that in the Brahms, which came first on the program, I though I detected a few signs of tiredness, a few points at which the playing was not assured and forceful. But then came the Rachmaninoff, and I was bowled over by the freshness and beauty of the performance. I was impressed all over again, too, by the naturalness and rightness of Rubinstein's famous rubato.

Thomas's conducting was more satisfactory in the Rachmaninoff than in the Brahms, where, as in last Thursday's concert, the phrasing seemed leaden and lacking in rhythmic impulse. The orchestra did tend to come alive whenever Rubinstein happened to be playing, which fortunately, was most of the time. It was clearly Rubinstein's night from beginning to end, and the man's past artistry alone would have justified the standing ovations he received. Fortunately, that artistry is still very much a fact.

TIMES
GLOUCESTER, MASS.
D. 11,000

DEC 31 1971

NEWS
NEWBURYPORT, MASS.
D. 7,358

DEC 24 1971

ARTHUR RUBINSTEIN, renouned pianist, will play with the Boston Symphony Orchestra in the Pension Fund Concert on Jan. 5 at 8:30 in Symphony Hall, Boston. Michael Tilson thomas will conduct Rachmaninov's Piano concerto in C minor and Brahms' Piano concerto no. 2 in B Flat. Tickets are $5, 10, 15, 20 and $25. Tickets available by mail or in person. Box office, Symphony Hall, Boston 02115; call 266-1492.

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

MINUTE MAN
BEDFORD, MASS.
W. 2,993

DEC 30 1971

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

DEC 30 1971 New England Newsclip

DEC 30 1971

CITIZEN
BELMONT, MASS.
W. 4,350

DEC 30 1971

BSO Pension Concert Wed.

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The Boston Sunday Advertiser
SUN. 413,988

DEC 26 1971 Ne Engl

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

DEC 30 1971

INFORMATION OBSCURED

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS
14,900

JAN 7 1972 New England Newsclip

Near the Waterfront

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By LILLIAN BONO

DORCHESTER ARGUS
CITIZEN
BOSTON, MASS.
W. 9,800

DEC 30 1971 New Englan Newscl

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

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Mr. Rubinstein, still indefatigable, divides his time, when not performing, among his houses in Paris and the coast of Spain, and an apartment in New York. He gives concerts in every part of the world. recently won an Oscar as the star of a feature film made in France called "L'amour de la vie", and is writing an autobiography. The Boston Symphony Orchestra is proud of its long association with Artur Rubinstein who is not only one of the greatest artists of our time, but also a man of immeasurable warmth, charm and wit.

SUN
LOWELL, MASS.
D. 49,250

DEC 28 1971

RECORD AMERICAN
BOSTON, MASS.
D. 410,000

DEC 27 1971

Rubenstein in benefit concert Jan. 5

BOSTON — The Boston S[illegible]mphony Pension Institution is pleased to ann[illegible]rtur Rubin- [illegible] benefit the [illegible], Jan. 5 at [illegible] only Boston [illegible]binstein cele- [illegible]ssociation with [illegible]. In a concert [illegible]mas, Mr. Rubin- [illegible]inov Piano con- [illegible]iano concerto.

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The Christian Science Monitor
BOSTON, MASS.
D. 217,264

DEC 17 1971

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In vic

We trust that [illegible]mph India's [illegible]mber Winston [illegible]unction: "In victo[illegible] She has had a mo[illegible] a woman, was [illegible] professional soldiery [illegible]id she know about w[illegible] mere few battles [illegible] woman, [illegible]

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JAN 7 1972 New England Newsclip

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

DEC 24 1971 New Englan

DORCHESTER ARGUS
CITIZEN
BOSTON, MASS.
W. 9,800

DEC 30 1971 New Englan Newscl

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

DEC 22 1971

[illegible]UDLIBE[illegible]

[illegible]eiamu will present [illegible]mporary Irish art to be [illegible] Weeden said.

[illegible]d sponsoring institutions [illegible]ram director, City Hall, [illegible]tor, Institute of Contem- [illegible]ustee, ICA; Mrs. Kather- [illegible]oundation, Dept. of Cul- [illegible]rector, The Erie Society; [illegible]t. of Contemporary Art, [illegible]d John Watts, chairman, [illegible] Humanities.

[illegible]ingus, has agreed to de- [illegible] Sy[illegible]ntings to Boston. [illegible] he [illegible] Fu[illegible] on the Arts and Humani- [illegible] Sym[illegible]ds the costs of the exhib- [illegible]perfor[illegible]r is being sought. [illegible] and [illegible] Gulf Oil. [illegible] Concer[illegible] Thoma[illegible]

The [illegible]binstein [illegible]pearance [illegible] he will a[illegible] a recital at the Worcester Memorial Auditorium, Jan. 7.

[illegible]ree that is simply mad ab[illegible] [illegible]he boy. Bo[illegible] [illegible]FLECTIONS/VOID". [illegible] Arts, 533 Tren[illegible] [illegible]center for the indefinite run. S[illegible] [illegible] at 8:30. [illegible]

Rubinstein's fingers fly for BSO fund

By Louis Snyder

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The pianist was Artur Rubinstein, who was marking his 50th year of association with the BSO, and the encore was Chopin's Nocturne in D-flat. To say that it crowned an occasion compounded of such elements as admiration, wonder, sentiment, and occasionally outright astonishment, wouldn't be too far wrong.

Whereas the muscular demands of the Second Concertos of Brahms and Rachmaninoff were met with Rubinstein's accustomed titan authority, each note of the Chopin glowed like a multi-faceted gem. If it was Rubinstein's intention to make this his musical anniversary present to the orchestra (whose members sat as transfixed as the audience), it was a rare gift indeed. It would be hard to believe that everyone who heard it won't long remember with what beauty, feeling, and skill it was produced.

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UNION
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D. 79,398

DEC 29 1971

ITEM
LYNN, MASS.
D. 34,202

DEC 24 1971

[57]

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 6 1972 New England Newsclip

THEATER / ARTS

A review

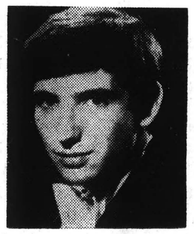
Rubenstein plays with BSO

By Michael Steinberg
Globe Staff

Arthur Rubinstein played with the Boston Symphony at the orchestra's pension fund concert last night. Michael Tilson Thomas conducted, and the program consisted simply of two big piano concertos, the Brahms in B flat and Rachmaninoffs in C minor. The printed program also listed Glinka's "Ruslan and Ludmila" Overture, but before the concert began BSO manager Thomas D. Perry Jr. announced that "at the suggestion of Mr. Rubinstein and with the agreement of all concerned" the overture had been dropped. One old-time Russian nationalist in the (left) balcony booed, and Mr. Perry began again: "At the suggestion of Mr. Rubinstein and with the agreement of ALL concerned . . ."

Rubinstein appeared a moment later. Everybody stood up and produced one of those rock-solid walls of applause which only four or five performers command—but they always—and then everybody settled into the Brahms. One of the loveliest features of the really extraordinary evening it turned out to be was the grace of the transitions from party to perfromance and back. Rubinstein on any concert stage instantly turns the occasion into festivity. But beyond that, this was a special party because it celebrated—albeit months late—the 50th anniversary of the 83-year-old pianist's first concert with the Boston Symphony.

ARTUR RUBINSTEIN
. . . Soloist



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DEC 30 1971

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TIMES-UNION
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DEC 26 1971 Ne

FENCE VIEWER
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W. 3,000

DEC 30 1971

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JAN 6 1972 New England Newsclip

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NEWS
NEWBURYPORT, MASS.
D. 7,358

DEC 24 1971

ARTHUR RUBINSTEIN, renouned pianist, will play with the Boston Symphony Orchestra in the Pension Fund Concert on Jan. 5 at 8:30 in Symphony Hall, Boston. Michael Tilson thomas will conduct Rachmaninov's Piano concerto in C minor and Brahms' Piano concerto no. 2 in B Flat. Tickets are $5, 10, 15, 20 and $25. Tickets available by mail or in person. Box office, Symphony Hall, Boston 02115; call 266-1492.

Boston Symphony Orchestra

Spectrum Concerts

Michael Tilson Thomas
conductor

IGOR Stra

1882–1971

2 retrospective concerts

January 7 8:30 p.m.
Symphonies of Wind Instruments
Introitus
Requiem Canticles
Rite of Spring

January 8 8:30 p.m.
Scenes de Ballet
Violin Concerto,
Joseph Silverstein soloist
Symphony of Psalms
with the New England Conservatory Chorus
Lorna Cooke De Varon, conductor

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG
Music Director

Tickets $3 $4.50 $5.50
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TIMES
BEVERLY, MASS.
D. 9,514

JAN 5 1972 New England Newscli

Two concerts in Spectrum series set

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TIMES
PEABODY, MASS.
W. 6,043

JAN 5 1972 New England Newsclip

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He has been known as one of the most important American free-lance magazine and creative photographers — working for publications such as Look, Holiday, Life, Time, Fortune, Harper's Bazaar, Newsweek, and others. His work has taken him on extensive tours of the United States, Europe, Africa, and trips to the Middle and Far East. He became a friend of Stravinsky's. He was the only person allowed to photograph him in his home and at work during the late years of the composer's life.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

DEC 26 1971 New England

Tribute to Stravinsky

by Harry Neville

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What Stravinsky had done at that memorable Friday afternoon concert was to conduct his own arrangement of the national anthem. It was an arrangement in which he had changed the melody slightly—to fit the voice range better, he explained —and rearranged the harmonies —to suggest a musical style resembling that of the Puritans, he explained, somewhat less convincingly. He had written this version, he said, as an expression of gratitude for the peace and opportunity he had found in America.

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In this 1939 photo Stravinsky is shown discussing the fine points of one of his scores with Arthur Fiedler. The scene is the Arlington St. Church, where the composer conducted a choral rehearsal.

What brought the police to Symphony Hall was the complaint of innumerable amateur lawyers that the statutes of Massachusetts prohibited alteration of the anthem. Chapter 264, Section 9 of the General Laws stated that the anthem must be played "as a whole or separate composition or number, without embellishment or addition in the way of national or other meodies." Apprised of the law and of the commotion his arrangement had created, Stravinsky decided not to repeat the performance, and thus ended what was undoubtedly the most sensational episode of the composer's numerous visits to Boston.

Perhaps the most important of these visits took place in 1939-40, when he delivered the lectures, from the Charles Eliot Norton Chair at Harvard, that became one of the most influential esthetic manifestos of modern times, the celebrated "Poetics." It was in Boston, too, that Stravinsky conducted a 1953 performance of his opera, "The Rake's Progress," staged in the Esquire Theater by one Sarah Caldwell, who several years later directed a controversial "mod" version of the same opera.

All that was in a past that seems quite distant. Now there are plans afoot here and elsewhere to celebrate the memory of this great composer who died last April at the age of 88. Ballet Theater will present new productions of two of his ballets this winter, and in the spring the New York City Ballet will present a season that includes a Stravinsky retrospective. Here in Boston the major commemoration will be the Boston Symphony concerts of Jan. 7 and 8, at which Michael Tilson Thomas will conduct two different programs, which, together will give a good idea of the astonishing diversity of Stravinsky.

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ITEM
LYNN, MASS.
D. 34,202

JAN 7 1972 New England Newsclip

The PERFORMING ARTS

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TRAVEL
FLORAL PARK, N. Y.
MONTHLY 279,000

JAN 1972

Celebrity Spotlight

By Edward N. Mintz

ceeds go to the League's Players' Pension Plan. . . . **Martin Feinstein,** top concert publicist and administrator leaves Hurok Concerts vice president post to serve as Executive Director of J.F. Kennedy Center for the Performing Arts. . . . **Michael Tilson Thomas** conducts the Boston Symphony in the second and third series of Spectrum Concerts, *A Stravinsky Retrospective,* Jan. 7, 8, and Four Religious Ceremonies Mar. 31 and April 1 in Boston Symphony Hall.

TIMES
BEVERLY, MASS.
D. 9,514

JAN 5 1972

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Newscl

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TIMES
PEABODY, MASS.
W. 6,043

JAN 5 1972

New
England
Newsclip

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THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

DEC 26 1971

New
England

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ITEM
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D. 34,202

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New
England
Newsclip

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TRAVEL
FLORAL PARK, N. Y.
MONTHLY 279,000

JAN 1972

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By Edward N. Mintz

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THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961
JAN 8 1972
New England Newsclip

All-Stravinsky Concert Presented by BSO

By HARRY NEVILLE

Symphony Hall has come intensely, electrically alive this year on two occasions, the first being the initial concert in the Boston Symphony's new "Spectrum" series and the second, last night's concert in this same series. Not that the playing was the best the orchestra has done this year, for I believe that distinction goes to Seiji Ozawa's concert of a few weeks ago.

What I do mean is that at both "Spectrum" concerts there has been an intense interreaction—among audience members, between audience and orchestra, between audience and conductor. It's a phenomenon as exciting as it is rare nowadays — rare at symphony concerts anywhere, not just in Boston. It's a phenomenon for which everyone can thank Michael Tilson Thomas, whose brainchild this extraordinarily attractive series is.

WHAT DREW a predominantly young and all-nerve-ends-exposed audience to Symphony Hall last night was the first of a two-part series devoted to music by Igor Stravinsky. A paradoxical thing about the liveliness of the atmosphere was that the program was devoted largely to the rites of death: Symphonies of Wind Instruments (1920), written in memory of Debussy; Introitus (1965), textually based on portions of the Requiem Mass and written in memory of T. S. Eliot; and Requiem Canticles (1966), also based on parts of the Requiem Mass and also, one suspects, commemorating a great artist: Stravinsky of the 1920s and then a few bars of Stravinsky of the 1960s.

To these three pieces was added "The Rite of Spring," a touch which for this listener amounted to inspired programming. Aside from the austere nature and commemorative function of the first three works, they share, too, many stylistic features. It is a point that Thomas made instantly clear to the audience by playing first a few bars of Stravinsky of the 1960's.

Another thing these works have in common, it seems to me, is the absence of any feeling of hope or consolation in the face of death. Which is what made "The Rite" so compelling a conclusion to the evening, for this music seems to celebrate life in the face of death as no other work does.

The performances were all excellent with clear-textured, bright and incisive playing from the orchestra and some really impressive singing from the New England Conservatory Chorus. Contralto Pamela Gore and baritone David Evitts were the effective soloists in the Canticles. Thomas seems to have made it a custom at "Spectrum" concerts to include on each program an unannounced bonus piece. Last night it was the brief 1911 cantata for male chorus, "The King of the Stars."

Tonight's concert will again be all-Stravinsky. The works to be performed are: Scenes de Ballet, the Violin Concerto and Symphony of Psalms. I urge you to be there.

The Boston Sunday Advertiser
SUN. 413,988
JAN 2 1972
New England Newsclip

(All-Stravinsky Concert Due

Michael Tilson Thomas will conduct the Boston Symphony in an all-Stravinsky concert Jan. 7 and 8 at 3:30 p. m. in Symphony Hall. This is the second in a series of three Spectrum Concerts presented by the Orchestra.

An unusual display of photographs of the late composer, Igor Stravinsky, who appeared with the BSO on many occasions between 1923 and 1949 as pianist and conductor, will be featured. Twenty minutes before concert time, photographs from Arnold Newman's new book, "Bravo Stravinsky," will be screened.

RECORD AMERICAN
BOSTON, MASS.
D. 410,003
JAN 3 1972
New England Newsclip

Spectrum Concerts Continue

The second series of concerts in the Spectrum series, begun this season, will take place Friday and Saturday at 8:30 p. m. in Symphony Hall, with Michael Tilson Thomas conducting two all-Stravinsky concerts, Part I on Friday and Part II on Saturday evenings.

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MINUTE MAN
LEXINGTON, MASS.
W. 8,234
JAN 6 1972
New Englan Newscl

BSO Concerts

The second series of Boston Symphony Orchestra concerts in the Spectrum series, begun this season and hailed as "a joyous historical happening ... the audience was enthralled ..." (Christian Science Monitor), "A joyous festive, totally remarkable evening..." (Herald Traveler) will take place on Friday and Saturday evenings, Jan. 7 and 8 at 8:30 p.m. in Symphony Hall. Michael Tilson Thomas will conduct two all-Stravinsky concerts, part I or Friday evening and part II on Saturday evening.

FENCE VIEWER
SUDBURY, MASS.
W. 3,000
JAN 6 1972
CITIZEN
BELMONT, MASS.
W. 4,350
JAN 6 1972
TIMES-UNION
BURLINGTON, MASS.
W. 7,200
JAN 6 1972
MINUTE MAN
BEDFORD, MASS.
W. 2,993
JAN 6 1972

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961
JAN 2 1972
New England Newsclip

music

Classical

TODAY

New England Chamber Orchestra, Endel Kalam conducting, with piano soloist Tonu Kalam; works of Pergolesi, Stravinsky, Mozart and Shostakovich; Gardner Museum, 4 p. m.

TUESDAY

Boston Symphony, Michael Tilson Thomas conducting, with piano soloist Misha Dichter; works of Brahms; Symphony Hall, 8:30 p. m.

WEDNESDAY

Boston Symphony, Michael Tilson conducting, with piano soloist Artur Rubinstein; works of Brahms and Rachmaninoff; Symphony Hall, 8:30 p. m.

FRIDAY

Boston Symphony, Michael Tilson Thomas conducting works of Stravinsky; Symphony Hall, 8:30 p.m.

SATURDAY

Boston Symphony, Michael Tilson Thomas conducting works of Stravinsky; Symphony Hall, 8:30 p. m.

Stravinsky

BY SUSAN RESSLER

Stravinsky's music is lean and spare, without ornamental padding. This is the man whose highly trimmed art could produce a mini-requiem, compressed to essentials. It was therefore distressing to see Michael Tilson Thomas flesh out that art with a series of superfluous antics, carnival style, that all but subverted the music in the BSO's, Friday and Saturday night Stravinsky Retrospective.

"I have just heard a conductor improve a work of mine with beauty treatments, daubing the music with lipstick and smothering it with face powder." This was Stravinsky's own comment on conductors who feel compelled to deliver the goods in a fancy package. Thomas apparently wanted to inform his audience -- there were slides and short commentaries before the pieces -- but an atmosphere of levity and cuteness marred the explications: "No, we have not discovered a sing along version of Sacre," Thomas quipped after the New England Conservatory Chorus had lumbered onstage.

They were about to perform an unscheduled work, **The King of Stars.** This piece, originally a present to Debussy, was considered so extraordinary in the context of Stravinsky's major works like the **Sacre** and **Symphony of Psalms** that it was played again the second night. Disappointed groans, however, emitted from the large portion of the audience which was attending both nights. Stravinsky's output was not prolific, but if additional works were needed, the "Orchestral Variations" at only four and a half minutes could have filled in.

It was principally this second concert which soured the Stravinsky Retrospective for me. The first night was flawed by some flippant comments, but the playing and sequencing of the music made it an exciting experience. Stravinsky once said, "The only true comment on a piece of music is another piece of music." The **Symphonies for Winds**, with its molting configurations of wind instruments and rhythmic pauses, prefigures sections of the **Requiem Canticles.** The pieces, moreover, have a spiritual affinity, a compression and etched sound that complement each other. These, with **Introitus,** are tense moody works that accent the furious release of energies that occurs in **The Rite of Spring.**

The **Rite** is almost guaranteed to be the high point of any concert. It is Stravinsky's most celebrated work, and perhaps his best, although composed as early as 1913. The late experiments in serialism never encroached upon its eminence; Thomas and the BSO should be commended for a stirring performance. The playing was frenetic but well articulated. The fevered strings and horns seemed engaged in a cataclysmic battle, a frantic melee which threatened to become chaos. Thomas ably steered the orchestra through the debris. Boulez, on a Columbia recording of the piece, evinces a similar exuberance which probably served as Thomas' model.

The second night's concert had a model, too, but this time of ostentatious showmanship. Thomas introduced the **Scenes de Ballet** with one of his "surprises" that were to continually mar the evening. Two trumpeters abruptly stood up and began to play like medieval heralds. It was astonishing because this was a Stravinsky fanfare composed for the opening of a New York theatre, and its dissonance, while a clever satire, did not merit these theatrics.

The **Scenes de Ballet** are so much pseudo-American **kitsch.** Casual music, Thomas designated it as an example of the "lush pre-'Sacre' period." The woman seated behind me had a different interpretation: "That's a funny piece of music, isn't it?" she mused at the Hollywood-like intensity. Admittedly, I am a prejudiced fan, favoring the early and later works over this middle Stravinskian diddling. Therefore, the neo-classical **Violin Concerto** which came after the re-run of **The King of Stars,** with its lengthy change of set (the chorus strolling on and off) was not especially exhilirating either. It, however, was adequately performed by the soloist, Joseph Silverstein, and he was duly applauded for his craftsmanship. Stravinsky achnowledges that this piece presents no technical difficulties, especially since he did not write a cadenza for it. After intermission, Thomas announced that he had another "surprise" for us. This time we heard Mrs. Stravinsky's favorite poem, "The Owl and the Pussycat," set to serial music. Miss Joan Heller sang the lyrics about the pig with the ring in his nose with remarkable presence, despite titters in the audience. And Thomas was very good playing single notes in a single octave range on piano. This was actually a rather pleasant interlude, but Thomas was having so much fun that he decided to go through it again! The concert closed with a rendition of the **Symphony of Psalms** in which the chorus, contrary to Stravinsky's specifications, predominated over the orchestra, so that the **Psalms** took on lullabye proportions.

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

JAN 18 1972 New England Newsclip

Michael Tilson Thomas has done brilliant work in the past, and he professes to an intelligent philosophy of conducting: "My idea of a performance is one that presents new ideas about the music. Recordings have worked against this in music... There is no one way to play anything." In the Stravinsky Retrospective, Thomas demonstrated that there are at least two ways to play anything. One can position works in a context which allows their musical attributes to reinforce and explicate each other; or, one can hope that smiles and joking annexed to lighter works, avowedly not masterpieces, but more palatable, will suffice to sell out the box office. Sell out it did, but happily, the standing ovation was on the first night, after **Sacre,** when it was well deserved.

THE BOSTON HERALD
Traveler
D. 210,540 S. 200,961

JAN 16 1972 New England Newsclip

MUSIC

A 'really different' series

by Harry Neville

With the Stravinsky retrospective that was given Jan. 7 and 8, the Boston Symphony's new "Spectrum" series of "really different" (as the publicity release has it) concerts is halfway over. "Really different" these events have been, and I'm sure that anyone who has attended or read about these concerts has been gratified by their success. These events have drawn full houses, the performances have been excellent, and — best of all — they have engendered a rare kind of excitement on the part of the audience and, one guesses, the players too.

To describe the excitement as "rare" is not to exaggerate. People who faithfully attend the regular Friday-Saturday BSO concerts have told me that they had never before experienced anything like the "Spectrum" concerts. Out-of-towners have been equally impressed. A gentleman from San Francisco wondered, "Why doesn't anything like this ever happen where I come from?" And a New Yorker wanted to know if BSO concerts were always this exciting. To the latter person I responded that regular BSO concerts weren't as exciting as these have been, and I added that I didn't suppose there was any way they could be made so.

I hope that I'm wrong in that estimate, but after thinking about the matter further I've seen no reason to change my mind. If there's a lesson to be learned from the "Spectrum" concerts, it's a lesson that would appear to have limited utility for the BSO. What this series demonstrates, it seems to me, is that there does exist a large, ready-made, relatively young and relatively untapped audience for symphony concerts — all of which contradicts the frequently expressed view that the orchestra concert nowadays is a dead institution, a museum in which old-fashioned works are played for an old-fashioned audience.

Unfortunately, I see no way in which the BSO or any other orchestra can put this lesson to great practical advantage. "Spectrum" has succeeded for a variety of reasons, among which the charisma of Michael Tilson Thomas and the shrewdness of the programming and of the publicity are important factors. But more important than these factors, I suspect, is the matter of ticket prices. Top price for "Spectrum" is little more than half the cost of a top-price seat for a regular BSO concert, which almost certainly means that "Spectrum" is, in effect, subsidized by the regular series. Now there is the possibility, of course, that the symphony trustees might like to try out something comparable to "Spectrum" on the subscribers who attend the Friday-Saturday concerts. I confess to being dubious about the success of such a venture, and yet there's nothing to lose and there's the possibility of something very big to be gained. It's true that we're never going to see the Friday afternoon patrons dance in the aisles of Symphony Hall, but I wonder if they wouldn't prefer a little more spice to the concerts than the trustees assume.

The Boston Opera Associa-

BSO Performs Stravinsky Work

By HARRY NEVILLE

Michael Tilson Thomas conducted the Boston Symphony Saturday night in the second and final part of that orchestra's Stravinsky retrospective. The program might have been entitled "The Best and Worst of Igor Stravinsky," for along with the Violin Concerto and the magnificent Symphony of Psalms it included "Scenes de Ballet," which comes mighty close to being a potboiler.

The work was written for a Broadway revue produced by Billy Rose, and one of the most entertaining things about the score is the exchange it prompted between producer and composer.

"YOUR MUSIC great success," Rose telegrammed Stravinsky, after a Philadelphia preview of the show. "Could be sensational success," he continued, "if you would authorize Robert Russell Bennett retouch orchestration. Bennett orchestrates even the works of Cole Porter." The unflappable composer wired back: "Satisfied with great success."

If "Scenes" is a potboiler — and many people think it is — it's nonetheless an elegantly crafted potboiler. More to the point, its inclusion on the program made for a well-rounded portrait of the artist, which is surely one of the purposes of a retrospective.

Other pieces of this portrait — put together of elements at once amazingly different, amazingly alike — were the Violin Concerto (1931) and the Symphony of Psalms (1930), the latter work written for the 50th anniversary of the Boston Symphony. ("How curious and how typical of Stravinsky," said one of the BSO players, "to include in this work no part for the celebrated Boston Symphony strings.")

Joseph Silverstein was soloist in the concerto, a work whose outer movements seem a witty commentary on 18th century examples of the genre and whose inner movements, as Roman Vlad points out, seem to yearn for the expressive values of that same era.

One can imagine an interpretation of this work quite different from Silverstein's but equally as good: a more biting, astringent performance, for example. But I can't imagine a performance that would convey better than his the etched-in-stone quality which the composer noted in the first movement, or the passion that lies just beneath the surface of the two arias.

THE SYMPHONY of Psalms, one of Stravinsky's most moving creations, was the exact work needed for the conclusion of the series. The New England Conservatory Chorus joined Thomas and the orchestra in a performance that captured beautifully the strange combination of austerity and fervor that makes the symphony so haunting a work.

The evening's surprises included the fanfare for two trumpets, brightly executed by Armando Ghitalla and Roger Voisin; a repeat from the previous evening of a short cantata, "The King of the Stars," and one of Stravinsky's very last works, a setting for soprano and piano of Edward Lear's "The Owl and the Pussycat," in which Thomas and soprano Joan Heller were the soloists.

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The Boston Globe
(MORNING)
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New England Newsclip

Thomas conducts Stravinsky

By Michael Steinberg
Globe Staff

At Saturday night's Boston Symphony Spectrum concert, Michael Tilson Thomas conducted the second half of his two-part Stravinsky retrospective. This time the principal works were the Symphony of Psalms, of which Thomas gave the kind of firm, unsentimental, self-denying, therefore profoundly religious performance I had otherwise heard only from Stravinsky himself, and the Violin Concerto, to which Joseph Silverstein brought all it wanted in grace, humor, quiet eloquence (in the Bachian second aria), and instrumental brilliance. The New England Conservatory Chorus sang the Psalms beautifully, with remarkable sharpness of accent and clarity of diction; the orchestral context for Silverstein's playing was admirably adjusted in the two arias, though rather nervous in the quick movements. It is surprising, but in this respect Silverstein had better luck with Leinsdorf in 1962 and 1965 than with Ozawa or Thomas since.

The program also included "Scenes de ballet," written in 1944 for Billy Rose's "Seven Lively Arts," and as unlisted surprises, the brilliant two-trumpet fanfare for the opening of the New York State Theater and dedicated to Balanchine and Lincoln Kirstein (Armando Ghitalla, Andre Come); the canata, "Svyesdoliki," which had been a Friday surprise, too (the men of the New England Conservatory Chorus), and Stravinsky's last completed work, the setting for soprano and piano of Lear's "The Owl and the Pussycat," which pleased the audience so much that it was repeated (Joan Heller, Michael Tilson Thomas).

At both concerts, there were articulate, informed and loving, nonpatronizing comments by Thomas, and the two occasions were splendidly dressed up by projections of some of the uncannily alive Arnold Newman photographs from the "Bravo Stravinsky" book.

To that I should like to add that I hope Thomas and the Symphony do not think that they have now done enough of a Stravinsky retrospective. Another such pair of concerts next season would be most welcome, and to go by the size and enthusiasm of Friday's and Saturday's audiences, I am sure that this is no idiosyncratic notion of mine. It is easy to make up a list of Stravinsky pieces which have not been heard here for a long time or indeed ever—"Threni," "A Sermon, a Narrative, and a Prayer," "The Flood," "Canticum Sacrum," the "Von Himmel hoch" Variations, "Persephone," the Capriccio, "Danses Concertantes," "Les Noces," the early Symphony in E flat — and the point is made only more urgent by the fact that in Michael Tilson Thomas we have an exceptionally qualified interpreter of Stravinsky's music. And as we were shown Friday and Saturday, a great orchestra.

PATRIOT LEDGER
QUINCY, MASS.
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Limelight
...focus on the arts

In Concert

A Stravinsky Spectacular

By Peter M. Knapp

A visitor from the West Coast returning to Boston after a 15-year absence was puzzled by the Symphony Hall scene. "Tell me," he asked, "do the players really perform in their shirtsleeves? Has Boston really gone so informal?"

Well yes, for the Spectrum series of concerts being arranged and conducted by Michael Tilson Thomas with the Boston Symphony. The musicians do play in their shirtsleeves or sport shirts, Thomas comes on in Picasso blue, vest but no jacket, there's a good deal of informality, and the kind of yeasty atmosphere one would like to sense at every concert.

Different Look

The Spectrum concerts have been attracting full houses and a different, younger audience than the normal subscription programs. Beards and beads, shawls and jeans, hair down to here or fuzzed up in globules, stripes and swirls . . . They're alert and interested — and so far, these younger audiences are being turned on by what Michael Thomas is doing in this extraordinarily invigorating series.

Spectrum II and III, Friday and Saturday nights, were devoted to a Stravinsky Retrospective, honoring the memory of the protean composer who died last year, an overdue homage from the BSO. To help set the atmosphere, there were exhibitions of scores and photos of Igor Stravinsky and photographs from Arnold Newman's book, "Bravo Stravinsky", were projected against a screen above the stage.

But the music, after all, was the thing, and Thomas put together two programs that were enormously vital in conception and execution. Rank him as one of the finest Stravinsky interpreters.

The programs demonstrated Stravinsky's incredible variety of styles and fertility of imagination. There were works representative of his various periods. Friday's program contained the Symphonies of Wind Instruments (1920), "Introitus" (1965), the "Requiem Canticles" (1966), and "Le Sacre du Printemps" (1913). Saturday's included the "Scenes de Ballet" (1944), the Violin Concerto (1931) and the Symphony of Psalms (1930) — commissioned by the Boston Symphony for its 50th anniversary.

And as in the first Spectrum concert, Thomas added a few surprises — a work in Russian for chorus and orchestras, "The King of the Stars," composed as a present for Debussy just before "Le Sacre" (performed both nights with the men's chorus of the New England Conservatory); and on Saturday a fanfare for two trumpets written for the opening of the New York State Theatre; and Stravinsky's farewell — a whimsical, serial setting of "The Owl and the Pussycat" for soprano (Joan Heller) and piano (Thomas) which so delighted the audience that it was repeated.

Long Span

That's an oceanic span of styles — post-Romantic Russian, neo-classicism, serialism, the "rhetoric of Broadway" in the charming and amusing "Scenes from Ballet" with its outrageous parodies (a work composed with relish for Billy Rose!), the homage to Bach in the Violin Concerto, the profundity of the "Symphony of Psalms," the mystic, ritualistic quality of "Introitus — T.S. Eliot in Memoriam."

One might go on and on, for this pair of concerts was that kind of stimulating event, But suffice it to say that the music-making was vital, the orchestra played superbly (showing evident traces of careful preparation), and the young choristers from the Conservatory, prepared by Lorna Cooke de Varon, made major contributions in "Introitus," "Requiem Canticles" and "Symphony of Psalms."

Thomas again was an informative host in introducing the works, and even more communicative in his musical leadership. His direction produced lean and lucid sonorities and a dazzling sense of shape and detail. He does wonders with the Stravinsky rhythms, sharp and sure in the most complex metrical patterns.

His accompaniment Friday of BSO Concertmaster Joseph Silverstein — whose performances of the Violin concert over the season have been special events — was brilliant. For once, the jaunty, bantering interplay came out chrome-clean. Silverstein's playing of the two Arias forming the middle sections between the brilliant passagework and wry skips is a sublime achievement.

The "Symphony of Psalms" flowed majestically on an exalted plane — a moving performance of a beautiful score. But what really set the adrenaline flowing Friday was Thomas' sensational reading of "Le Sacre du Printemps." It had enormous vitality and lucidity. A rhythmic orgy of stabbing ostinati; snap, crackle, pop from percussion and brass. Symphony Hall must still be vibrating from the thrusting "Dance of the Earth" climax of Part 1. A good high.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
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New England Newsclip

Symphony's Thomas: a spectral candidate?

By Louis Snyder

Now is the time that all good men (and women) are declaring themselves — coming to the aid of the party. On the Boston musico-political scene there's a big job open — the music directorship of the Boston Symphony — and since the present incumbent, William Steinberg, is not choosing to run here again, election day may be any day now. Who's in line, and who'll put him in?

The nearest thing to a primary was held in Symphony Hall on Friday and Saturday evenings, when the second pair of concerts in this season's Spectrum Series, under Michael Tilson Thomas, took place. These are experimental programs, devised by Mr. Thomas in furtherance of his expressed championship of logical musical contiguity within an evening's playing and listening. And since the three Spectrum events are outside the regular subscription, the orchestra's associate conductor has taken the opportunity to let down some traditional bars where presentation and repertory are concerned, without turning either the BSO or Symphony Hall upside down or inside out.

Orchestra members dress informally — free of jackets or long skirts. Mr. Thomas has a few words to say now and then as a kind of genial program commentator. The content of the first October program ranged from four trumpets playing Gabrieli in the balcony, to four electric organs playing Steve Reich on a darkened stage. This weekend's programs comprised a two-part Stravinsky Retrospective, with soloists, Lorna Cooke de Varon's top-notch New England Conservatory Chorus, and pre-concert and intermission photo slides, shown above the stage, of Arnold Newman's stunning photos of Stravinsky at work and at leisure.

'Sacre' to 'Psalms'

On Friday, a sold out house was treated to a searing, sizzling "Sacre du Printemps," with the full orchestra at its most incisive; the dramatic 1966 Requiem Canticles in a first Boston performance with the NEC Chorus, contralto Pamela Gore (in a superhuman exploration of her lowest register), baritone David Evitts in fine form, joined by soprano Beverly Morgan and tenor David Dusing from the conservatory; the engaging Symphonies of Wind Instruments; and the difficult "Introitus — T. S. Eliot in Memorian," sung by the NEC male chorus. They also added a Stravinsky curiosity, "King of the Stars," which the composer wrote to a purple text in honor of Debussy, and repeated it on Saturday as a bonus extra.

Saturday's large audience heard Stravinsky's "Scènes de Ballet," written for the Billy Rose revue, "Seven Lively Arts"; a luscious reading by concertmaster Joseph Silverstein of the handsomely trim Violin Concerto in D; a surprise turn (repeated) of Edward Lear's sly "The Owl and the Pussycat," set by the composer as his "envoi," in a charming duo performance by the ever-amazing Boston soprano, Joan Heller, with Mr. Thomas as an octave playing owl at the piano; and to conclude, a rich, affecting collaboration of chorus and orchestra in the BSO's "own" Symphony of Psalms, commissioned to mark its 50th anniversary, lo, 41 years ago!

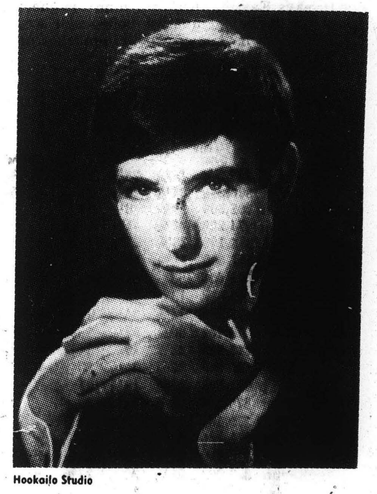
Both nights in the hall there were, of course, familiar faces, but by and large this was a new, young audience, attentive and demonstrably appreciative. They had to be told where the phone booths and the drinking fountains are, but not when to applaud or please to stop rattling their programs. They showed understandable discrimination — the "Introitus," for instance, never quite made contact, and the "Scènes de Ballet" induced a few snickers, as well they might. But obviously the Spectrum Series has broken the ice as far as the BSO is concerned, and they identify very closely with Mr. Thomas as the one who brought it about.

There was a standing ovation on Friday, a rafter-ringing response to conductor, orchestra, and chorus on Saturday. Leaving the hall both evenings, one sensed the telling conversational compound of surprise, excitement, and satisfaction that adds up to enthusiasm for an impressive, revelatory experience.

Mr. Thomas, like other equally busy candidates, shows no signs of running for office. He's still Boston Symphony's associate conductor, and is in his first season as music director of the Buffalo Philharmonic. Two years ago he made a striking impression in his own right at his debut in Symphony Hall, before the world discovered him as an assistant suddenly catapulted by circumstance to a position of first responsibility. Since then he has been in demand as a guest conductor on three continents. And he is only 26 or so.

It is no secret that the Boston Symphony's trustees and overseers feel a need for closer relations with the ever-widening metropolitan public. Pops, Esplanade, Youth Concerts, Summerthing—yes. But here is a youthful public which comes, almost without being urged, to sample an inviting new concept. And goes away loving it. And its instigator. There's more to the job than that, of course, but in these days it's considerable.

Voting for Thomas, anyone?



Hookailo Studio

Michael Tilson Thomas

Stravinsky

BY SUSAN RESSLER

Stravinsky's music is lean and spare, without ornamental padding. This is the man whose highly trimmed art could produce a mini-requiem, compressed to essentials. It was therefore distressing to see Michael Tilson Thomas flesh out that art with a series of superfluous antics, carnival style, that all but subverted the music in the BSO's, Friday and Saturday night Stravinsky Retrospective.

"I have just heard a conductor improve a work of mine with beauty treatments, daubing the music with lipstick and smothering it with face powder." This was Stravinsky's own comment on conductors who feel compelled to deliver the goods in a fancy package. Thomas apparently wanted to inform his audience -- there were slides and short commentaries before the pieces -- but an atmosphere of levity and cuteness marred the explications: "No, we have not discovered a sing along version of Sacre," Thomas quipped after the New England Conservatory Chorus had lumbered onstage.

They were about to perform an unscheduled work, **The King of Stars.** This piece, originally a present to Debussy, was considered so extraordinary in the context of Stravinsky's major works like the **Sacre** and **Symphony of Psalms** that it was played again the second night. Disappointed groans, however, emitted from the large portion of the audience which was attending both nights. Stravinsky's output was not prolific, but if additional works were needed, the "Orchestral Variations" at only four and a half minutes could have filled in.

It was principally this second concert which soured the Stravinsky Retrospective for me. The first night was flawed by some flippant comments, but the playing and sequencing of the music made it an exciting experience. Stravinsky once said, "The only true comment on a piece of music is another piece of music." The **Symphonies for Winds**, with its molting configurations of wind instruments and rhythmic pauses, prefigures sections of the **Requiem Canticles.** The pieces, moreover, have a spiritual affinity, a compression and etched sound that complement each other. These, with **Introitus,** are tense moody works that accent the furious release of energies that occurs in **The Rite of Spring.**

The **Rite** is almost guaranteed to be the high point of any concert. It is Stravinsky's most celebrated work, and perhaps his best, although composed as early as 1913. The late experiments in serialism never encroached upon its eminence; Thomas and the BSO should be commended for a stirring performance. The playing was frenetic but well articulated. The fevered strings and horns seemed engaged in a cataclysmic battle, a frantic melee which threatened to become chaos. Thomas ably steered the orchestra through the debris. Boulez, on a Columbia recording of the piece, evinces a similar exuberance which probably served as Thomas' model.

The second night's concert had a model, too, but this time of ostentatious showmanship. Thomas introduced the **Scenes de Ballet** with one of his "surprises" that were to continually mar the evening. Two trumpeters abruptly stood up and began to play like medieval heralds. It was astonishing because this was a Stravinsky fanfare composed for the opening of a New York theatre, and its dissonance, while a clever satire, did not merit these theatrics.

The **Scenes de Ballet** are so much pseudo-American **kitsch.** Casual music, Thomas designated it as an example of the "lush pre-'Sacre' period." The woman seated behind me had a different interpretation: "That's a funny piece of music, isn't it?" she mused at the Hollywood-like intensity. Admittedly, I am a prejudiced fan, favoring the early and later works over this middle Stravinskian diddling. Therefore, the neo-classical **Violin Concerto** which came after the re-run of **The King of Stars,** with its lengthy change of set (the chorus strolling on and off) was not especially exhilirating either. It, however, was adequately performed by the soloist, Joseph Silverstein, and he was duly applauded for his craftsmanship. Stravinsky achnowledges that this piece presents no technical difficulties, especially since he did not write a cadenza for it. After intermission, Thomas announced that he had another "surprise" for us. This time we heard Mrs. Stravinsky's favorite poem, "The Owl and the Pussycat," set to serial music. Miss Joan Heller sang the lyrics about the pig with the ring in his nose with remarkable presence, despite titters in the audience. And Thomas was very good playing single notes in a single octave range on piano. This was actually a rather pleasant interlude, but Thomas was having so much fun that he decided to go through it again! The concert closed with a rendition of the **Symphony of Psalms** in which the chorus, contrary to Stravinsky's specifications, predominated over the orchestra, so that the **Psalms** took on lullabye proportions.

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JAN 16 1972 New England Newsclip

MUSIC

A 'really different' series

by Harry Neville

With the Stravinsky retrospective that was given Jan. 7 and 8, the Boston Symphony's new "Spectrum" series of "really different" (as the publicity release has it) concerts is halfway over. "Really different" these events have been, and I'm sure that anyone who has attended or read about these concerts has been gratified by their success. These events have drawn full houses, the performances have been excellent, and — best of all — they have engendered a rare kind of excitement on the part of the audience and, one guesses, the players too.

To describe the excitement as "rare" is not to exaggerate. People who faithfully attend the regular Friday-Saturday BSO concerts have told me that they had never before experienced anything like the "Spectrum" concerts. Out-of-towners have been equally impressed. A gentleman from San Francisco wondered, "Why doesn't anything like this ever happen where I come from?" And a New Yorker wanted to know if BSO concerts were always this exciting. To the latter person I responded that regular BSO concerts weren't as exciting as these have been, and I added that I didn't suppose there was any way they could be made so.

I hope that I'm wrong in that estimate, but after thinking about the matter further I've seen no reason to change my mind. If there's a lesson to be learned from the "Spectrum" concerts, it's a lesson that would appear to have limited utility for the BSO. What this series demonstrates, it seems to me, is that there does exist a large, ready-made, relatively young and relatively untapped audience for symphony concerts — all of which contradicts the frequently expressed view that the orchestra concert nowadays is a dead institution, a museum in which old-fashioned works are played for an old-fashioned audience.

Unfortunately, I see no way in which the BSO or any other orchestra can put this lesson to great practical advantage. "Spectrum" has succeeded for a variety of reasons, among which the charisma of Michael Tilson Thomas and the shrewdness of the programming and of the publicity are important factors. But more important than these factors, I suspect, is the matter of ticket prices. Top price for "Spectrum" is little more than half the cost of a top-price seat for a regular BSO concert, which almost certainly means that "Spectrum" is, in effect, subsidized by the regular series. Now there is the possibility, of course, that the symphony trustees might like to try out something comparable to "Spectrum" on the subscribers who attend the Friday-Saturday concerts. I confess to being dubious about the success of such a venture, and yet there's nothing to lose and there's the possibility of something very big to be gained. It's true that we're never going to see the Friday afternoon patrons dance in the aisles of Symphony Hall, but I wonder if they wouldn't prefer a little more spice to the concerts than the trustees assume.

The Boston Opera Associa-

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

JAN 18 1972 New England Newsclip

Michael Tilson Thomas has done brilliant work in the past, and he professes to an intelligent philosophy of conducting: "My idea of a performance is one that presents new ideas about the music. Recordings have worked against this in music... There is no one way to play anything." In the Stravinsky Retrospective, Thomas demonstrated that there are at least two ways to play anything. One can position works in a context which allows their musical attributes to reinforce and explicate each other; or, one can hope that smiles and joking annexed to lighter works, avowedly not masterpieces, but more palatable, will suffice to sell out the box office. Sell out it did, but happily, the standing ovation was on the first night, after **Sacre**, when it was well deserved.

BSO Performs Stravinsky Work

By HARRY NEVILLE

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Well yes, for the Spectrum series of concerts being arranged and conducted by Michael Tilson Thomas with the Boston Symphony. The musicians do play in their shirtsleeves or sport shirts, Thomas comes on in Picasso blue, vest but no jacket, there's a good deal of informality, and the kind of yeasty atmosphere one would like to sense at every concert.

Different Look

The Spectrum concerts have been attracting full houses and a different, younger audience than the normal subscription programs. Beards and beads, shawls and jeans, hair down to here or fuzzed up in globules, stripes and swirls . . . They're alert and interested — and so far, these younger audiences are being turned on by what Michael Thomas is doing in this extraordinarily invigorating series.

Spectrum II and III, Friday and Saturday nights, were devoted to a Stravinsky Retrospective, honoring the memory of the protean composer who died last year, an overdue homage from the BSO. To help set the atmosphere, there were exhibitions of scores and photos of Igor Stravinsky and photographs from Arnold Newman's book, "Bravo Stravinsky", were projected against a screen above the stage.

But the music, after all, was the thing, and Thomas put together two programs that were enormously vital in conception and execution. Rank him as one of the finest Stravinsky interpreters.

The programs demonstrated Stravinsky's incredible variety of styles and fertility of imagination. There were works representative of his various periods. Friday's program contained the Symphonies of Wind Instruments (1920), "Introitus" (1965), the "Requiem Canticles" (1966), and "Le Sacre du Printemps" (1913). Saturday's included the "Scenes de Ballet" (1944), the Violin Concerto (1931) and the Symphony of Psalms (1930) — commissioned by the Boston Symphony for its 50th anniversary.

And as in the first Spectrum concert, Thomas added a few surprises — a work in Russian for chorus and orchestras, "The King of the Stars," composed as a present for Debussy just before "Le Sacre" (performed both nights with the men's chorus of the New England Conservatory); and on Saturday a fanfare for two trumpets written for the opening of the New York State Theatre; and Stravinsky's farewell — a whimsical, serial setting of "The Owl and the Pussycat" for soprano (Joan Heller) and piano (Thomas) which so delighted the audience that it was repeated.

Long Span

That's an oceanic span of styles — post-Romantic Russian, neo-classicism, serialism, the "rhetoric of Broadway" in the charming and amusing "Scenes from Ballet" with its outrageous parodies (a work composed with relish for Billy Rose!), the homage to Bach in the Violin Concerto, the profundity of the "Symphony of Psalms," the mystic, ritualistic quality of "Introitus — T.S. Eliot in Memoriam."

One might go on and on, for this pair of concerts was that kind of stimulating event. But suffice it to say that the music-making was vital, the orchestra played superbly (showing evident traces of careful preparation), and the young choristers from the Conservatory, prepared by Lorna Cooke de Varon, made major contributions in "Introitus," "Requiem Canticles" and "Symphony of Psalms."

Thomas again was an informative host in introducing the works, and even more communicative in his musical leadership. His direction produced lean and lucid sonorities and a dazzling sense of shape and detail. He does wonders with the Stravinsky rhythms, sharp and sure in the most complex metrical patterns.

His accompaniment Friday of BSO Concertmaster Joseph Silverstein — whose performances of the Violin concert over the season have been special events — was brilliant. For once, the jaunty, bantering interplay came out chrome-clean. Silverstein's playing of the two Arias forming the middle sections between the brilliant passagework and wry skips is a sublime achievement.

The "Symphony of Psalms" flowed majestically on an exalted plane — a moving performance of a beautiful score. But what really set the adrenaline flowing Friday was Thomas' sensational reading of "Le Sacre du Printemps." It had enormous vitality and lucidity. A rhythmic orgy of stabbing ostinati; snap, crackle, pop from percussion and brass. Symphony Hall must still be vibrating from the thrusting "Dance of the Earth" climax of Part 1. A good high.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
JAN 10 1972
New England Newsclip

Symphony's Thomas: a spectral candidate?

By Louis Snyder

Now is the time that all good men (and women) are declaring themselves — coming to the aid of the party. On the Boston musico-political scene there's a big job open — the music directorship of the Boston Symphony — and since the present incumbent, William Steinberg, is not choosing to run here again, election day may be any day now. Who's in line, and who'll put him in?

The nearest thing to a primary was held in Symphony Hall on Friday and Saturday evenings, when the second pair of concerts in this season's Spectrum Series, under Michael Tilson Thomas, took place. These are experimental programs, devised by Mr. Thomas in furtherance of his expressed championship of logical musical contiguity within an evening's playing and listening. And since the three Spectrum events are outside the regular subscription, the orchestra's associate conductor has taken the opportunity to let down some traditional bars where presentation and repertory are concerned, without turning either the BSO or Symphony Hall upside down or inside out.

Orchestra members dress informally — free of jackets or long skirts. Mr. Thomas has a few words to say now and then as a kind of genial program commentator. The content of the first October program ranged from four trumpets playing Gabrieli in the balcony, to four electric organs playing Steve Reich on a darkened stage. This weekend's programs comprised a two-part Stravinsky Retrospective, with soloists, Lorna Cooke de Varon's top-notch New England Conservatory Chorus, and pre-concert and intermission photo slides, shown above the stage, of Arnold Newman's stunning photos of Stravinsky at work and at leisure.

'Sacre' to 'Psalms'

On Friday, a sold out house was treated to a searing, sizzling "Sacre du Printemps," with the full orchestra at its most incisive; the dramatic 1966 Requiem Canticles in a first Boston performance with the NEC Chorus, contralto Pamela Gore (in a superhuman exploration of her lowest register), baritone David Evitts in fine form, joined by soprano Beverly Morgan and tenor David Dusing from the conservatory; the engaging Symphonies of Wind Instruments; and the difficult "Introitus — T. S. Eliot in Memorian," sung by the NEC male chorus. They also added a Stravinsky curiosity, "King of the Stars," which the composer wrote to a purple text in honor of Debussy, and repeated it on Saturday as a bonus extra.

Saturday's large audience heard Stravinsky's "Scènes de Ballet," written for the Billy Rose revue, "Seven Lively Arts"; a luscious reading by concertmaster Joseph Silverstein of the handsomely trim Violin Concerto in D; a surprise turn (repeated) of Edward Lear's sly "The Owl and the Pussycat," set by the composer as his "envoi," in a charming duo performance by the ever-amazing Boston soprano, Joan Heller, with Mr. Thomas as an octave playing owl at the piano; and to conclude, a rich, affecting collaboration of chorus and orchestra in the BSO's "own" Symphony of Psalms, commissioned to mark its 50th anniversary, lo, 41 years ago!

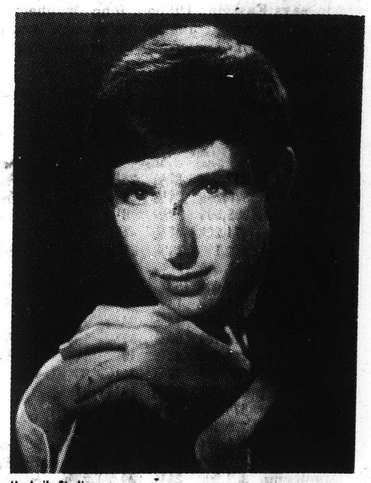
Both nights in the hall there were, of course, familiar faces, but by and large this was a new, young audience, attentive and demonstrably appreciative. They had to be told where the phone booths and the drinking fountains are, but not when to applaud or please to stop rattling their programs. They showed understandable discrimination — the "Introitus," for instance, never quite made contact, and the "Scènes de Ballet" induced a few snickers, as well they might. But obviously the Spectrum Series has broken the ice as far as the BSO is concerned, and they identify very closely with Mr. Thomas as the one who brought it about.

There was a standing ovation on Friday, a rafter-ringing response to conductor, orchestra, and chorus on Saturday. Leaving the hall both evenings, one sensed the telling conversational compound of surprise, excitement, and satisfaction that adds up to enthusiasm for an impressive, revelatory experience.

Mr. Thomas, like other equally busy candidates, shows no signs of running for office. He's still Boston Symphony's associate conductor, and is in his first season as music director of the Buffalo Philharmonic. Two years ago he made a striking impression in his own right at his debut in Symphony Hall, before the world discovered him as an assistant suddenly catapulted by circumstance to a position of first responsibility. Since then he has been in demand as a guest conductor on three continents. And he is only 26 or so.

It is no secret that the Boston Symphony's trustees and overseers feel a need for closer relations with the ever-widening metropolitan public. Pops, Esplanade, Youth Concerts, Summerthing—yes. But here is a youthful public which comes, almost without being urged, to sample an inviting new concept. And goes away loving it. And its instigator. There's more to the job than that, of course, but in these days it's considerable.

Voting for Thomas, anyone?



Hookaijo Studio

Michael Tilson Thomas

[63]

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
JAN 8 1972
New England Newsclip

Thomas brings off difficult feat

Stravinsky evening glitters

By Michael Steinberg
Globe Staff

Last night in Symphony Hall, Michael Tilson Thomas conducted the first of a pair of Stravinsky programs which together make up the second event in the Boston Symphony's new Spectrum series.

First there was a series of memorial pieces, the Symphonies of Wind Instruments (1920) for Debussy, the Introitus (1965) for T. S. Elliot, and the Requim Canticles (1966), dedicated to the memory of Helen Buchanan Seeger, whose son commissioned the work, but with the recent deaths of Edgard Varese, Alberto Giacometti, and Evelyn Waugh very much in the composer's mind. The second half began with the male-chorus cantata, "Svyesdoliki," also written for Debussy, though during his life-time, and finished with "Le Sacre Du Printemps," which offended Debussy, though he is very much present in it.

It was a program that went from the extreme expression of abundant physical energy in "Le sacre" to the extreme expression of its absence in the Eliot Introitus. It was fascinating — more than that, moving — to hear how unmistakably Stravinsky always remained himself, how true to his sense of musical gesture and of sonority, even when the differences of rhetoric and apparatus are as great as between the massive "Sacre" and the bone-dry Introitus. And, conversely, how richly diverse his utterances were, even when, as in the Introitus and the Requiem Canticles, text, occasion, date, all work together to produce a host of surface similarities.

The Introitus is austere, inward, quiet, a beautiful example of "multum in parvo." The Canticles are big in sound, full of dramatic changes of musical character, and, with all their compression, exuberant. "Svyesdoliki" (usually translated as "The King of the Stars"), a setting of a battily mystical text by Balmont, is the work that immediately precedes "Le Sacre," and in its idiosyncratic chromaticism and voluptuous scoring it was Stravinsky's last lush piece.

Thomas conducted this exceedingly difficult program with sympathy, skill, and exciting vitality. The Symphonies of Wind Instruments, which is a dance both sacred and profane, went beautifully.

The Introitus and Canticles were a little coarse in sonority — certainly compared to what I remember of the performances that Claudio Spies conducted in Cambridge in the summer of 1968 (and surely it was a mistake to encourage the chorus to half-shout the Dies Irae, which Stravinsky marks "sotto voce")— but in both pieces the shape and sense of movement were persuasively conveyed. "Svyesdoliki" was orderly and intelligible — no small achievement—but too open in sound and lacking in magic.

The New England Conservatory Chorus, prepared by Lorna Cooke de Varon, contributed competently in the three choral pieces, and the exceptionally able soloists in the Canticles were Pamela Gore, alto, and David Evitts, baritone. The Boston Symphony's Stravinsky retrospective continues tonight with Thomas conducting "Scenes de Ballet," the Violin Concerto (Joseph Silverstein), and the Symphony of Psalms (New England Conservatory Chorus).

PHOENIX
BOSTON, MASS.
W. 25,000
JAN 26 1972
New England Newsclip

Music: Stravinsky Retrospective

By John Robinson

STRAVINSKY RETROSPECTIVE
Boston Symphony Orchestra
At Symphony Hall

In the second of his Spectrum Series concerts at Symphony Hall, Michael Tilson Thomas gave us a well conceived, smartly mounted and beautifully executed pair of concerts — a memorable Stravinsky retrospective, Friday and Saturday nights, January 7th and 8th.

The opulence of Symphony Hall was co-opted by opulence. Gone, the array of organ pipes downstage, covered with a wide white screen. Gone, the statues standing in the niches high around the second balcony, hidden by slide projectors. Gone, the tuxedos, too. Let them play in shirtsleeves.

Thomas is exciting and accessible to neophyte and long-time listeners alike and abhorrent only to those who matter least — those subscribers who just take up space. Like the woman sitting next to me at one concert who did anagrams with the composers names during the concert.

Since he came to Boston three years ago, Thomas has been trying to add spontaneity to symphony concerts. Once last year he ran on stage after intermission and began to play a Mozart overture long before all the people were seated. This in the best 18th century tradition. The result was chaos. People trampling to their seats so they wouldn't miss a note. What they missed was Thomas's point.

Thomas has continued to pipe fresh air into Symphony Hall. Unlike previous Spectrum concerts where he relied on offbeat pieces, for the Stravinsky concerts he relegated gimmicks to the background.

I got to Symphony Hall about one half-hour early. It was almost dark. Alone, a tympanist softly practiced a few riffs on a dark stage. Above him on the screen I mentioned before a series of black and white photographs by Arnold Newman were being projected, variously depicting Stravinsky conducting, posing and composing. Beautiful pictures. And the way they were projected did them justice. From the five projectors pictures of different widths could be shown side by side. As one photo dissolved, another from a second projector superimposed itself, becoming clearer as the first disappeared and as a third next to them remained unchanged. Pictures appeared, disappeared and reappeared in this way until the concert began.

Friday's concert began with Symphonies of Wind Instruments. Actually it began with Thomas talking about it a little. Stravinsky, he said, wanted the piece played *mezzo forte* with no dynamic variation, the variety to come chiefly from rhythm. Where The Rite of Spring, which was also played, is a work of volcanic power and energy, nascent and raw, Symphonies of Wind Instruments, composed seven years later, is a more honed down, spare version in the style of Rite of Spring, without its passion.

Requiem Canticles, Stravinsky's last major work (1965), was composed after he was converted to serial composing (Schoenberg's method, devised in the early part of this century. Basically it is a system where the composer arranges the 12 tones of the chromatic scale in a succession of his choice. Within a given piece, he can then alter notes only according to the system; thus, it consists of modified repetitions of the originally chosen tone row.).

About the only exceptions I can think of which manage to transcend the intellectuality inherent in the 12-tone system are a few works by Berg and the Requiem Canticles, which I heard for the first time Friday night. The short piece, which Stravinsky called a mini or pocket requiem, is as good as the requiems of Faure and Brahms though very differently conceived. I think the key to the Canticles and its emotional appeal is revealed in the emotional emasculation of the serial technique and Stravinsky's desperate attempt to overcome it. Sung to perfection by the New England Conservatory Chorus and soloists Pamela Gore (contralto) and David Evitts (baritone), the Canticles attempt to transcend fear of death and doubt of the possibility of salvation. The culmination is a Libera Me, a frenetic plea spoken by the chorus and sung by four soloists.

* * *

Saturday's concert was full of surprises, not listed in the program, more evidence of Thomas's interest in spontaneity. The concert began with a trumpet fanfare — very nice. Next came the programmed Scenes de Ballet written in 1944 in, Thomas said, the middle of Stravinsky's California period. The piece was commissioned by, no joke, Billy Rose for his Broadway review, "The Seven Lively Arts." Stravinsky took up the project with enthusiasm and sent Rose a piano reduction of the score. Rose replied with a telegram: "YOUR MUSIC GREAT SUCCESS STOP COULD BE SENSATIONAL SUCCESS IF YOU WOULD AUTHORIZE ROBERT RUSSELL BENNETT RETOUCH ORCHESTRATION STOP BENNETT ORCHESTRATES EVEN THE WORKS OF COLE PORTER." The music is light and pleasant. It even has a memorable melody, played by the trumpets in perfect consonance up to an almost Mozartean leading tone that resolves to a discreetly dissonant close.

Next came another surprise — King of the Stars which, according to Thomas again, is almost never played because it requires a chorus that can sing in Russian and in tune at the same time. A big production number with enormous orchestra and chorus about pioneers defending themselves against disaster and preparing to harvest corn. Impressive. It had also been played as a surprise on Friday night but sounded better on Saturday.

The only real disappointment for me in the two concerts was the Violin Concerto in D, which came next. The orchestra played beautifully and so did Joseph Silverstein as solo violinist. He's great to watch, even when he's sitting in his concertmaster's chair. But the concerto itself is smack in the middle of Stravinsky's neo-classic period, where he sacrificed almost everything for the sake of form. In the third movement, called Aria 2, there was a hint of plaintiveness in the music, but unlike the Canticles, Stravinsky didn't transcend the limitations of the form he imposed on himself.

The last piece on the program for Saturday was Symphony of Psalms. But before it was played Thomas announced, that's right, another surprise. He walked on stage with Joan Heller and proceeded to explain that after Stravinsky had written the Canticles he felt that he didn't want to leave the musical world on such a serious note. So he took one of his favorite poems and set it for soprano and piano. The poem? Edward Lear's "The Owl and the Pussycat." The music is in the 12-tone style, but it enhances the total effect. One of English literature's best nonsense verses set in a very serious and intellectual style. All two or three minutes of it were charming. The audience loved it and the big chorus, on stage ready to sing "Symphony of Psalms," started stomping on the floor. So they did it again, Thomas at the piano.

Of all the music played last weekend, Symphony of Psalms was my favorite. Stravinsky wrote this beautiful piece in 1930, a year before the violin concerto. In the sense that the concert was a retrospective, perhaps Thomas should have left us with the Canticles as Stravinsky's last important work.

But people have a way of wanting to be left with some kind of affirmation. Symphony of Psalms is such a piece. It is three Psalms (13, 14 and 150) set for orchestra and large chorus. Psalm 13 is a supplication for recovery and strength. The text of Psalm 14 tells us of waiting patiently for the Lord. The music on the other hand is not patient at all. It is a tribute to Thomas that he emphasized Stravinsky's solemn, loud but calm, and anxious, rather than patient, waiting. The whole section quivers with the anticipation of the exultation to follow in the third and final Psalm, the well-known number 150, "Praise ye the Lord." The chorus breaks into an Alleluia which builds to a level of spiritual inebriation which falls and rises by turns in an effort to praise God in every imaginable way. ■

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112

JAN 14 1972

Music Notes

Ressel to Conduct Viennese Concert

By THOMAS PUTNAM

ROY WAAS, WHO is one of two principal French horn players in the Buffalo Philharmonic Orchester (the other is William Lane) will be soloist with the orchestra, playing Mozart's Concerto in D Major, K. 412, for the Viennese pops concert at 8:30 p.m. Jan. 21 in Kleinhans Music Hall. Fred Ressel will conduct.

Besides playing horn in the Philharmonic, Waas was in the computer research department of Cornell Aeronautical Laboratory. It is not Waas's ability to play beautiful horn notes that interests Cornell Lab, however, but techniques he gained through earning his doctorate in engineering from the Case Institute of Technology.

Waas played horn with the Kansas City Philharmonic in 1946. Two years later he joined the Cleveland Orchestra, where he remained until 1966.

FRED RESSEL comes from the viola section of the Philharmonic. He is director of his own chamber orchestra, the Buffalo Symphonette, which gives a small series of concerts at the end of the summer.

In one of the Symphonette programs in 1970, Ressel featured Waas in a performance of Benjamin Britten's Serenade for tenor (Warren Hoffer), horn and strings, a beautiful work which Waas and Hoffer repeated last spring with the Philharmonic under Lukas Foss.

The Viennese pops program includes music by a trio of Strausses: Johann Strauss Sr. ("Radetzky" march), Johann Strauss (waltz from "Wiener Blut," overture to "The Gypsy Baron" and "The Blue Danube"), and Edouard Strauss ("Clear Track").

Other works are Suppe's "Light Cavalry" overture, Och's Variations on an Austrian Folk Song, Lehar's waltz from "The Merry Widow," and the first half of Schubert's "Unfinished" Symphony.

MICHAEL TILSON Thomas conducts the Boston Symphony Orchestra this evening in New York, an all-Brahms program in Philharmonic Hall of Lincoln Center. On the program are the Serenade No. 2 in A, and the Piano Concerto No. 1 in D Minor, with Misha Dichter. Thomas is the associate conductor of the Boston orchestra, in addition to being music director of the Buffalo Philharmonic. He returns to Buffalo for a Mozart program Feb. 6 and 8.

Fred Ressel
. . . Viennese program

HARVEY PHILLIPS, tuba with the New York Brass Quintet, will give a recital at 8:30 p.m. today in the Concert Hall of the Michael C. Rockefeller Arts Center at Fredonia State College. Phillips also is with the New York City Ballet Orchestra, and the Bell Telephone Hour Orchestra.

The program will include works by three American composers, who will be in attendance: Walter Hartley, Alec Wilder and Warren Benson.

Other works are Vaughan Williams' Concerto for Bass Tuba, and Hindemith's Sonata for Tuba and Piano.

Assisting artists are Dean Boal, piano, who is chairman of the college's music department; C. Rudolph Emilson, tuba player from the college's music faculty; and Sandra Hartley, wife of the composer of Suite for Flute and Tuba.

A series of workshops and clinics conducted by Phillips will begin at 9 a.m. Saturday in the College Theater. All events are open to the public.

NEWS
MELROSE, MASS.
D. 2,800

EAGLE
CLAREMONT, N. H.
D. 6,735

JAN 7 1972

JAN 7 1972

NEWS
MALDEN, MASS.
D. 12,420

VALLEY NEWS
LEBANON, N. H.
D. 9,083

JAN 7 1972

JAN 8 1972

ITEM
CLINTON, MASS.
D. 4,150

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

JAN 7 1972

JAN 8 1972

NEWS
SOUTHBRIDGE, MASS.
D. 5,627

CITIZEN
MILFORD, CONN.
D. 8,600

MERCURY
MEDFORD, MASS.
D. 045

JAN 10 1972

JAN 7 1972

JAN 7 1972

HERALD NEWS
FALL RIVER, MASS.
D. 41,749

NEWS
MILFORD, MASS.
D. 11,172

JAN 7 1972

JAN 7 1972

New England Newsclip

SUN
HUDSON, MASS.
D. 3,050

JAN 7 1972

WESTPORT NEWS
WESTPORT, CONN.
SEMI-WEEKLY 10,000

JAN 12 1972

New England Newsclip

THOMAS ON BRAHMS

BOSTON (UPI) — Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra will conduct an all-Brahms concerts Jan. 12 and 14 at Lincoln Center's Philharmonic Hall, it was announced Thursday.

New York Post
D. 623,245 SAT. 354,797

JAN 14 1972

Music & Dance Tonight

Metropolitan Opera: "Cosi Fan Tutte," with Teresa Zylis-Gara, Rosalind Elias, Teresa Stratas, Pietro Bottazzo, Theodor Uppmann, Walter Berry; John Pritchard, conductor; 8.

New York City Ballet: "Bugaku," "Donizetti Variations," "Valse Fantaisie," "Symphony in C"; N. Y. State Theater, 8.

American Ballet Theater: "Theater," "La Fille mal Gardee"; City Center Theater, 8.

Boston Symphony Orchestra: Michael Tilson Thomas, conductor; Misha Dichter, pianist; all-Brahms program: "Serenade No. 2," 'Piano Concerto No. 1"; Philharmonic Hall, 8:30.

DEE BERRY

TIME
GREENWICH, CONN.
D. 13,160

JAN 13 1972

New England Newscl

ALL-BRAHMS

The Boston Symphony will play an all-Brahms program under the direction of Michael Tilson Thomas tomorrow at 8:30 p.m. at Philharmonic Hall. Another similar program will be presented with William Stienberg on Saturday at 8 p.m. at Carnegie Hall.

NEW YORKER
NEW YORK, N. Y.
W. 473,000

JAN 22 1972

MUSICAL EVENTS

The Specialists

LAST Wednesday night in Philharmonic Hall, a twenty-five-year-old conductor and a twenty-six-year-old pianist played a program of music by a twenty-six-year-old composer. The conductor was Michael Tilson Thomas, the pianist was Misha Dichter, and the composer was Johannes Brahms, who at twenty-six or thereabouts had already completed his First Piano Concerto in D Minor, Opus 15, and his Serenade No. 2, in A, Opus 16, for Orchestra, which together made up the entire program. The orchestra was the Boston Symphony. After my initial enormous enthusiasm for the work of Mr. Thomas, I found myself a bit disappointed the other night. He did not seem to have the wonderful Bostonians under full control, and their playing was flaccid to the point of absentmindedness. The Serenade went by and left no impression on me. The concerto came off a good deal better, though there was a certain hurried quality about it that detracted from its incisiveness. As for Mr. Dichter, he is a fluent and able young pianist, with technique to spare, but he is not yet capable of giving this particular concerto the brilliance and excitement that more mature pianists have given it. Both his and Mr. Thomas's performances in the concerto were expert enough to be listenable. But the bite, the controlled frenzy, and the powerful propulsion that it demands seemed to be beyond them.

Boston Symphony at Philharmonic

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, will conduct the third series of concerts by the Boston Symphony Orchestra at Lincoln Center's Philharmonic Hall Wednesday and Friday evenings, January 12 and 14, at 8:30 p.m.

Soloist for these concerts is pianist Misha Dichter.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 14 1972

A Nice Idea at Boston's Concert

BOSTON SYMPHONY ORCHESTRA, Michael Tilson Thomas conducting, with Misha Dichter, piano, At Philharmonic Hall.
Serenade No. 2; Piano Concerto No. 1
Brahms

By HAROLD C. SCHONBERG

As an alternative to the Brahms symphonies, those magnificent but overplayed works, Michael Tilson Thomas conducted the A major Serenade at his Boston Symphony concert in Philharmonic Hall Wednesday night. (Perhaps he might also take a look at the first three Tchaikovsky suites as alternatives to the overplayed Fourth, Fifth and Sixth Symphonies of that composer.)

It was a nice idea, as so many of Mr. Thomas's program ideas are. The A major Serenade, the one for small orchestra minus violins, is a very charming work—lyric, sensitive, flowing. Easily one of the most attractive products of Brahms's youth, it has been consistently ignored by our hotshot conductors, who insist on making the bigger splash that the C minor Symphony offers.

Mr. Thomas gave the score a diligent performance, though not one that captured the real quality of the music. Tempos were a little too slow and careful; metrical patterns too regular; dynamics a bit limp. This was more a reading than a real interpretation. As yet, Mr. Thomas has not made the A major Serenade part of him. It is by no means so weighty and solemn an affair as he made it out to be.

To balance the Serenade on this Brahms program, there was the D minor Piano Concerto played by Misha Dichter. Long past are the days when this was considered so intellectual a piece of music, so demanding technically, that only a few pianists would touch it. Today every young pianist cuts his teeth on the Brahms D minor, most of them playing it as their graduation piece. The four-minute mile, the Brahms D minor—all are in the public domain. A new breed of athletes, on the track and on the keyboard, has come into existence.

And Mr. Dichter played the work like a superbly trained athlete. The notes, well-organized, flowed effortlessly along, and the harder the configurations, the easier they sounded. Mr. Dichter is a hugely competent technician.

•

But is he yet the pianist to take the full measure of the Brahms D minor? Not yet. Despite the keyboard proficiency and marksmanship, or perhaps because of it (that concentration on sheer literal accuracy above everything else), an element of poetry, of color, of imagination was missing.

There was drive rather than poetry; percussion rather than nuance. Mr. Dichter still has to learn how to modify his rather percussive touch (one thinks of the brittle octaves at the end of the first movement), and how to use the pedals to maximum effect. In a way this was depersonalized playing, so characteristic of many young pianists today: efficiency plus, but less feeling of involvement than one would want. Mr. Thomas supplied a carefully integrated account of the orchestral score, working closely with the pianist but not doing much on his own.

FM GUIDE
NEW YORK, N. Y.
MONTHLY CIRC. N. AVAIL.

JAN 1972

. . Philharmonic Hall will host the Boston Symphony on the 12th and 14th, and the Philadelphia Orchestra on the 18th . . . The Handel Society Chorus and Orchestra,

HERALD
NEW YORK, N. Y.
W. - CIRC. N. AVAIL.

JAN 9 1972

TIME OFF CALENDAR: January 9th-15th

Boston Symphony (at Philharmonic Hall): 12th and 13th, Michael Tilson Thomas conducts all-Brahms program, with Misha Dichter, piano. 15th, William Steinberg (no soloists).

Courier EXPRESS
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JAN 14 1972

Music Notes

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Waas played horn with the Kansas City Philharmonic in 1946. Two years later he joined the Cleveland Orchestra, where he remained until 1966.

FRED RESSEL comes from the viola section of the Philharmonic. He is director of his own chamber orchestra, the Buffalo Symphonette, which gives a small series of concerts at the end of the summer.

In one of the Symphonette programs in 1970, Ressel featured Waas in a performance of Benjamin Britten's Serenade for tenor (Warren Hoffer), horn and strings, a beautiful work which Waas and Hoffer repeated last spring with the Philharmonic under Lukas Foss.

The Viennese pops program includes music by a trio of Strausses: Johann Strauss Sr. ("Radetzky" march), Johann Strauss (waltz from "Wiener Blut," overture to "The Gypsy Baron" and "The Blue Danube"), and Edouard Strauss ("Clear Track").

Other works are Suppe's "Light Cavalry" overture, Och's Variations on an Austrian Folk Song, Lehar's waltz from "The Merry Widow," and the first half of Schubert's "Unfinished" Symphony.

MICHAEL TILSON Thomas conducts the Boston Symphony Orchestra this evening in New York, an all-Brahms program in Philharmonic Hall of Lincoln Center. On the program are the Serenade No. 2 in A, and the Piano Concerto No. 1 in D Minor, with Misha Dichter. Thomas is the associate conductor of the Boston orchestra, in addition to being music director of the Buffalo Philharmonic. He returns to Buffalo for a Mozart program Feb. 6 and 8.

Fred Ressel
. . . *Viennese program*

HARVEY PHILLIPS, tuba with the New York Brass Quintet, will give a recital at 8:30 p.m. today in the Concert Hall of the Michael C. Rockefeller Arts Center at Fredonia State College. Phillips also is with the New York City Ballet Orchestra, and the Bell Telephone Hour Orchestra.

The program will include works by three American composers, who will be in attendance: Walter Hartley, Alec Wilder and Warren Benson.

Other works are Vaughan Williams' Concerto for Bass Tuba, and Hindemith's Sonata for Tuba and Piano.

Assisting artists are Dean Boal, piano, who is chairman of the college's music department; C. Rudolph Emilson, tuba player from the college's music faculty; and Sandra Hartley, wife of the composer of Suite for Flute and Tuba.

A series of workshops and clinics conducted by Phillips will begin at 9 a.m. Saturday in the College Theater. All events are open to the public.

NEWS
MELROSE, MASS.
D. 2,800

EAGLE
CLAREMONT, N. H.
D. 6,735

JAN 7 1972

NEWS
MALDEN, MASS.
D. 12,420

JAN 7 1972

VALLEY NEWS
LEBANON, N. H.
D. 9,083

JAN 7 1972

ITEM
CLINTON, MASS.
D. 4,150

JAN 8 1972

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

NEWS
SOUTHBRIDGE, MASS.
D. 5,627

JAN 7 1972

CITIZEN
MILFORD, CONN.
D. 8,600

JAN 8 1972

MERCURY
MEDFORD, MASS.
D. 045

JAN 10 1972

JAN 7 1972

HERALD NEWS
FALL RIVER, MASS.
D. 41,749

JAN 7 1972

NEWS
MILFORD, MASS.
D. 11,172

JAN 7 1972

SUN
HUDSON, MASS.
D. 3,050

JAN 7 1972

New England Newsclip

JAN 7 1972

WESTPORT NEWS
WESTPORT, CONN.
SEMI-WEEKLY 10,000

JAN 12 1972

New England Newsclip

THOMAS ON BRAHMS

BOSTON (UPI) — Michael Tislson Thomas, associate conductor of the Boston Symphony Orchestra will conduct an all-Brahms concerts Jan. 12 and 14 at Lincoln Center's Philharmonic Hall, it was announced Thursday.

New York Post
D. 623,245 SAT. 354,797

JAN 14 1972

Music & Dance Tonight

Metropolitan Opera: "Cosi Fan Tutte," with Teresa Zylis-Gara, Rosalind Elias, Teresa Stratas, Pietro Bottazzo, Theodor Uppmann, Walter Berry; John Pritchard, conductor; 8.

New York City Ballet: "Bugaku," "Donizetti Variations," "Valse Fantaisie," "Symphony in C"; N. Y. State Theater, 8.

American Ballet Theater: "Theater," "La Fille mal Gardee"; City Center Theater, 8.

Boston Symphony Orchestra: Michael Tilson Thomas, conductor; Misha Dichter, pianist; all-Brahms

DEE BERRY

program: "Serenade No. 2," 'Piano Concerto No. 1"; Philharmonic Hall, 8:30.

TIME
GREENWICH, CONN.
D. 13,160

JAN 13 1972

New England Newsc

NEW YORKER
NEW YORK, N. Y.
W. 473,000

JAN 22 1972

MUSICAL EVENTS

The Specialists

LAST Wednesday night in Philharmonic Hall, a twenty-five-year-old conductor and a twenty-six-year-old pianist played a program of music by a twenty-six-year-old composer. The conductor was Michael Tilson Thomas, the pianist was Misha Dichter, and the composer was Johannes Brahms, who at twenty-six or thereabouts had already completed his First Piano Concerto in D Minor, Opus 15, and his Serenade No. 2, in A, Opus 16, for Orchestra, which together made up the entire program. The orchestra was the Boston Symphony. After my initial enormous enthusiasm for the work of Mr. Thomas, I found myself a bit disappointed the other night. He did not seem to have the wonderful Bostonians under full control, and their playing was flaccid to the point of absentmindedness. The Serenade went by and left no impression on me. The concerto came off a good deal better, though there was a certain hurried quality about it that detracted from its incisiveness. As for Mr. Dichter, he is a fluent and able young pianist, with technique to spare, but he is not yet capable of giving this particular concerto the brilliance and excitement that more mature pianists have given it. Both his and Mr. Thomas's performances in the concerto were expert enough to be listenable. But the bite, the controlled frenzy, and the powerful propulsion that it demands seemed to be beyond them.

ALL-BRAHMS

The Boston Symphony will play an all-Brahms program under the direction of Michael Tilson Thomas tomorrow at 8:30 p.m. at Philharmonic Hall. Another similar program will be presented with William Stienberg on Saturday at 8 p.m. at Carnegie Hall.

Boston Symphony at Philharmonic

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, will conduct the third series of concerts by the Boston Symphony Orchestra at Lincoln Center's Philharmonic Hall Wednesday and Friday evenings, January 12 and 14, at 8:30 p.m.

Soloist for these concerts is pianist Misha Dichter.

FM GUIDE
NEW YORK, N. Y.
MONTHLY CIRC. N. AVAIL.

JAN 1972

HERALD
NEW YORK, N. Y.
W. - CIRC. N. AVAIL.

JAN 9 1972

. . Philharmonic Hall will host the Boston Symphony on the 12th and 14th, and the Philadelphia Orchestra on the 18th . . . The Handel Society Chorus and Orchestra,

TIME OFF CALENDAR: January 9th-15th

Boston Symphony (at Philharmonic Hall): 12th and 13th, Michael Tilson Thomas conducts all-Brahms program, with Misha Dichter, piano. 15th, William Steinberg (no soloists).

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

JAN 14 1972

A Nice Idea at Boston's Concert

BOSTON SYMPHONY ORCHESTRA, Michael Tilson Thomas conducting, with Misha Dichter, piano. At Philharmonic Hall.
Serenade No. 2; Piano Concerto No. 1 Brahms

By HAROLD C. SCHONBERG

As an alternative to the Brahms symphonies, those magnificent but overplayed works, Michael Tilson Thomas conducted the A major Serenade at his Boston Symphony concert in Philharmonic Hall Wednesday night. (Perhaps he might also take a look at the first three Tchaikovsky suites as alternatives to the overplayed Fourth, Fifth and Sixth Symphonies of that composer.)

It was a nice idea, as so many of Mr. Thomas's program ideas are. The A major Serenade, the one for small orchestra minus violins, is a very charming work—lyric, sensitive, flowing. Easily one of the most attractive products of Brahms's youth, it has been consistently ignored by our hotshot conductors, who insist on making the bigger splash that the C minor Symphony offers.

Mr. Thomas gave the score a diligent performance, though not one that captured the real quality of the music. Tempos were a little too slow and careful; metrical patterns too regular; dynamics a bit limp. This was more a reading than a real interpretation. As yet, Mr. Thomas has not made the A major Serenade part of him. It is by no means so weighty and solemn an affair as he made it out to be.

To balance the Serenade on this Brahms program, there was the D minor Piano Concerto played by Misha Dichter. Long past are the days when this was considered so intellectual a piece of music, so demanding technically, that only a few pianists would touch it. Today every young pianist cuts his teeth on the Brahms D minor, most of them playing it as their graduation piece. The four-minute mile, the Brahms D minor—all are in the public domain. A new breed of athletes, on the track and on the keyboard, has come into existence.

And Mr. Dichter played the work like a superbly trained athlete. The notes, well-organized, flowed effortlessly along, and the harder the configurations, the easier they sounded. Mr. Dichter is a hugely competent technician.

•

But is he yet the pianist to take the full measure of the Brahms D minor? Not yet. Despite the keyboard proficiency and marksmanship, or perhaps because of it (that concentration on sheer literal accuracy above everything else), an element of poetry, of color, of imagination was missing.

There was drive rather than poetry; percussion rather than nuance. Mr. Dichter still has to learn how to modify his rather percussive touch (one thinks of the brittle octaves at the end of the first movement), and how to use the pedals to maximum effect. In a way this was depersonalized playing, so characteristic of many young pianists today: efficiency plus, but less feeling of involvement than one would want. Mr. Thomas supplied a carefully integrated account of the orchestral score, working closely with the pianist but not doing much on his own.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JAN 22 1972 New England Newsclip

Gomberg Model of Taste, Finesse in Oboe Concerto

By HARRY NEVILLE

Michael Tilson Thomas conducted the Boston Symphony yesterday afternoon in a concert that consisted of two works: an oboe concerto in C, which has been attributed to Haydn, and Mahler's Symphony No. 5 in C-sharp Minor. Ralph Gomberg, principal oboe of the BSO, was soloist in the concerto, and he gave a performance that was a model of taste, musicianship and technical finesse from beginning to end.

Gomberg produces a beautiful tone, one that is warmed by just the right degree of vibrato, and his elegant sense of phrasing made him the perfect executant for this particular work. Andrew Raeburn's program notes informed us that the concerto was discovered in 1926 and that on the manuscript, which dates from the early 19th century, somebody had wirtten the words "By Haydn?" Raeburn went on to point out that the work might well have been written by a dozen other composers of the period — an assessment this writer agrees with, for the concerto bears no stylistic fingerprints that are absolutely unmistakable.

CLEARLY, the work is not top-drawer Haydn, yet it is graceful and full of good spirits — well worth hearing, especially in a performance as good as this one. Thomas and the orchestra gave excellent support, and there was particularly warm and sensitive playing from the strings.

There was a great deal to admire, too, in Thomas's conducting of the Mahler Fifth Symphony, though for me it was a performance that didn't begin to plumb the emotional depths of this work. Most of all I admired Thomas's pacing, the way he chose tempos that required but little adjustment in order to accommodate shifting mood or character. Correct tempo is ever a problem with Mahler. If the basic speed is too slow the music inevitably will become ponderous at some point or other, while a too fast speed will cause the point of Mahler's elaborate contrapuntal details to be lost. Neither of these things happened with Thomas, and as a result the music never seemed plodding or, on the other hand, desperately hurried.

The best part of Thomas's interpretation, for this listener, was the fourth movement, the Adagietto, though I confess I would be moved by any decent performance of these elegiac pages. The scherzo went well, to, with Charles Yancich doing his best work of the season in the difficult horn obbligato. Thomas might have done something more imaginative with the rhythms of the waltz themes, for they never once sounded Viennese in character, which is what I believe Mahler intended.

What the performance lacked in the end was the burning. emotional intensity most listeners expect of Mahler. It may be that Thomas deliberately underplays the emotion. It may be, to, that at this point he is so preoccupied with the work's elaborate mechanics that he isn't free to deal effectively with "interpretive" matters. Let's hope the latter premise is correct, for Thomas's performance could then ripen into something stunning.

INDEPENDENT
WESTBORO, MASS.
W. 2,000

JAN 20 1972 New Englar Newscl

Boston Symphony Orchestra Concert Jan. 21, 22

MICHAEL TILSON THOMAS CONDUCTS FIRST BOSTON SYMPHONY PERFORMANCE OF HAYDN OBOE CONCERTO WITH SOLOIST RALPH GOMBERG JANUARY 21 AND 22. CONCERT ALSO INCLUDES MAHLER'S FIFTH SYMPHONY.

Michael Tilson Thomas conducts all-Brahms with pianist Misha Dichter January 18.

BOSTON, MASSACHUSETTS — Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, conducts the twelfth pair of Friday/Saturday concerts by the Orchestra Friday afternoon, January 21, 1972 at 2:00 p.m., and Saturday evening, January 22 at 8:30 p.m. The concert opens with the first performance by the Boston Symphony Orchestra of Haydn's Oboe concerto in C. Soloist for these concerts is Boston Symphony Principal Oboist Ralph Gomberg. Following intermission, the concert concludes with Mr. Thomas conducting Mahler's Symphony no. 5.

Ralph Gomberg is the product of a highly musical family. He is the youngest of seven children, five of whom graduated from the Curtis Institute of Music in Philadelphia. At the age of 14, he was the youngest student ever accepted by the renowned oboe teacher, Marcel Tabuteau. Following his studies at Curtis, Gomberg, at 17, was appointed Principal Oboe of the All American Youth Orchestra, conducted by Leopold Stokowski. Following his World War II Navy Career, he was Principal Oboe of the Baltimore Symphony Orchestra, the New York City Center Orchestra (under Leonard Bernstein), and the Mutual Broadcasting Orchestra. He joined the Boston Symphony in 1949.

Michael Tilson Thomas and pianist Misha Dichter present an all-Brahms concert with the Boston Symphony at the fourth concert of the Tuesday B series Tuesday evening, January 18 at 7:30 p.m. The concert includes the Serenade no. 2 and the First piano concerto.

The season's fourth Open Rehearsal takes place Thursday evening, January 20, 1972 at 7:30 p.m.

STAR
NORTHBORO, MASS.
W. 1,700

JAN 20 1972

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

JAN 20 1972 New England Newsclip

CITY POST
MARLBORO, MASS.
W. 3,300

JAN 20 1972

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 22 1972 New England Newsclip

BSO: an impressive concert

By Michael Steinberg
Globe Staff

The Mahler Fifth was the principal work on the concert which Michael Tilson Thomas conducted with the Boston Symphony yesterday afternoon. It was an impressive performance, and one which showed the value of paying attention to Mahler's instructions about pace and intensity.

I don't understand most conductors. When they blur — as most of them do — Mahler's crucial distinctions between things that change suddenly and those that are transformed gradually, when they normalize his idiosyncratic dynamics, I don't know what combination is at work of failure of insight into musical character, of arrogance, laziness, or annoyance at having someone (and worse, another conductor!) so specifically lay down the law about matters whose determination they are used to regarding as their prerogative.

I hope that the Corinthians understood "the letter killeth, but the spirit giveth life" better than those musicians and theater directors who are so ready to offer St. Paul's admonition in justification of their own departures from the letter. The letter, in Mahler, is the key to the spirit, and when conductors wander from it in some of the ways I have described, they dull Mahler's music when they do not cheapen it.

This week produced two opportunities to hear the Mahler Fifth under conductors whose interpretive point of departure was to take the composer's most explicit directions very seriously, the other being Michael Gielen, who conducted the work with the National Orchestra of Belgium in Carnegie Hall, New York, on Tuesday. Gielen responded more vitally to Mahler's humor — at least I found the scherzo and finale just a bit straitlaced in Boston — but on the whole it was Thomas who showed a greater range of sympathy in dealing with diverse tempers. The most obvious difference between the performances was in the orchestral playing: the Belgian group, though attentive and disciplined, is exceedingly limited in technique and sound, while the Boston Symphony happily made yesterday's concerts one of those occasions for letting us know what a stunning virtuoso outfit it is.

To sum it up, Michael Thomas conducted a performance of a certain emotional restraint, though of great inner intensity and remarkably sustained, with that combination of intelligence, taste, and growing technical resourcefulness, which makes him an outstandingly good conductor. The Boston Symphony responded with playing that was brilliant, but beautiful in many other ways as well. Solo bows, well earned, were taken by Charles Yancich (French horn) and Armando Ghitalla (trumpet).

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CITIZEN
BELMONT, MASS.
W. 4,350

JAN 20 1972

JOURNAL
CONCORD, MASS.
W. 6,000

JAN 20 1972

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

JAN 20 1972

MINUTE MAN
BEDFORD, MASS.
W. 2,993

JAN 20 1972

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

JAN 20 1972

[65]

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JAN 22 1972 New England Newsclip

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JAN 20 1972 New England Newsc

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The Boston Globe
(MORNING)
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CITY POST
MARLBORO, MASS.
W. 3,300

JAN 20 1972

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W. 2,993

JAN 20 1972

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

JAN 20 1972

The Boston Sunday Advertiser
SUN. 413,988

JAN 23 1972

New England Newsclip

Symphony Delivers Exciting Performance

By JOHN RICHARDSON

At Friday's Boston Symphony concert Michael Tilson Thomas again demonstrated that he is one of the truly fine young musicians of our time. In tackling Gustav Mahler's Fifth Symphony, Mr. Thomas took on a symphonic behemoth: over an hour long, intense, and extraordinarily demanding for performer and listener alike. Conductor and orchestra handled the work in remarkable fashion, giving a very exciting performance indeed.

★

The fifth symphony marks the beginning of Mahler's maturity. With this work, the first of a trilogy of purely orchestral symphonies, he discarded the gentler folk elements of the first four symphonies, charging headlong into a new style; schizophrenic, emotionally extreme, unrelievedly tense.

The first of the work's three parts consists of two movements emotionally and thematically linked. The opening movement, which alternates a long, slow funeral march with ferocious outbursts, features a long hollow trumpet solo, beautifully played Friday by Armando Ghitalla. The second movement reverses the mood of the first; the freneticism becomes central, the melancholy secondary.

• Music Review

The second part consists of only one movement, a huge scherzo. The Boston Symphony's special brand of virtuosity perfectly captured the radical change of character: joyously affirmative, at times even playful.

The fourth and fifth movements make up the last part. The serene Adagietto (for strings and harp alone) provides an interlude of calm between the strenuous Scherzo and triumphant Finale. The low brass were particularly outstanding in the Finale, one of those all-stops-out movements that is vintage Mahler.

★

Few people recognize the importance of the concertmaster. In Joseph Silverstein, the Boston Symphony has one of the finest. His abilities were much in evidence during the Mahler as he led the orchestra's excellent string section with rare commitment and involvement.

But the star of the afternoon was unquestionably Mr. Thomas. Conducting the Mahler is a little like pitching fourteen innings of baseball; the physical and mental stamina required is staggering. Mr. Thomas paced the piece beautifully, and, with the exception of a rather cold adagietto, maintained the necessary tension from beginning to end.

The concert opened with a technically amazing performance from Ralph Gomberg of an oboe concerto thought to be by Haydn. That Haydn actually wrote the piece is still conjecture.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

JAN 24 1972

New England Newsclip

Mahler a la Thomas

By Louis Snyder

In his mercurial career first as the Boston Symphony's assistant then associate conductor, Michael Tilson Thomas has perforce taken over some rather formidable assignments. However, the Mahler Fifth Symphony, which he directed, in scheduled weekend concerts, and which will be heard again tomorrow and Thursday evenings, reveals the extraordinary command this young leader has of one of the most complex and enigmatic works in the symphonic repertoire.

From the beginning, the orchestra expressed its complete involvement in superb playing of the kind that dusted off old memories. Aside from some predictably brilliant solo playing (Armando Ghitalla, trumpet; Charles Yancich, horn, Bernard Zighera, harp, and Doriot Dwyer, flute, among them), the body of musicians gave, in every choir, of the vibrant quality of sound that has been its traditional hallmark. The Fifth is full of opportunities for all sections—basses, cellos, woodwinds, violins, brass, percussion—and in each case the section was on top of the score, alert and keenly responsive.

The drama and contrast of the Fifth is ready-made for a conductor of Mr. Thomas's temperament—and for a display of his good taste. The openings for excess were bypassed, and the waltzes and the Adagietto, done with tremendous feeling and restraint, remained within the sensitively shaped context charted for the whole work.

This grand design never got away from Mr. Thomas, on Friday afternoon, at least, when the concept for a work essentially so full of contradictions emerged in one impressively crafted musical piece. It would appear, these days particularly, that there are as many viable interpretations of this symphony as there are top-notch conductors and orchestras to play them.

Impeccable oboe

The program began with the first performance in Boston of an Oboe Concerto in C which may or may not be by Joseph Haydn. The evidence, indicated in program notes, seems to be based on the fact of a pencil notation "Von Haydn?" on the score, which was discovered in 1926. In any case it is of more concern to musicologists than to listeners, especially since, in this instance, the soloist was Ralph Gomberg.

Whoever may have composed this lilting three-movement concerto was duly honored by Mr. Gomberg's impeccable performance. He produced a sound of liquid gold, as he familiarly does from the first oboist's chair, and a dazzling facility for which opportunities abound in the work. The cadenza, before the close of the first movement, was sufficiently breathtaking either to inspire or discourage any prospective players of the instrument. Mr. Thomas led a reduced orchestra in a smartly paced collaboration with their colleague's shining solo achievement.

Thomas to conduct Mahler

Time Out Wed Jan 19

By L.P. KATZENSTEIN

A word to the wise. Last year Michael Tilson Thomas conducted Mahler's ninth symphony, which Thomas has called "the all-time great piece." It may or may not be in that league, but it was one of the more memorable concerts of the season.

Next weekend Thomas will conduct another of the nonvocal Mahler symphonies, the fifth. Given Thomas's way with Mahler, it should be something to hear. The fifth is easier to take than some of the other symphonies; it is less pretentious, for one thing, partly because its materials are better to begin with and don't have to be stretched to make big points. The fifth is in five movements, of which the first two and last two are closely related. Listen, for example, how the lovely music of the fourth movement Adagietto (often played by itself) is transformed in the fifth movement.

Mahler's fifth is also marked by counterpoint, whole fugues even, as in the last movement. On the whole, then, quite a piece, less intense and soul-searching than the sixth or ninth symphonies, but more approachable for the newcomer to Mahler.

The Mahler will be preceded by BSO principal oboist Ralph Gomberg's playing of the Haydn C major oboe concerto, so try Symphony this weekend. You'll like it.

BROOKLYN, N. Y.
BAY NEWS
(NEW YORK CITY MARKET AREA)
W. 14,000

FEB 5 1972

3454

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BROOKLYN, N. Y.
CANARSIE DIGEST
(NEW YORK CITY MARKET AREA)
W. 3,000

FEB 5 1972

New York Post
D. 623,245 SAT. 354,797

FEB 10 1972

Music & Dance Tonight

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New York City Ballet: "Jewels" (three acts); N.Y. State Theater, 8.

Dr. Martin Luther King Benefit Concert for Afro-American Student Center, with Marilyn Johnson, Paucho and Latin Soul Brothers; Carnegie Hall, 8.

New York Philharmonic: Pierre Boulez, conductor; Christa Ludwig, mezzo soprano; Schubert's "Symphony No. 4 ('Tragic')," Liszt's "Three Songs," Bartok's 'Dance Suite," Berg's "Symphonic Fragments from 'Wozzeck,' Opus 7"; Philharmonic Hall, 8:30. Program repeated tomorrow at 2.

Dwight Peltzer, pianist; Peter Lewis' "Innerkip" (premiere), Loren Rush' "Hexahedron" (N. Y. premiere); works of Haydn, Ravel and others; Alice Tully Hall, 8.

American Opera Center: "La Boheme," James Conlon, conductor; benefit for the Juilliard Student Aid and Scholarship Fund; Juilliard Theater, 8:15. First of three performances.

Etsuko Tazaki, pianist, (N.Y. recital debut); Liszt' "Sonata in B minor," Schubert's "Four Impromptus, Opus 142," works of Messiaen; Carnegie Recital Hall, 8:30.

Boston Symphony Orchestra: Michael Tilson Thomas, conductor; Laurence Lesser, cellist; Gabrieli's "Canzoni for Brass," Hindemith's "Cello Concerto," Schumann's "Symphony No. 1"; Brooklyn Academy of Music, 8:30.

New York Post
D. 623,245 SAT. 354,797

FEB 11 1972

Music & Dance Tonight

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Boston Symphony Orchestra: Michael Tilson Thomas, conductor; Ralph Gomberg, oboist; Haydn's "Oboe Concerto in C," Mahler's "Symphony No. 5"; Philharmonic Hall, 8:30.

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,519

FEB 11 1972

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By DONAL HENAHAN

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BROOKLYN, N. Y.
BAY NEWS
(NEW YORK CITY MARKET AREA)
W. 14,000

JAN 29 1972

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The concert is the third in a series of five sponsored by the Brooklyn Institute of Arts and Sciences. The Symphony Series has been a tradition in Brooklyn for the past 84 years. This year, the Brooklyn Institute is saluting various groups in the community. The February 10th concert will honor Brooklyn's new Medgar Evers College. The Community Council of the college will sponsor a benefit at this performance to establish a scholarship fund.

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BROOKLYN, N. Y.
CANARSIE DIGEST
(NEW YORK CITY MARKET AREA)
W. 3,000

JAN 22 1972

Calendar of Events

Brooklyn Academy of Music

CHELSEA THEATER CENTER - in the Third Theater of the Academy. Feb. 1-20, Allen Ginsberg's "Kaddish"; March 21-April 9, John Gay's "The Beggar's Opera"; May 9-28, "The Water Hen" by Polish playwright Stanislaw Witkiewicz. Performances - Tues. & Sun. evenings at 7:30 p.m.; Wed., Thurs., Fri. and Sat., at 8:30 p.m. No performances on Mon. Information: 783-6700, ext. 49.

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FENCE VIEWER
SUDBURY, MASS.
W. 3,000

JAN 27 1972

New Englar Newsc

Friday-Sat. Concerts

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Soloist is cellist Laurence Lesser who makes his debut with the Boston Symphony at these concerts.

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STAR
BRAINTREE, MASS.
W. 10,402

JAN 26 1972

New England Newsclip

Boston Symphony Announces Friday/Saturday Concerts

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BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

JAN 27 1972

New England Newsclip

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A native of Los Angeles, Lesser began performing in public at an early age. After graduating from Harvard University in 1961, he went to Europe to study under a Fulbright Fellowship. In 1966 he won a prize at the Tchaikovsky International Competition in Moscow, and recorded there for Melodiya records. That same year he was guest artist in the Heifitz-Piatigorsky concerts in Carnegie Hall, and also appeared at the 1968 series in Los Angeles. In 1969 he appeared in a recital in New York's Town Hall with Michael Tilson Thomas as pianist.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900

JAN 28 1972

New England Newsclip

SOCIALLY YOURS . . .

Lillian

John Mandra's "Veglione" (Fiesta of the Italian Carnival) will be held this year on Tuesday, February 15 at 7:30 p.m. -- as usual. Tony Bruno will entertain the many guests gathered for the annual event at Caruso's Diplomat in Saugus and there will be door prizes, dancing and tables replete with Italian delicacies -- ladies, don't wear a girdle!

* * *

On Saturday, February 5 at eleven o'clock, James P. Gilligan and Judith Ann Carlton will exchange vows at St. Pius V Church in Lynn. Mr. Gilligan is attached to the Secretary of State's Office and the number of celebrities in attendance at this lovely wedding will certainly be many.

* * *

Don't forget the opening night for Nicholas and Alexandra is February 2 at the Circle Theatre in Brookline.

* * *

Hank Crivelli's Empire Room in Cambridge is still featuring "The Collectors Item Review" through February 5. Coming are Johnny Puleo and the Harmonica Gang, Old Time Vaudeville Show, Cab Calloway and Al Martino. . .for information call 661-8100.

* * *

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JEWISH ADVOCATE
BOSTON, MASS.
24,500

JAN 20 1972

New Engl News

Cello, Oboe Soloists for BSO

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra, conducts the concerts Friday afternoon, Jan. 28 at 2 p.m. and Saturday evening, Jan. 29 at 8:30 p.m. Soloist is cellist Laurence Lesser. Program opens with two canzoni by Gabrieli, followed by Mr. Lesser in Hindemith's Cello concerto. Following intermission, concert concludes with Schumann's Symphony no. 1 ("Spring").

A native of Los Angeles, Mr. Lesser began performing in public at an early age. After graduating from Harvard in 1961, he went to Europe to study under a Fulbright Fellowship. In 1966 he won a prize at the Tchaikovsky International Competition in Moscow and recorded there. That same year he was guest artist in the Heifitz-Piatigorsky concerts in Carnegie Hall, and also appeared at the 1968 series in Los Angeles. In 1969 he appeared in a recital in New York's Town Hall, with Michael Tilson Thomas as pianist.

Mr. Thomas conducts the concerts Friday afternoon, Jan. 22, at 8:30 p.m. Concert opens with Haydn's Oboe concerto in C, with soloist Boston Symphony principal oboeist Ralph Gomberg. Following intermission, concert concludes with Mahler's Symphony no. 5.

Mr. Gomberg is the youngest of seven children, five of whom graduated from the Curtis Institute of Music in Philadelphia. At the age of 14 he was the youngest student ever accepted by the renowned oboe teacher, Marcel Tabuteau. Following his studies at Curtis, Gomberg, at 17, was appointed Principal Oboe of the All-American Youth Orchestra, conducted by Leopold Stokowski. Following World War II Navy service, he was Principal Oboe of the Baltimore Symphony Orchestra, New York City Center Orchestra (under Leonard Bernstein) and Mutual Broadcasting Orchestra. He joined the Boston Symphony in 1949.

Mr. Thomas conducts the sixth concert of the Tuesday "A" series on Jan. 25 at 8:30 p.m. Ralph Gomberg is soloist in Haydn's Oboe concerto in C. Program also includes Mahler's Fifth Symphony. Same program will be given at the opening concert of the Thursday

MINUTE MAN
BEDFORD, MASS.
W. 2,993

JAN 27 1972

New Englar Newsc

Friday-Sat. Concerts

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Soloist is cellist Laurence Lesser who makes his debut with the Boston Symphony at these concerts.

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CITIZEN
BELMONT, MASS.
W. 4,350

JAN 27 1972

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TIMES-UNION
BURLINGTON, MASS.
W. 7,200

JAN 27 1972

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JEWISH ADVOCATE
BOSTON, MASS.
24,500

JAN 27 1972

New England Newsclip

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[69]

BROOKLYN, N. Y.
BAY NEWS
(NEW YORK CITY MARKET AREA)
W. 14,000

FEB 5 1972

3454

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BROOKLYN, N. Y.
CANARSIE DIGEST
(NEW YORK CITY MARKET AREA)
W. 3,000

FEB 5 1972

New York Post
D. 623,245 SAT. 354,797

FEB 10 1972

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FEB 11 1972

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The New York Times
NEW YORK, N. Y.
D. 846,152 S. 1,407,519

FEB 11 1972

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By DONAL HENAHAN

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BAY NEWS
(NEW YORK CITY MARKET AREA)
W. 14,000

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BROOKLYN, N. Y.
CANARSIE DIGEST
(NEW YORK CITY MARKET AREA)
W. 3,000

JAN 22 1972

Calendar of Events

Brooklyn Academy of Music

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FENCE VIEWER
SUDBURY, MASS.
W. 3,000

JAN 27 1972

New Englar Newsc

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STAR
BRAINTREE, MASS.
W. 10,402

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New England Newsclip

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BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

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New England Newsclip

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POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900

JAN 28 1972

New England Newsclip

MINUTE MAN
BEDFORD, MASS.
W. 2,993

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The program opens with two conzoni by Giovani Gabrieli: "Canzon noni toni," and "Canzon septimi toni no. 2." Next is a performance of Hindemith's cello concerto with soloist Laurence Lesser. Following intermission, the concert concludes with Schumann's Symphony no. 1 "Spring."

SOCIALLY YOURS . . .

Lillian

John Mandra's "Veglione" (Fiesta of the Italian Carnival) will be held this year on Tuesday, February 15 at 7:30 p.m. -- as usual, Tony Bruno will entertain the many guests gathered for the annual event at Caruso's Diplomat in Saugus and there will be door prizes, dancing and tables replete with Italian delicacies -- ladies, don't wear a girdle!

* * *

On Saturday, February 5 at eleven o'clock, James P. Gilligan and Judith Ann Carlton will exchange vows at St. Pius V Church in Lynn. Mr. Gilligan is attached to the Secretary of State's Office and the number of celebrities in attendance at this lovely wedding will certainly be many.

* * *

Don't forget the opening night for Nicholas and Alexandra is February 2 at the Circle Theatre in Brookline.

* * *

Hank Crivelli's Empire Room in Cambridge is still featuring "The Collectors Item Review" through February 5. Coming are Johnny Puleo and the Harmonica Gang, Old Time Vaudeville Show, Cab Calloway and Al Martino. . .for information call 661-8100.

* * *

Michael Tilson Thomas, Associate Conductor of the Boston Symphony Orchestra will conduct the thirteenth pair of Friday/Saturday concerts by the Orchestra, this afternoon, January 28 at 2:00 p.m., and tomorrow evening, January 29 at 8:30 p.m. Soloist is cellist Laurence Lesser who makes his debut with the Boston Symphony at the concerts. The program opens with two canzoni by Giovani Gabrieli: Canzon noni toni, and Canzon septimi toni no. 2. Next is a performance of Hindemith's Cello concerto with soloist Laurence Lesser. Following intermission, the concert concludes with Schumann's Symphony no. 1 "Spring."

JEWISH ADVOCATE
BOSTON, MASS.
24,500

JAN 20 1972

Ne Engl News

Cello, Oboe Soloists for BSO

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A native of Los Angeles, Mr. Lesser began performing in public at an early age. After graduating from Harvard in 1961, he went to Europe to study under a Fulbright Fellowship. In 1966 he won a prize at the Tchaikovsky International Competition in Moscow and recorded there. That same year he was guest artist in the Heifitz-Piatigorsky concerts in Carnegie Hall, and also appeared at the 1968 series in Los Angeles. In 1969 he appeared in a recital in New York's Town Hall, with Michael Tilson Thomas as pianist.

Mr. Thomas conducts the concerts Friday afternoon, Jan. 22, at 8:30 p.m. Concert opens with Haydn's Oboe concerto in C, with soloist Boston Symphony principal oboeist Ralph Gomberg. Following intermission, concert concludes with Mahler's Symphony no. 5.

Mr. Gomberg is the youngest of seven children, five of whom graduated from the Curtis Institute of Music in Philadelphia. At the age of 14 he was the youngest student ever accepted by the renowned oboe teacher, Marcel Tabuteau. Following his studies at Curtis, Gomberg, at 17, was appointed Principal Oboe of the All-American Youth Orchestra, conducted by Leopold Stokowski. Following World War II Navy service, he was Principal Oboe of the Baltimore Symphony Orchestra, New York City Center Orchestra (under Leonard Bernstein) and Mutual Broadcasting Orchestra. He joined the Boston Symphony in 1949.

Mr. Thomas conducts the sixth concert of the Tuesday "A" series on Jan. 25 at 8:30 p.m. Ralph Gomberg is soloist in Haydn's Oboe concerto in C. Program also includes Mahler's Fifth Symphony. Same program will be given at the opening concert of the Thursday

CITIZEN
BELMONT, MASS.
W. 4,350

JAN 27 1972

New Englar Newsc

Friday-Sat. Concerts

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TIMES-UNION
BURLINGTON, MASS.
W. 7,200

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JAN 27 1972

New England Newsclip

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[68]

PASTE OVER

NEW YORKER
NEW YORK, N. Y.
W. 473,000

FEB 19 1972

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D. 11,000

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QUINCY, MASS.
D. 70,525

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New England Newsclip

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[69]

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[69]

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,981

JAN 29 1972 New England Newsclip

Cellist Laurence Lesser Soloist with BSO

By HARRY NEVILLE

Michael Tilson Thomas conducted the Boston Symphony yesterday in a concert that featured the young West Coast cellist Laurence Lesser as soloist. Lesser was a prize-winner in the 1960 Tchaikovsky Competition in Moscow, where he also recorded for the Melodiya lable. He will be familiar to some U.S. listeners as the soloist on the Columbia recording of Schoenberg's D Major Cello Concerto, and for those who know this work it will be unnecessary to say that he is a commanding technician.

At yesterday's concert, his first appearance iwth the Boston Symphony, he made an excellent impression in Hindemith's Cello Concerto. Hindemith composed this work in Lenox, Mass., during the summer of 1940. It was first performed by the Boston Symphony, with Gregor Piatigorsky as soloist and Serge Koussevitzky conducting, the following year. It got several performances that year, only to disappear completely from BSO programs during the next 30 years.

ALL OF WHICH seems to me a shame, for the Concerto turns out to be a wonderful work, brightly orchestrated, full of contrapuntal ingenuities, and bubbling with good spirits—especially in the witty pianissimo Trio of the Finale. Lesser gave a performance that was generally understated, and this worked particularly well in the gentle melody that opens the middle movement. Solid as his work was in the outer movements, I nevertheless found myself at times wishing for something more assertive, something bolder and more aggressive in the matters of tone and attacks.

Thomas opened yesterday's program with two instrumental canzonas of Giovanni Gabrieli, the 16th century Venetian composer who is perhaps best remembered for the antiphonal works he wrote for use in the basilica of St. Mark's Cathedral. Gabrieli wrote about 50 works for various kinds of instrumental ensembles, from which Thomas chose two for a double quartet of brass instruments.

THEY PROVED to be short pieces, melodious and quite buoyant—in short, a splendid prelude to a program which, besides the sparkling Hindemith Concerto, included Schumann's "Spring" Symphony.

Thomas gave an exhilarating reading of the Schumann, a reading which, though plastic in its tempos, never once gave the impression of straining to make a point. Thomas's springing rhythms seemed exactly right, and the mood of joy and eagerness that pervades the outer movements came across with thrilling effect. Neither was there any lack of tenderness in the slow movement, which was also notable for some exquisite playing by the strings.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 29 1972 New England Newsclip

Lesser soloist, Thomas conducts

BSO: Hindemith's Concerto

By Michael Steinberg
Globe Staff

Laurence Lesser, who was soloist in Hindemith's Cello Concerto at yesterday afternoon's Boston Symphony concert, is an outstanding example of a peculiarly American phenomenon, the brainy virtuoso. To offer a handful of co-ordinates on him — he is a graduate of Harvard where he did honors work in mathematics, he was a prize-winner at the 1966 Moscow competition, he is the soloist in the only recording of the Schoenberg Concerto, and he teaches at the Peabody Institute in Baltimore.

Hindemith's Concerto, written at Tanglewood during the very first session of the Berkshire Music Center in 1940, which would be about when Lesser was born, is a temporarily engaging, then easily forgettable piece, very pretty in its lyric moments, quite amusing in its finale (based on the theme of a march by Frederick the Great's sister Amalia — far out!), and with some inclination to be coarse and noisy in the passages for full orchestra. It is not a work to challenge a cellist's intellect; it does, however, want a performance of crackling virtuosity and life, and that is just what Lesser gave it. Michael Tilson Thomas conducted. He and Lesser have on occasion given recitals together with Thomas at the piano; yesterday, too, their ensemble was comfortable, and the orchestra's playing was responsive across the whole range from the rowdy to the delicate.

The concert began with a quartet of trumpets and trombones on each side of an otherwise unpeopled stage (except for the conductor, of course), and with the brilliant playing of two antiphonal Canzone by Giovanni Gabrieli. After intermission, Thomas conducted Schumann's "Spring" Symphony in an orderly, rather prosaic performance.

PAUL HINDEMITH
. . . 1950 photo

The Boston Sunday Advertiser
SUN. 413,988

JAN 30 1972 New England Newsclip

Hindemith Concerto Brought to Life by Thomas

By SUSAN COOPER MARKELL

Friday's Boston Symphony concert was one of Tilson Thomas' "time-travel" specials. (This is his own appellation for programs which cover a span of 400 years or more.)

Thomas began with two 16th century canzonas for brass instruments, by Giovanni Gabrieli. The first was canzon noni toni which, as the title indicates, is built on and around the ninth note of the modal scale. It sounded quite like a Gregorian chant without the voices, with surprisingly delicate color and fine shading that one does not ordinarily associate with brasses. However, it closed with a rather lengthy and exaggerated retard. The second, canzon septemi toni, involving the seventh note of the scale, is a work of great dignity, well-captured by Thomas. This type of music is not often played today and should be more fixed in the repertoire.

★

This was followed by Hindemith's Cello Concerto (1940) with Lawrence Lesser as soloist. The piece is quite similar, in form and spirit, to Hindemith's Mathis der Mahler and should enjoy the same popularity. This performance was superb.

He gave it the necessary careful treatment, while allowing its warmth and humor to be freely heard. Lesser, a former Harvard mathematician, handles the cello part with much understanding and no exaggeration. He makes the point without overdoing it. His playing is warm but clear and light on vibrato, which suits the work. A more-than-competent and etremely confident soloist. The members of the orchestra showed more than cursory respect for his musicianship. It was a difficult work well played.

The Schumann is another story entirely. It was, I think, the Spring Symphony (No. 1). It was also a rather disjointed performance. The first movement was deadly slow, so much so as to lose the melody. Additionally, the articulation was over-fussy. Towards the end of the movement Thomas moved a little closer to the spirit of the composer and of the period and then came the last chord, grossly out of tune.

★

Thomas, as usual, is to be commended for his unusual and creative programming.

Some vernal m

By Louis Snyder

That was the day the young virtuosos took over Boston's Symphony Hall. On Friday afternoon, Michael Tilson Thomas conducted the Boston Symphony with his Californian contemporary, Laurence Lesser, as cello soloist. In the evening, there was a full house for a program of Beethoven violin-piano sonatas played by Pinchas Zukerman and Daniel Barenboim, two youthful Israeli musicians who have been prominent in the public eye for so long they almost seem like veterans. Headwaggers bewailing the future state of concert music here, at least, received a setback.

Although there was snow outside, there were vernal sounds within. Mr. Thomas led the orchestra in Schumann's "Spring Symphony" (No. 1 in B flat), so designated by the composer, and the evening's program included the F major Sonata, Op. 24, also called "Spring," not however by Beethoven but, not inappropriately, by someone else along the way.

Symphony's program, like most that Mr. Thomas has provided, was subtly unified and full of rewards of different kinds. To begin with there were two Canzoni by Gabrieli for two brass quartets (two trumpets, two trombones each), the groups of four players seated against the opposite side walls of the stage to enhance antiphonal effect. While the same novel result wasn't achieved as when the second Canzon (Septimi toni) was done in the hall itself from opposite sides of the balcony at the first Spectrum concerts, the rich texture of sound produced by eight expert brassists made this a bracing listening experience for the ear, if not a chilling one for the spine.

Hindemith

The Hindemith Cello Concerto, with which Mr. Lesser made his BSO debut, was returning for the first time since its world premier performances by the orchestra in 1941 under Serge Koussevitzky with Gregor Piatigorsky as soloist. It had been composed at Tanglewood during the previous summer when Hindemith was also teaching at the initial sessions of the Berkshire Music Center, several years before either the present conductor or cellist was born.

Perhaps the long-absent work has been waiting for two such interpreters to come along, for Mr. Thomas and Mr. Lesser restored it to Symphony Hall with all its attractive craftsmanship and good humor intact. Unfamiliar as it is to most, time and increasing aural sophistication have rounded the edges that must have seemed spiky to 1941 listeners, without making the Concerto sound today like a piece of bygone daring. And despite its large demands on the soloist — met with tremendous technical skill by Mr. Lesser — this is not the usual showpiece for cello with orchestral background. Everyone gets very much involved.

Mr. Lesser's tone, emerging from the diffuse opening tutti, proved to be strong and resilient, made to order for solo passages that are never calculated to take flight in anything resembling a traditional tour de force. His rhythmic sense, complementing Mr. Thomas's, was always evident and sure, a must for interpreting this strongly individualistic, high-spirited musical statement.

Sonata duo

Schumann's First Symphony, in Mr. Thomas's first encounter with it here (its last previous Boston performances were in 1966), revealed much of the fresh, unfettered approach that marked his conducting of the Schumann Third last season at Symphony Hall and on the BSO's European tour. Its pace is flowing rather than skipping, which is all to the good, and no doubt a few tentative moments of difference between musicians and conductor on Friday will have disappeared when the same program is repeated at Symphony Hall tomorrow evening.

The Christian Science Monitor
BOSTON, MASS.
D. 217,161

JAN 31 1972 Ne

PROMENADE
NEW YORK, N. Y.
MONTHLY 125,000

JAN 1972

Right: Raul Julia and Clifton Davis play the title roles in **Two Gentlemen of Verona,** the boisterous and beautiful musical at the **St. James** based on Shakespeare's play of the same name. John Guare and Mel Shapiro wrote the book and Galt MacDermot the music.

Below: Michael Tilson Thomas conducts the **Boston Symphony Orchestra** in all-Brahms concerts at **Philharmonic Hall,** Lincoln Center.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

JAN 17 1972

Critic-at-Large

Moving Experiences

#6

By BYRON BELT

From Wagner's glorious "Die Meistersinger" at the Met to Odetta at Carnegie Hall is really a small step. The one is possibly the most humane and profoundly moving of all operas, and the other is one of the most deeply moving humanitarians.

I recently scolded a young colleague of mine for using too many personal pronouns in his music reviews. But participation is the name of the game in today's arts—and we participated rather wildly and wonderfully between Friday and last night.

In no particular order—we shed tears of authentic joy during Saturday's extraordinarily moving and beautifully performed Met Opera matinee of "Die Meistersinger von Nurnberg;" we clapped happily during a solo stint by Odetta as part of last night's "Symphonic Soul" program by the Rochester Philharmonic Orchestra, and really helped tear the house down during an explosion of joyful jazz, gospel and symphony that is Charles Walker's "Requiem for Brother Martin."

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WE ALSO WALKED out on a Hunter College piano recital by Samuel Lipman; laughed uproariously during a sneak visit to the New York City Ballet's riotous production of Jerome Robbins' funniest of all ballets, "The Concert;" smiled idulgently with gracious Carla Pracci, somewhat lost in American Ballet Theatre's corny production of "La Pille Mal Gardee;" and enjoyed portions of soprano Anna Moffo's Carnegie Hall recital, bits of Michael Tilson Thomas's first run-through with the Boston Symphony of the towering Bhrams Fourth Symphony—and thrilled to every moment of Bruno Maderna's first subscription concert with the New York Philharmonic.

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The important events, perhaps, are the Met "Meistersinger" and the Philharmonic concert. The latter receives its last performance tonight at 7:30, and there will be several performances of the Wagner opera in the weeks to come. Any serious music lover should make every effort to experience each.

Bruno Maderna is obviously one conductor the Philharmonic respects. His debut program was as well played as any in recent seasons, and it is a musical delight all the way. Liszt's "orpheus" is his loveliest symphonic poem, and it and the exquisite Mendelsson "Scotch" Symphony have neither been so beautifully performed since the days of Sir Thomas Beecham.

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SOPRANO HELGA DERNESCH is a statuesque stunner of a soprano, and although her voice turns hard at top volume, she sang portions of the Wagner "Wesendonck Songs" more expressively than any singer within memory. Berg's expressionistic "Der Wein" was wonderfully sung and played to complete a very special and triumphant Philharmonic event.

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Pilar Lorenjo, enjoying a vintage year in New York—is the most radiant Eva since the days of the young Schwarzkopf and Steber. James King's Walther is surprisingly touching and goldenly heroic, and the Hans Sachs of Theo Adam is a mixture of warm humanity and prophetic mystic. These, and a raft of superb characterizations by Donald Gramm, Beno Kusche and others, plus superior work by the chorus and orchestra all add to a memorable "Meistersinger."

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NEWSWEEK
NEW YORK, N. Y.
W. 1,935,000

JAN 24 1972

MUSIC

Misha of the New Breed

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Dichter's probably the best of a new breed of pianists. He was second in Moscow's 1966 Tchaikovsky Competition, while a Russian audience jeered the Russian winner and chanted "Dichter first, Dichter first." The new breed that Dichter embodies rejects the nineteenth-century image of the pianist as star and virtuoso, which, along with the last century's music, continues to dominate this century's concertizing. Dichter takes his stupendous technique for granted. "I avoid playing things that mainly require virtuosity, like Liszt études," he says. "They're like high jumps in ballet. They make me feel like a clown."

Dichter has come to a troublesome crossroads in his short, brilliant career. It's his own fault. He could confine himself to the classic repertory and pursue a flourishing concert career and increasing fame and wealth. Like it or not, he's a child of his century—and of its second half. "I have this nagging suspicion," he says, "that people will look back on this era and regard the distinctions among various interpretations of Beethoven and Brahms as mere hairsplitting. I must move along."

Serious: His recitals are already distinguished by his playing of lesser-known works by well-known composers, such as Schubert's A Major Sonata Opus Posthumous or, instead of "Carnaval," Schumann's F Sharp Minor Sonata. Lately his stack of twentieth-century scores has been growing as he prepares Alban Berg, more and more Bartók and Stravinsky, and both Ives sonatas, including the great "Concord." "I'm ashamed to say," Dichter admits, "that so far for me this newer music is 50 years old." But he is now into the piano works of Messiaen, Elliott Carter and Leon Kirchner. "I must be in time with the sounds of my time," he says.

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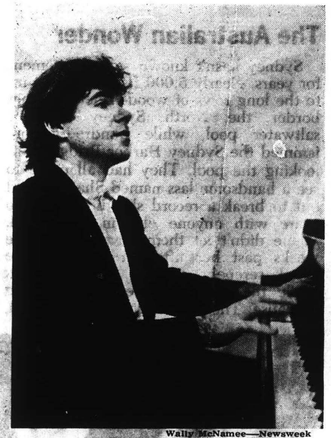

Wally McNamee—Newsweek

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—HUBERT SAAL

PROMENADE
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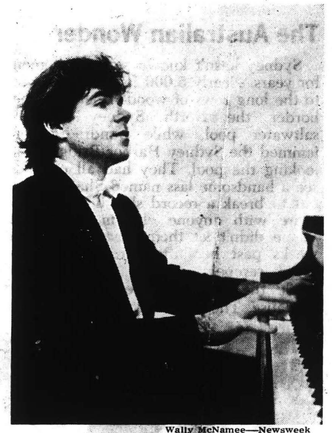

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—HUBERT SAAL

THE BOSTON HERALD
Traveler
D. 210,549 S. 260,961
FEB 5 1972 New England Newsclip

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900
FEB 4 1972 New England Newsclip

SOCIALLY YOURS . . .

Lillian

Colin Davis, Musical Director of the Royal Opera House, Covent Garden, returns to Boston to conduct the Boston Symphony Orchestra's fourteenth pair of Friday/Saturday concerts, Friday afternoon, February 4 at 2:00 p.m. and Saturday evening, February 5 at 8:30 p.m. Mr. Davis opens the concert with the first Boston performance of Sir Michael Tippett's Fantasia Concertante on the theme of Corelli. Soloists are Boston Symphony Concertmaster Joseph Silverstein and Max Hobart, Violins; and Jules Eskin, Principal Cellist of the Orchestra. Next is Mozart's Piano concerto in E-flat, K. 482 with soloist Stephen Bishop. Following intermission, the concert concludes with a performance of Dvorak's Seventh Symphony.

Colin Davis has been guest conductor of the Boston Symphony on several occasions during recent years. His conducting career began in 1949. His early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet, and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of "Don Giovanni". This marked the turning point in Davis' career: he was shortly afterwards appointed Musical Director for the Sadler's Wells Opera made his debut with the CBS Symphony in Canada and appeared for the first time in the United States as guest conductor of the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's "War Requiem", and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan, and Australia.

In 1967 Colin Davis became Chief Conductor of the BBC Symphony Orchestra. He relinquished this position at the end of last season to take up his duties at Covent Garden.

ITEM
LYNN, MASS.
D. 34,202
FEB 4 1972 New England Newsclip

Colin Davis, Musical Director of the Royal Opera House, Covent Garden, conducts the Boston Symphony Orchestra in the first Boston performance of Sir Michael Tippett's "Fantasia Concertante on a theme of Corelli, tomorrow at 8:30 p.m. in Symphony Hall. Soloists will be BSO concertmaster Joseph Silverstein and Max Hobart, violins, and Jules Eskin, cellist. Stephen Bishop will be soloist in the performance of Mozart's Piano Concerto in E-flat, K. 482 and the concert will conclude with Dvorak's Seventh Symphony.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525
JAN 26 1972 New England Newsclip

Symphony Performs Michael Tippett's Work

By WESLEY FULLER

An intriguing work, the "Fantasia concertante on a theme of Corelli" by the contemporary English composer Michael Tippett opened Thursday evening's Boston Symphony Concert under the direction of fellow Englishman, Colin Davis.

Taking a theme of two moods from one of Corelli's Concertos, Tippett explores the musical implications of this duality, the "dark and the light" as he calls it.

The result is a musical experience which combines and alternates between the birghtness of the Baroque concertino violin passages, beautifully played by Joseph Silverstein and Max Hobart, and more intense layers of dissonant, contrapuntal texture in the two string orchestras. The simultaneity of the twentieth century idiom and the tonally controlled, earlier music does not produce anachronisms, because the composer subtly controls the balance between stylistic separation and mood-texture similarity.

"THE "LIGHT," the tonal clearing is often the C Major chord which dominates the last part of the Corelli theme. And how fresh and meaningful is that time honored chord in this music, proving again that the vertical sounding of the first four overtones can still be a powerful expression in the right, contemporary surroundings.

This is music from a fine, inventive musical imagination and, thanks to conductors such as Davis, Tippett's work's are gaining a wider audience. The strings of the Symphony displayed an impressive range of color and techique.

According to the program notes, the performance on Thursday evening of Mozart's Piano Concerto in E Flat, K. 482, was the first by the symphony in Boston in 10 years. It was by no means a completely successful return.

Stephen Bishop, the young American pianist, played with good tone and much intensity. It is difficult, however, to accept some of his interpretive decisions with respect to this work and to the Mozartian style.

For one example, there was a definite inclination to over interpret in an attempt, perhaps, to be expressive. The playing of the theme at the first piano entrance provides an instance. This melody, as with so many of Mozart's, increases in rhythmic excitement and activity in the second phrase. This excitement occurs without a great deal of fussy attention to the governing pulse. Decisions about rubatos and articulations are crucial in Mozart, but the answers are nearly always implied in the music itself. It was hard to discern Bishop's rationale in these matters.

THERE WAS ALSO a tendency to blur melody-accompaniment textures as well as sections of passage-work through the use of too much pedal. Concerning the sections of fast scales and arpeggios, these seemed to be approached as obstacles to be overcome, producing a frequent dynamic and tempo surge to a bumped ending and a sense of relief that it was over. There was often a lack of ease and flow.

Colin Davis is a conductor who can bring much dramatic impact to a score. He did this with the Dvorak Seventh Symphony at the end of the program. But in the Mozart this approach produced too many surges where there might have been repose, too much bombast where there might have been strong authority. From the beginning of the first movement there was a sense of pressing so that, for example, the sequence of falling suspensions were very blurred. There were also some questionable tempi. The overly slow andante section of the last movement, instigated by the conductor and accepted by the pianist provides one instance.

The conductor's dramatic flair worked well for the first movement of the Dvorak. It was an impassioned reading, turbulent, triumphant, lyric. The problem for this listener with this work is that it is so often turbulent, triumphant and lyric in a similar fashion. The last movement comes too close to banality. It was an up and down performance of an up and down symphony.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
FEB 5 1972 New England Newsclip

Davis conducts fascinating work

BSO plays Tippett's Fantasia

By Michael Steinberg
Globe Staff

Michael Steinberg's review of the Boston Opera Company's production of Berlioz' "The Trojans" (Part II) will appear in Monday's Globe.

When Colin Davis was guest conductor with the Boston Symphony two years ago, his programs included the extraordinarily interesting Symphony No. 2 by Sir Michael Tippett. When Davis returned to Boston and to the orchestra yesterday afternoon, he conducted Tippett's Fantasia Concertante on a theme of Corelli for string orchestra, a work written in 1953 for the Edinburgh Festival in celebration of Corelli's 300th birthday.

When Fantasia begins it might be a performance some 40 years ago of Corelli's F Major Concerto Grosso, Op. 6, No. 2, played by a huge string orchestra, no harpsichord, but with the keyboard-figured bass accompaniment transcribed for strings. Given that, everything proceeds normally through some nine bars of what Tippett described as a "short contrapuntal adagio of a dark passionate kind," when the rhythm gets stretched a little oddly and the solo violinist offers a couple of flourishes suggestive of the improvisations with which performers in Corelli's day decorated such pieces.

You get then a series of variations of Corelli's adagio and a few measures of contrasting quick music, all seeming to grow from the seed of those initial and rhythmic and virtuosic disturbances. Later, the music emerges into an elaborate and beautiful fugue, quoting part of a Bach fugue on another theme by Corelli, then into a lush slow movement derived from Corelli's bass line, and still later into the metamorphosis of the material in the manner of the pastoral movement in the Corelli Christmas Concerto.

There is always a virtuoso filigree by a trio of two violins and cello, and a contrast of dark and light, of passion and a purely athletic sort of energy, is a constant factor in the Fantasia. I hear the work always as a finely composed translation of a musical dream, one whose surface moves further and futher from the given material, but which reveals more and more about its theme, as all profound variations series do. At the end, Corelli returns plain, with just a couple of tiny virtuosic extravaganzas for the two solo violinists to recall that fantastic world inhabited for the past quarter hour.

To me it is fascinating, a little frightening, deeply mysterious. I love the stubborn individuality of Tibbett's voice speaking through the inelegant thickness of his writing, and I'm always delighted and completely captivated by the combination of imagination and skill that makes the piece sound so marvelous. It is one of the most personal musical statements of recent years, one I find especially beautiful, and I was most grateful for the first chance to hear it in live performance, particularly one so lucid and so completely felt as that given it yesterday by Davis and the Boston Symphony strings.

After Tibbetts, there was the Mozart Piano Concerto in E Flat, K. 482, one of the richest of all those works, in amplitude of form, in the lavishness — in which Mozart scatters themes about, and in its singularly gorgeous clarinet and bassoon-dominated scoring out of the world of the wind serenades and "Cosi Fan Tutte." The soloist was Stephen Bishop, a tasteful pianist of rather placid temperament and less than ideally attentive about counting and keeping his foot off the pedal. The orchestra provided a gratuitous demonstration of the insufficiency of its horns, but apart from that, Davis and the Boston Symphony produced a powerfully stated musical framework which wanted to surround something stronger than anything Bishop seemed to have it in him to offer. Like many of the Mozart piano concerts, this one is filled with great opportunities for solo woodwinds; I was pleased that for once the first team was sent out for a concerto, which is not usually so, and Doriot Anthony Dwyer, flute, and particulary Sherman Walt, bassoon, provided playing of an animation and grace that came nowhere near being matched at the keyboard.

Dvorak's Symphony No. 7 in D Minor completed the program.

Lively Month Ahead For Music Lovers

Another visitor from England will be conductor Colin Davis, music director of Covent Garden opera house, who will lead the Boston Symphony in concerts Feb. 3, 4 and 5 at Symphony Hall. On the program will be the first Boston performance of Sir Michael Tippet's Fantasia Concertante on a theme of Corelli, Mozart's Piano Concerto in E flat, K. 482, with Stephen Bishop, soloist, and the Dvorak Seventh Symphony.

Boston Symphony Orchestra. Colin Davis, conductor. Tippett: *Fantasia concertante on a Theme of Corelli.* Mozart: *Piano Concerto No. 22 in E flat, K. 482.* Stephen Bishop, piano. Dvorak: *Symphony No. 7 in D minor, Op. 70.* Carnegie Hall, February 12.

When Colin Davis came onstage to lead the Boston Symphony, he appeared physically tired and even (perhaps?) slightly bored. But there was no evidence of this in the performance he led. The program began with the New York premiere of a 1953 piece by (the now Sir) Michael Tippett. Tippett is a consummate master who has only recently begun to receive the recognition he deserves. The *Fantasia concertante* is a weighty work which rewards concentrated listening; it is scored for string orchestra with a concertino comprised of two violins and a cello. Davis' performance had clarity of texture (no mean achievement with this score) as well as commitment. The solos were excellent, and the full ensemble achieved a strikingly galvanic impact. Davis was joined by Stephen Bishop for Mozart's E flat Concerto. This is one of the most infrequently played of the mature Mozart's piano concerti, not on account of any flaws of its own. But among the other masterpieces Mozart was writing at this time, the neglect of K. 482 is understandable. Its appeal is not as direct, nor is its civilized course as readily moving as the more overt passion, suffering, and rejoicing of the C minor (K. 491), A major and D minor (K. 488 and K. 466), and C major (K. 467, "Elvira Madigan", and K. 504) concerti. A truly aristocratic aesthetic can never be widely popular. The performance was an outstanding one. Bishop, 31, is one of the most profound of contemporary pianists, with equally impressive technical capabilities. He and Davis never let elegance interfere with spiritedness; this is the truest poise. And the wind players deserved special praise. After intermission, Davis led the BSO in a big performance of Dvorak's D minor Symphony (formerly numbered as 2, but now correctly listed as No. 7). This is one of the finest Romantic symphonies, and Davis' performance has the mixture of discipline and fire that was Toscanini's mark in this repertoire. The second movement was particularly impressive in this regard. Although I enjoy a more Czech interpretation than Davis', there is no gainsaying the transporting excellence of performance.

—M. N. K.

FM GUIDE
NEW YORK, N. Y.
MONTHLY CIRC. N. AVAIL.
APR 1972

[7A]

JEWISH ADVOCATE
BOSTON, MASS.
24,500

FEB 10 1972 New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

DAVIS, BISHOP, AT BSO

The speculation about Colin Davis is stilled, but the mastery lingers on. Last week he appeared for the first concert in this year's guest - conducting stint, together with Stephen Bishop, pianist, in a program that consisted of Tippett's Fantasia concertante on a theme of Corelli, Mozart's Piano concerto in E. flat K. 482 and Dvorak's Symphony no. 7 in D minor op. 70. Surely the proceedings will be remembered as one of the more heartening occasions of this musical season.

The Tippett piece was composed for the Edinburgh Festival in 1953 to commemorate the 300th anniversary of Archangelo Corelli. It starts off like one of those lush Leopold Stokowski transcriptions of Bach that used to be so popular a generation ago, then startingly tears off into a treatment that sounds as if the musicians were playing together in different keys. Sundry other variations, some of them unbelievably busy, are dispersed among majestic baroque statements. On first listening Tippett's point seems too overstated, but, it has been widely said, greater familiarity with the work will cause it to grow powerfully upon the listener. The trio of soloists, Messrs. Silverstein and Hobart, violins, and Eskin, cello, played with predictable brilliance and assurance.

The concerto followed. If ever there was a form which is the apotheosis of Mozart's art, it was the piano concerto. If ever there was one of them at or near the crown of the Mozart concertos, it is the E flat, K. 482. Joy. melody, by-play, seriousness, simplicity, intricacy — they tumble upon each other in such protean measure as to make the eyes smart from the sheer loveliness of it all. The soloist was yet another of that very long line of young extraordinarily accomplished piano soloists who have been appearing on the symphony scene lately. (Could it be that such talent these days is cheaper by the dozen?)

Stephen Bishop was born in Los Angeles in 1940 of Yugoslav parents, but has worked out of England since going there in 1969 to study with Dame Myra Hess. His playing, controlled and secure, embodies a rather unusual combination of masculinity and tenderness. Apparently, he is a protege of Mr. Davis, because the two had collaborated in making Philips recordings of the Beethoven First and the Schumann Concertos, and the two are scheduled to do the Stravinsky concerto on a different series here. The adjustment of the orchestra to the solo part—a more than ordinarily delicate undertaking here—was superb, with passages flashing out from the wood winds that would have been a credit to a performance of the Mozart quintet for piano and strings.

The Dvorak 7th symphony was the final number. This is the third time in a few seasons that this symphony has been performed after lying fallow on BSO programs for forty years. In its elegance of proportion, warm and abundant native folk material, and vivid orchestral coloration it stands at the pinnacle among the œuvre of Dvorak, a composer who has never quite been recognized for the estate he has reached.

Whatever the line is between just another competent reading and an inspired performance, Mr. Davis crossed it. There was that feeling of tensile strength, of hairline control, of beautifully balanced sound and of a clarity that made the listener feel as if he had a score before him — in short, those ineffable ingredients which are there when composer, conductor, players and audience are very much at one with each other.

Taking perhaps their cue from Sarah Caldwell, with her two-part production of "Les Troyens", Messrs. Davis and Bishop will return next week with the orchestra for the second installment of Mozart, in this case the Piano Concerto in C, K. 503. The all-Mozart program will also include the Kyrie in D minor, K. 341, and the Requiem.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

FEB 7 1972 New England Newsclip

BSO and 'Trojans'

A Davis and Berlioz weekend

By Louis Snyder

Colin Davis and Hector Berlioz, whose names have been associated musically over the past few years, were both making music in Boston over the weekend, but not together. Mr. Davis, Covent Garden's new musical director, returned to Symphony Hall for the first of two series of concerts with the Boston Symphony, of which he has been designated (with Michael Tilson Thomas) a Principal Guest Conductor next season. Berlioz was represented at the Aquarius Theater, where the Opera Company of Boston was presenting its performances of the first complete American staging of "The Trojans," the composer's two-part opera drawn from the Aeneid.

The Symphony Hall concerts profited from the tremendous and obvious rapport that exists between Mr. Davis and the body of BSO musicians. His presence generates the kind of willing compliance among the stands that immediately translates into keen-edged playing — a great help to any conductor in expressing his ideas about the music at hand.

Tippett premiere

The program began with Sir Michael Tippett's "Fantasia Concertante on a Theme of Corelli" in its first performance by the orchestra. Violinists Joseph Silverstein and Max Hobart and cellist Jules Eskin formed a Concertino, which, with two divided groups of strings, provided Tippett with facilities for a chiaroscuro treatment of the theme via variations, and fugal and lyric means. It is an agreeable piece, probably as much because of the bow arm of Corelli as the compositional hand of Tippett. Mr. Davis, a Tippett champion, conducted it with relish, and the strings, the trio in particular, made it sound luscious indeed.

Stephen Bishop, a young American pianist whose career has been largely in Europe, and who first played with the orchestra at Tanglewood last summer, made his local debut as soloist in Mozart's Piano Concerto in E flat (K482). It was a straightforward, unostentatious performance, complementing Mr. Davis's classic, understated conception, and on the whole strangely unaffecting. Not that one favors romanticizing Mozart or pummeling his unique melodic line out of shape. But Mozart is almost never without electrical excitement, even at quietest moments, and neither the pianist nor the orchestra seemed, on Friday afternoon, to have sensed this basic feeling in one of the most exhilarating of the concertos.

Dvorak's exuberant Seventh Symphony (D minor, Op. 70) gave Mr. Davis and the orchestra another large opportunity to see eye to eye unimpeded. Resultant bursts of vigorous sound, particularly in the Scherzo, brought the program to a rousing conclusion.

The Boston Sunday Advertiser
SUN. 413,288

FEB 6 1972 New England Newsclip

Joined by Bishop

Colin Davis Guests at Symphony

By Susan Cooper Markell

Colin Davis, music director at the Royal Opera House, Covent Garden, conducted this Friday afternoon's Boston Symphony Concert. Davis, who has guested here on and off over the last few years, led the orchestra with that marvelous vitality which we have come to expect of him. He was joined by Stephen Bishop in a performance of Mozart's Piano Concerto in E Flat (K482).

★

Davis ranks as (the late) Sir Thomas Beecham's equal in Mozart interpretation. While Beecham's Mozart was free and full of rubato, Davis' is strict in pulse. Both work equally well.

The first movement of the concerto was spirited, but a bit on the dramatic side, perhaps due to Bishop's nervousness at his first Boston appearance. However, the second movement was a polished gem, played with great dignity, yet bringing to light each subtle nuance. Particularly nice was a passage for flute, oboe and clarinet. This same feeling continue into the last movement. Pure Mozart, both on the podium and at the piano.

★

Bishop's playing was clear and musical. He brings to the piano a certain flair and his rubatos are most convincing. Il in all an excellent reading, but I'm sending my piano tuner in next week.

Prior to the Mozart, Davis conducted the contemporary composer Sir Michael Tippitt's Fantasia Concertante on a Theme of Corelli. The work begins with a statement of the Corelli theme. Davis approached it in a broad Ormandy-like fashion. Then into the Tippitt development which, though quite intellectual, one could question for enduring qualities.

★

The concertino consisted of Concert master Joseph Silverstein, Max Hobart (violin) and Jules Eskin, first chair cello. These three played the rather taxing passages assigned them with excellent ensemble.

Last on the program was Dvorak's Symphony No. 7 in D Minor Op. 70. This, of course, is a work of great melody and bombast: a perfect vehicle to show off that beautiful instrument which is the Boston Symphony. The dynamics were handled well and Colin Davis extracted every bit of sound possible from the orchestra. The performance was typically Davis —full of life—althought at times his relentless drive took just a bit away from Dvorak's lyricism.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 17 1972 New England Newsclip

Music Review

In Concert

Lush and Hearty

By Peter M. Knapp

Colin Davis, a frequent guest conductor here for the last few seasons, is taking his turns on the Boston Symphony podium, and there were some good turns indeed in his appearance with the orchestra Tuesday night.

The British conductor will be more of a regular next season, when he will become one of the two principal guest conductors of the BSO, with Michael Tilson Thomas.

His program Tuesday ranged over the last three centuries: Michael Tippett's Fantasia Concertante on a Theme of Corelli; Mozart's Piano Concerto in E-flat, K. 482; and Dvorak's Symphony No. 7 in d minor.

All were well played and sensibly directed. The Dvorak in particular had its share of fire and iron, firm in outline, nicely arced in those blooming slavonic melodies, with plenty of muscle. Hearty fare.

The Tippett piece is having its first performances in Boston during Davis' series. Davis has been a champion of the 67-year-old English composer whose music has been attracting renewed interest of late. The Fantasia, based on themes of Arcangelo Corelli (1653-1713), was written on commission in 1953. The string orchestra is divided into a concertino of two violins and cello (Joseph Silverstein and Max Hobart, violins, and Jules Eskin, cello) a concerto grosso of half of the orchestra, and a concerto terzo of the remaining players.

The work is an attractive one which generally captures the essence of Corelli's music while presenting its own substance. There is a good deal of polyphony, intricate and densely woven at times, overlapping sound, and brilliant flourishes for the concertino group. The Bostonians played it with their characteristically lush string tone under Davis' confident direction.

The late Mozart concerto is one of three written for the Vienna season of 1786, using a good-sized orchestra (strings, flute, winds in pairs with clarinets but without oboes, trumpets, timpani). It is by turns majestic, intense, cheerful, each movement having a distinct characteristic.

The pianist was the young Californian Stephen Bishop who made his debut with the orchestra last summer at Tanglewood. He made a better impression in Symphony Hall during this hearty performance, displaying well-articulated passagework and a classical objectivity without fussiness. At times, though, one would have appreciated more nuance, and personal expression.

[73]

Ted: good news for the young ones! — Hodgkinson

YALE DAILY NEWS, THURSDAY, FEBRUARY 10, 1972

Baton-Shattering Boston Symphony Play Magnificent Woolsey Concert

By THEODORE LIBBEY

The Boston Symphony came to New Haven on Tuesday night and played with such baton-shattering brilliancy that it led one to believe that it mattered to them to be here. This may have been due to the fact that the orchestra was hosted by members of the Yale Symphony during its brief evening stay, with the result that the musicians felt more involved with the concert than might otherwise have been, and usually is, the case.

Colin Davis guest-conducted the Bostonians in a program which reflected both their versatility and the extent of their expressive potential in performance.

The concert opened with the Fantasia Concertante on a Theme of Corelli by the English composer Michael Tippet. The work, scored for strings only, suggests, without literally adhering to it, the style of Baroque concerti grossi in its reliance upon the dialogue between a concertino section and the full string complement. There is not, however, a strong sense of the ritornello in the structure of the work, which accounts for the composer's description of it as a fantasia.

After a tenuous first few measures the orchestra and soloists, placed in an unusual theoretically antiphonal seating, got underway with Tippet's neo-classical experiment. The brief coloristic flourishes assigned to the concertino group--two violins and a cello--were handled with finesse by the trio of Joseph Silverstein, Max Hobart, and Jules Eskin.

One particularly effective part of the work involved the buildup of section entrances under ostinati in violins' high tessitura, which the Boston players were able to sustain brilliantly.

The first half of the program came to a conclusion with Mozart's E-flat major Piano Concerto, K. 482, composed in 1785 and scored as many of his orchestral works in that key, for strings, horns, trumpets and drums, clarinets, bassoons, and a single flute. The piano soloist was Stephen Bishop, an American who has worked extensively with Davis in England.

His approach was highly objective, marked by an unassuming, unmannered sensitivity to dynamics and phrasing, and by complete technical surety. Davis, brisk and energetic in his interpretation of the work, succeeded in achieving a finely balanced orchestral accompaniment. The winds displayed an excellent sonority in a Serenade-like episode of the Andante, a variation movement in the minor.

To conclude, the orchestra gave a performance of Dvorak's Symphony number Seven in D minor which was thoroughly fresh and inspired. Davis' relaxed yet energetic way with the music, which he conveyed by means of a fluid baton technique and close expressive communication with the orchestra, was perfectly suited to the dramatic and lyrical qualities of the score.

Tempi were excellent, and the orchestral balance was beautifully controlled. What characterized the response of the orchestra might be described as a spirit of mounting involvement, which, by the end of the symphony, had produced an intensity that was striking and tremendously exciting. The sonority of the brass section, the unique balance and richness of the woodwinds (particularly the clarinets), and the superb playing of tympanist Vic Firth deserve to be singled out of the whole effort for special praise.

PRESS
BRISTOL, CONN.
D. 18,000
FEB 1 1972 New England Newsc

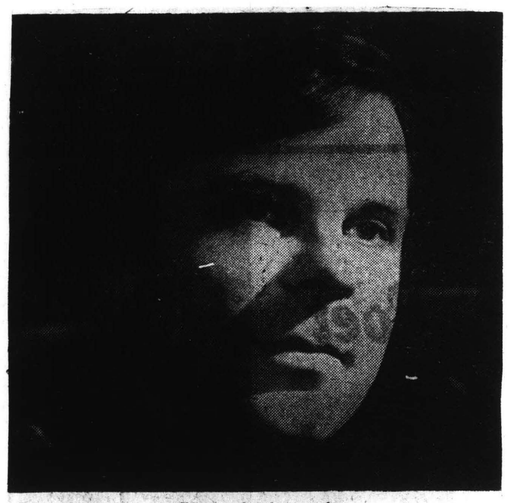
REGISTER
NEW HAVEN, CONN.
S. 137,000
FEB 6 1972 New England Newslip

JOURNAL-COURIER
NEW HAVEN, CONN.
D. 34,000
FEB 9 1972 New England Newslip

New Haven and Middlesex Counties

MUSIC

Feb. 1 — **JANET BAKER**, mezzo soprano. Yale University, New Haven. Woolsey Hall Concert Series. 8:30 p.m. (776-1444)
xFeb. 3 — **RICHARD DONOHUE AND RAYMOND KENDALL**, tenor and piano. Wesleyan University, Middletown. The Chapel. 8 p.m. (347-9411)
Thru Feb. — **NEW HAVEN FOLK MUSIC SOCIETY**, New Haven. The New Enormous Room. Apple Country String Band every Thurs. 8:30 p.m. (777-9933)
Feb. 4 — Rich & Lorraine Lee & Tom Hayes, piano, guitar, dulcimer.
Feb. 25 — Larry Johnson, blues singer.
Feb. 4 — **YALE COMPOSERS AND PERFORMERS**. New Haven. Sprague Hall. 8:30 p.m. (436-8740)
Feb. 5 — **NEW HAVEN SYMPHONY ORCHESTRA CHILDREN'S CONCERT**; Leroy Anderson, conductor, New Haven. Southern Connecticut State College, Lyman Auditorium, 1 p.m. & 3 p.m. (776-1444)
Feb. 6 — **"THE UNICORN, THE GORGON AND THE MANTICORE"** by Menotti. New Haven. Presented by the Yale Chamber Singers and the New Haven Dance Ensemble. Sprague Hall. 3 p.m. & 8 p.m. (432-4487)
Feb. 8 — **BOSTON SYMPHONY ORCHESTRA**; Colin Davis, conductor. Yale University, New Haven. Woolsey Hall Concert Series. 8:30 p.m. (776-1444)



Pianist Stephen Bishop

Boston Symphony Superb

The Boston Symphony Orchestra made its annual visit to Woolsey Hall Tuesday night to present the fifth concert in the current series. Its conductor was Colin Davis, sensational conductor of the BBC Symphony, and conductor of famous music organizations throughout the world.

His program included an array of beautiful music performed with distinction. Young Stephen Bishop, American, 32, and a wizard on the piano keys, gained new honors for his performance in the Mozart Piano Concerto in E flat, K.482, a brilliantly developed piano work which fairly captivated the audience.

However, the sharply defined piano does not submerge the other instruments, and there is considerable dialogue between the strings and piano and the flutes and solo instrument. This was particularly true in the allegro with its graceful moments for the flute and strings

Music In Review

which gave way to the sparkling cadenza so beautifully executed by young Bishop. The delicate elaborations of the andante were followed by the scintilating rondo, with orchestra and soloist responding to the exuberant direction of Davis.

The program opened with Davis favoring a compatriot, Sir Michael Tippett, whose Fantasia Concertante on a theme of Corelli, was an interesting and expressive work. Three principals, Joseph Silverstein and Max Hobart, violinists and Jules Eskin, cello principal, projected the main theme with the orchestra forming a subtle background of varying moods.

The concert concluded with a memorable reading by Davis of Dvorak's dramatic Symphony No. 7, in D minor, Op.70, filled with magnificent sweeps of harmonies and romantic and passionate bursts of melody. The audience begged for more, but that was really the end; a magnificent work given a spectaculiar performance.

FLORENCE JOHNSON

Bostonians Due Here

The Boston Symphony will present pianist Stephen Bishop in a performance of the Mozart Piano Concerto in E flat K. 482 and the English Conductor Colin Davis for their concert in Woolsey Hall Tuesday at 8:30 p.m. sharp.

Stephen Bishop who appeared with the Boston Symphony Orchestra for the first time at the 1971 Berkshire Festival was born in 1940 in Los Angeles. He made his solo and orchestral debuts at the age of eleven and two years later played with the San Francisco Symphony. In 1959 he moved to London to study with Dame Myra Hess. After his debut at the Wigmore Hall he spent several years performing in London and touring th British Isles. In July of 1965 he played concerts in California, then made his New York debut at Town Hall the following year.

Colin Davis has chosen the Seventh Symphony in D Minor, Opus 70 by Dvorak, and the British composer Tippett's Fatansia Concertante on a Theme of Corelli, with three principal players in the orchestra doing the solo portions—Joseph Silverstein and Max Hobart, violin and Jules Eskin, cello.

Tickets are available at the Symphony Office, 254 College St., (Roger Sherman Building) Room 412, Monday through Friday, 9:30 a.m. to 4:30 p.m. Box Office will open at 7:30 p.m. the night of the concert.

[74]

POST
BRIDGEPORT, CONN.
D. 84,000
FEB 9 1972 New England Newslip

Woolsey Concert Is Marred By Theatrics, Unsuitable Styles

Dull is not a term applicable to the British conductor Colin Davis; neither is great. Showmanly and exciting definitely characterize the interpretations of Mr. Davis, under whose baton the venerable Boston Symphony orchestra played a concert last night in Woolsey hall in New Haven.

Tall on the podium, and much given to visually arresting conductorial methods, Mr. Davis immediately revealed a penchant for sharply contrasting sound levels, almost invariably energetic tempi, a dramatic flair and lush sounds. No doubt, to the reader these proclivities spell excitement, and those of that persuasion who attended were not disappointed.

Still Fine Orchestra

The band from "the home of the bean and the cod" continues to merit the sobriquet "aristocrat of orchestras" with its rich, cohesive, polished strings, immediacy of attack, generally warm, full tones and the versatility of an ensemble which has endured a near plethora of guest conductors since the departure of Erich Leinsdorf and the illness and lessened activity of his successor, William Steinberg.

Yet, as in the even more lamentable case of the Cleveland orchestra following the death of George Szell, all is not the same or as well. A number of small errors did occur in choirs other than the strings, and whether they stemmed from inadequate rehearsal and lack of familiarity with those methods favored by Mr. Davis, or possibly personal reasons on the parts of individual instrumentalists, they were certainly present, although not sufficient to prevent appreciation of the concert.

The principal shortcoming was of an origin other than that already noted, proceeding directly from the stylistic similarity with which Mr. Davis read each composition. The piece de resistance, Mozart's regal Piano Concerto in E flat, K. 482, is an advanced work for its time, with grace and lyric flow combined with strength and an exuberant close in the Allegro and the Finale. The centrally placed Andante opens with a pensive, muted string subject, followed by variations largely in a light vein.

Soloist Excellent

Stephen Bishop, the english pianist traveling with the orchestra as soloist on the present tour, imparted a silvery, clear tone, facile technique and exemplary phrasing and vivacity to the animated and complex solo line. In addition, the soloist played aristocratically, no matter whether the moment required dances, runs or trills. In short, the music, whatever characteristic or figuration appeared was always easily identifiable as that of Mozart.

Mr. Davis, on the other hand, while lending exact, lively orchestral accompaniments, consistently favored a sound entirely too Beethovenesque for my taste. No matter how facile and lyric his accompaniments, the weight and ensemble tone spoke more of Ludwig than Wolfgang, and when opportunity offered, as in the Finale's climax, the orchestral portion of the score bore a distinct resemblance to Beethoven's middle period of composition not to mention spirit.

Also on the program were Dvorak's Symphony No. 6 (not No. 7 as was incorrectly stated in the program) in D minor, Op. 70, an impressive and awesomely proportioned score, placed by Sir Donald Tovey in a class shared only by Brahms and Schubert's C major symphonic utterances (therefore just below Beethoven's contributions to the form), and obviously influenced by the German romantics despite Dvorak's desire to compose in a Bohemian nationalistic vein, and Sir Michael Tippett's pleasant, if not overly distinguished Fantasia Concertante on a Theme of Corelli.

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RICHARD DAY

NEWS
STRATFORD, CONN.
W. 12,586
FEB 8 1972

Feb. 8 - Boston Symphony Orchestra; Colin Davis, conductor. Yale University, New Haven. Woolsey Hall ConcertSeries. 8:30 p.m.

REGISTER
NEW HAVEN, CONN.
D. 114,000
FEB 9 1972 New England Newslip

At The Concert

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GORDON EMERSON

Ted: good news for the young people! — Hodgkinson

YALE DAILY NEWS, THURSDAY, FEBRUARY 10, 1972

Baton-Shattering Boston Symphony Play Magnificent Woolsey Concert

By THEODORE LIBBEY

The Boston Symphony came to New Haven on Tuesday night and played with such baton-shattering brilliancy that it led one to believe that it mattered to them to be here. This may have been due to the fact that the orchestra was hosted by members of the Yale Symphony during its brief evening stay, with the result that the musicians felt more involved with the concert than might otherwise have been, and usually is, the case.

Colin Davis guest-conducted the Bostonians in a program which reflected both their versatility and the extent of their expressive potential in performance.

The concert opened with the Fantasia Concertante on a Theme of Corelli by the English composer Michael Tippet. The work, scored for strings only, suggests, without literally adhering to it, the style of Baroque concerti grossi in its reliance upon the dialogue between a concertino section and the full string complement. There is not, however, a strong sense of the ritornello in the structure of the work, which accounts for the composer's description of it as a fantasia.

After a tenuous first few measures the orchestra and soloists, placed in an unusual theoretically antiphonal seating, got underway with Tippet's neo-classical experiment. The brief coloristic flourishes assigned to the concertino group--two violins and a cello--were handled with finesse by the trio of Joseph Silverstein, Max Hobart, and Jules Eskin.

One particularly effective part of the work involved the buildup of section entrances under ostinati in violins' high tessitura, which the Boston players were able to sustain brilliantly.

The first half of the program came to a conclusion with Mozart's E-flat major Piano Concerto, K. 482, composed in 1785 and scored as many of his orchestral works in that key, for strings, horns, trumpets and drums, clarinets, bassoons, and a single flute. The piano soloist was Stephen Bishop, an American who has worked extensively with Davis in England.

His approach was highly objective, marked by an unassuming, unmannered sensitivity to dynamics and phrasing, and by complete technical surety. Davis, brisk and energetic in his interpretation of the work, succeeded in achieving a finely balanced orchestral accompaniment. The winds displayed an excellent sonority in a Serenade-like episode of the Andante, a variation movement in the minor.

To conclude, the orchestra gave a performance of Dvorak's Symphony number Seven in D minor which was thoroughly fresh and inspired. Davis' relaxed yet energetic way with the music, which he conveyed by means of a fluid baton technique and close expressive communication with the orchestra, was perfectly suited to the dramatic and lyrical qualities of the score.

Tempi were excellent, and the orchestral balance was beautifully controlled. What characterized the response of the orchestra might be described as a spirit of mounting involvement, which, by the end of the symphony, had produced an intensity that was striking and tremendously exciting. The sonority of the brass section, the unique balance and richness of the woodwinds (particularly the clarinets), and the superb playing of tympanist Vic Firth deserve to be singled out of the whole effort for special praise.

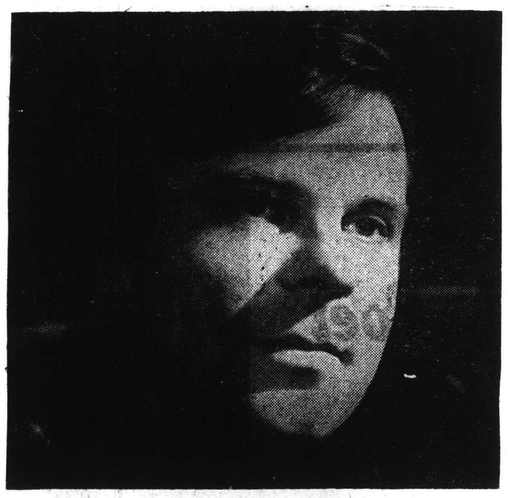
PRESS
BRISTOL, CONN.
D. 18,000
FEB 1 1972 New England Newsc

REGISTER
NEW HAVEN, CONN.
S. 137,000
FEB 6 1972 New England Newslip

New Haven and Middlesex Counties

MUSIC

Feb. 1 — **JANET BAKER**, mezzo soprano, Yale University, New Haven. Woolsey Hall Concert Series. 8:30 p.m. (776-1444)
xFeb. 3 — **RICHARD DONOHUE AND RAYMOND KENDALL**, tenor and piano, Wesleyan University, Middletown. The Chapel. 8 p.m. (347-9411)
Thru Feb. — **NEW HAVEN FOLK MUSIC SOCIETY**, New Haven. The New Enormous Room. Apple Country String Band every Thurs. 8:30 p.m. (777-9933)
Feb. 4 — Rich & Lorraine Lee & Tom Hayes, piano, guitar, dulcimer.
Feb. 25 — Larry Johnson, blues singer.
Feb. 4 — **YALE COMPOSERS AND PERFORMERS**. New Haven. Sprague Hall. 8:30 p.m. (436-8740)
Feb. 5 — **NEW HAVEN SYMPHONY ORCHESTRA CHILDREN'S CONCERT**; Leroy Anderson, conductor, New Haven. Southern Connecticut State College, Lyman Auditorium, 1 p.m. & 3 p.m. (776-1444)
Feb. 6 — **"THE UNICORN, THE GORGON AND THE MANTICORE"** by Menotti. New Haven. Presented by the Yale Chamber Singers and the New Haven Dance Ensemble. Sprague Hall. 3 p.m. & 8 p.m. (432-4457)
Feb. 8 — **BOSTON SYMPHONY ORCHESTRA**; Colin Davis, conductor. Yale University, New Haven. Woolsey Hall Concert Series. 8:30 p.m. (776-1444)



Pianist Stephen Bishop

Bostonians Due Here

The Boston Symphony will present pianist Stephen Bishop in a performance of the Mozart Piano Concerto in E flat K. 482 and the English Conductor Colin Davis for their concert in Woolsey Hall Tuesday at 8:30 p.m. sharp.

Stephen Bishop who appeared with the Boston Symphony Orchestra for the first time at the 1971 Berkshire Festival was born in 1940 in Los Angeles. He made his solo and orchestral debuts at the age of eleven and two years later played with the San Francisco Symphony. In 1959 he moved to London to study with Dame Myra Hess. After his debut at the Wigmore Hall he spent several years performing in London and touring th British Isles. In July of 1965 he played concerts in California, then made his New York debut at Town Hall the following year.

Colin Davis has chosen the Seventh Symphony in D Minor, Opus 70 by Dvorak, and the British composer Tippett's Fatansia Concertante on a Theme of Corelli, with three principal players in the orchestra doing the solo portions—Joseph Silverstein and Max Hobart, violin and Jules Eskin, cello.

Tickets are available at the Symphony Office, 254 College St., (Roger Sherman Building) Room 412, Monday through Friday, 9:30 a.m. to 4:30 p.m. Box Office will open at 7:30 p.m. the night of the concert.

JOURNAL-COURIER
NEW HAVEN, CONN.
D. 34,000
FEB 9 1972 New England Newsclip

Boston Symphony Superb

The Boston Symphony Orchestra made its annual visit to Woolsey Hall Tuesday night to present the fifth concert in the current series. Its conductor was Colin Davis, sensational conductor of the BBC Symphony, and conductor of famous music organizations throughout the world.

His program included an array of beautiful music performed with distinction. Young Stephen Bishop, American, 32, and a wizard on the piano keys, gained new honors for his performance in the Mozart Piano Concerto in E flat, K.482, a brilliantly developed piano work which fairly captivated the audience.

However, the sharply defined piano does not submerge the other instruments, and there is considerable dialogue between the strings and piano and the flutes and solo instrument. This was particularly true in the allegro with its graceful moments for the flute and strings

Music In Review

which gave way to the sparkling cadenza so beautifully executed by young Bishop. The delicate elaborations of the andante were followed by the scintilating rondo, with orchestra and soloist responding to the exuberant direction of Davis.

The program opened with Davis favoring a compatriot, Sir Michael Tippett, whose Fantasia Concertante on a theme of Corelli, was an interesting and expressive work. Three principals, Joseph Silverstein and Max Hobart, violinists and Jules Eskin, cello principal, projected the main theme with the orchestra forming a subtle background of varying moods.

The concert concluded with a memorable reading by Davis of Dvorak's dramatic Symphony No. 7, in D minor, Op.70, filled with magnificent sweeps of harmonies and romantic and passionate bursts of melody. The audience begged for more, but that was really the end; a magnificent work given a spectaculiar performance.

FLORENCE JOHNSON

POST
BRIDGEPORT, CONN.
D. 84,000
FEB 9 1972 New England Newsclip

Woolsey Concert Is Marred By Theatrics, Unsuitable Styles

Dull is not a term applicable to the British conductor Colin Davis; neither is great. Showmanly and exciting definitely characterize the interpretations of Mr. Davis, under whose baton the venerable Boston Symphony orchestra played a concert last night in Woolsey hall in New Haven.

Tall on the podium, and much given to visually arresting conductorial methods, Mr. Davis immediately revealed a penchant for sharply contrasting sound levels, almost invariably energetic tempi, a dramatic flair and lush sounds. No doubt, to the reader these proclivities spell excitement, and those of that persuasion who attended were not disappointed.

Still Fine Orchestra

The band from "the home of the bean and the cod" continues to merit the sobriquet "aristocrat of orchestras" with its rich, cohesive, polished strings, immediacy of attack, generally warm, full tones and the versatility of an ensemble which has endured a near plethora of guest conductors since the departure of Erich Leinsdorf and the illness and lessened activity of his successor, William Steinberg.

Yet, as in the even more lamentable case of the Cleveland orchestra following the death of George Szell, all is not the same or as well. A number of small errors did occur in choirs other than the strings, and whether they stemmed from inadequate rehearsal and lack of familiarity with those methods favored by Mr. Davis, or possibly personal reasons on the parts of individual instrumentalists, they were certainly present, although not sufficient to prevent appreciation of the concert.

The principal shortcoming was of an origin other than that already noted, proceeding directly from the stylistic similarity with which Mr. Davis read each composition. The piece de resistance, Mozart's regal Piano Concerto in E flat, K. 482, is an advanced work for its time, with grace and lyric flow combined with strength and an exuberant close in the Allegro and the Finale. The centrally placed Andante opens with a pensive, muted string subject, followed by variations largely in a light vein.

Soloist Excellent

Stephen Bishop, the english pianist traveling with the orchestra as soloist on the present tour, imparted a silvery, clear tone, facile technique and exemplary phrasing and vivacity to the animated and complex solo line. In addition, the soloist played aristocratically, no matter whether the moment required dances, runs or trills. In short, the music, whatever characteristic or figuration appeared was always easily identifiable as that of Mozart.

Mr. Davis, on the other hand, while lending exact, lively orchestral accompaniments, consistently favored a sound entirely too Beethovenesque for my taste. No matter how facile and lyric his accompaniments, the weight and ensemble tone spoke more of Ludwig than Wolfgang, and when opportunity offered, as in the Finale's climax, the orchestral portion of the score bore a distinct resemblance to Beethoven's middle period of composition not to mention spirit.

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RICHARD DAY

NEWS
STRATFORD, CONN.
W. 12,586
FEB 8 1972

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REGISTER
NEW HAVEN, CONN.
D. 114,000
FEB 9 1972 New England Newsclip

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GORDON EMERSON

[74]

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

FEB 8 1972

New England Newsclip

Concert Peregrinations

BY RICHARD BUELL

'Twere a rough week, me hearties, to be driven, as by the lash, from Symphony Hall to Gardner Museum to Sanders Theater. Five concerts in a week's time, with the interstices filled by long sessions at the turntable, and a lot. It leaves one crapulous and unplugged. Bear with me, reader, as I give an account of the excesses of concert-going, the moral at the end left for you to draw.

It all began chastely enough on the 25th with a concert by the Camerata, which was hitting the big time by playing Sanders Theatre. This aggregation, which is a contemporary of New York's Pro Musica, takes as its province the musical past from Monteverdi on back, and it has two distinct assets: the Mason collection of old instruments at the Museum of Fine Arts, and Joel Cohen, an enthusiastic A&R man for the Renaissance and Middle Ages. It was a worthy affair, all in all, when you consider that there were over thirty pieces performed, none of them written for so modern a construct as the conventional concert, which asks people to sit in one place for an hour and a half without fidgeting, much less eating or drinking. These contraints did not exist, I am sure, for the people at the Burgundy court and the Loire Valley garden parties, who were hearing these Dufay and Jannequin pieces four and five centuries ago. The high points that lodged in my memory were, in no special order, Claude Goudimel's haunting Psalm settings from the Reformation, the purposeful undulations of the Josquin des Pres "Salve Regina," and some completely delightful Provencal carols from Avignon Cathedral around 1600. I do not have the keenest standards for judging performances on the sackbut, rebec and krumhorn, but there seemed to much less of the earnest wheezing from them that I feared, and the vocal soloists (Jane Bryden, Mark Baker, Frank Hoffmeister, Katherine Edmonds) were fine. Susie Almasi was a phenomenally accurate percussionist throughout. Right on, Camerata.

Next evening, back to Sanders and its noisy radiators for the winter concert of John Harbison's **Cantata Singers**. (This was one of those times when I would have liked to be in two places at once, for at the same hour, Margaret Price, the young Welsh soprano, was giving a recital at Hopkins Center, Dartmouth. By all accounts, she is all the things you have liked about Elly Ameling, Benita Valente and the early Irmgard Seefried. Watch for her.) As usual with the Cantata Singers, there was first-rate music set in an intelligently planned program. If Mr. Harbison is campaigning for Heinrich Schuetz, as seems to be the case, here's my vote. What astoundingly beautiful music he wrote for massed voices, and what a sense of color he brought to "orchestrating" for a chorus! "Die Himmel erzaehlen" (SW 386), "Selig sind die Toten" (SWV 391), and "Ich bin ein richter Weinstock" (SWV 389) brought all this to mind, and, by comparison, made Schoenberg's treatment of the same forces, in "Mond und Menschen," seem gray and turgid. The two Bach cantatas, "Brich dem Hungrigen dein Brot (BWV 39) and "Schmuecke dich" (BWV 180), were transparently delivered, but with some roughnesses that needn't have been. Examples: the grievously out of tune playing from cellist Jay Humeston behind Jane Bryden's lovely singing of "Ach, wie hungert" in the second cantata; and the insane pursuit of daintiness engaged in by tenor Karl Dan Sorenson and some highly fallible accompanists in the aria "Ermunt're dich." The result was grossly trivial, no mean accomplishment with Bach. Though some of the instrumental work fumbled, the chorus remains a fine, robust one, with good intonation and plenty of dynamic nuance. Jane Bryden, soprano, and Mark Baker, bass (hello again!), were up to standard, but mezzo D'Anna Fortunato ran into some acoustical bad luck; the instruments covered part of her range.

Friday, January 28: the beat goes on; some trembling of extremities and signs of degeneration of the pineal body, but the lurgies held at bay so far.

I realized that, to our mutual loss, I had not attended a Boston Symphony Orchestra concert for some time, so I thought I would indulge in a bit of reverse slumming with the Friday afternoon ladies at Symphony Hall. (A friend I took to one of these seances remarked, "I've never seen so many Gentiles in my life!") Friday afternoon is a good time to catch the BSO freshly rehearsed, though, and the evidence indicates that their standards are up. Honest Injun. Michael Tilson Thomas, who had been with the orchestra for the whole month, was conducting.

To begin, two Gabrieli Canzoni were brightly (how otherwise with those trumpets?) played by two groups of trombones and trumpets placed at either end of the stage; in vain, for little of their antiphonal quality reached my seat. Hindemith's Cello Concerto (1940), which followed, deserves, like everything Hindemith wrote, the epithet "well-made", but it also contains a larger helping of the old fellow's lyricism (dour) and humor (dour) and less of the outright dourness than is customary with his music of this period. It's notable, too, for the avoidance of combat between soloist and orchestra; for the most part, they behave like a mongoose and cobra who have come to terms. Very strange. The finale finds Hindemith happily playing with triangle, celesta and glockenspiel, and some bright, clean Bauhaus wind sonorities. Coming from Lawrence Lesser, the solo part, which is a bitch, didn't sound exactly effortless, but he has the manner, certainly, and also the dreamy, asthenic appearance that is obligatory for cellists nowadays.

I thought that Thomas led the Schumann **Spring Symphony** very sensibly, and that the men of the orchestra executed it neatly, but you know how hopeless Schumann was with the orchestra. By assigning certain melodic shapes to the violins, they have no choice but to screech, which they do. The finale is a clumsy frolic which would sound much better in a piano reduction, but oh well, he tried. In sum, I'd say the concert was one you could safely take your mother to. (Thomas has a gift for this. I have tested my mother on him before.)

By the way, the recent BSO performances of the Mahler 5th, conducted by Thomas, were the best Mahler this orchestra has ever done — passionate, detailed, beautiful in sound.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

FEB 3 1972

New England Newsclip

Hindemith Concerto

BSO, Conductor Thomas, Cellist Lesser

Paul Hindemith was a faculty member of the Berkshire Music Center during its first year in 1940 and even with a full load of teaching managed to find time to compose a cello concerto between June and September. The work was performed the following season in Boston, Cambridge and New York, and at Tanglewood by the Boston Symphony Orchestra with Koussevitzky conducting and Piatigorsky as soloist. Then it disappeared from the orchestra's repertoire until resurrected at last weekend's concerts.

The concerto was brought back to Boston by a pair of Los Angeles-born "kids" who probably were just about to become gleams in their fathers' eyes while Hindemith toiled over his score. Michael Tilson Thomas, the conductor, is 27 years old. Laurence Lesser, the soloist, is his senior by only a few years. Nevertheless, the two "youngsters" presented a mature, driving performance of the work that could only have delighted the composer.

Actually the concerto is not Hindemith at his best. It sports the Hindemith imprint clearly: the interchange of quartal chords based on the interval of a fourth with the more conventional triads; the use of polytonality; the vivid orchestration. It is neatly put together and the structure is sound. And yet, the Concerto does not quite come off as forcefully as other music which Hindemith has written for large orchestra. One is more impressed by its architecture than moved by its expressiveness.

Lesser's talent is admirably suited to this essentially dry music. He produces a rich, full tone from his cello where sonority or sensuousness is required. More important, he has the intellectual insight needed to cope with the linear demands of the music in its more intellectually rigorous moments.

A 1961 graduate of Harvard and winner of a Fulbright Fellowship, he proved his gifts by taking the cello prize at Siena the following year and a prize at the Tchaikowsky International Competition in Moscow in 1966. He has recorded Schoenberg's Cello Concerto but his style and command suggest he would do equally well in the warhorses, too.

Since Thomas and Lesser have appeared in recital together, it is only natural to expect them to work in close rapport. And this they all did throughout the three-movement Hindemith score.

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FEB 1972

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New York Post
D. 623,245 SAT. 354,797

FEB 12 1972

Weekend Music & Dance

DAVIS ARNER PERLMAN SIEPI

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

MAY 1972

HOST
NEW YORK, N. Y.
W. - CIRC. N. AVAIL.

FEB 5 1972

This Week in New York

February 5th - 12th

• ART

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WHERE MAGAZINE
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FEB 5 1972

music and dance

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BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

FEB 8 1972

New England Newsclip

Concert Peregrinations

BY RICHARD BUELL

'Twere a rough week, me hearties, to be driven, as by the lash, from Symphony Hall to Gardner Museum to Sanders Theater. Five concerts in a week's time, with the interstices filled by long sessions at the turntable, are a lot. It leaves one crapulous and unplugged. Bear with me, reader, as I give an account of the excesses of concert-going, the moral at the end left for you to draw.

It all began chastely enough on the 25th with a concert by the **Camerata**, which was hitting the big time by playing Sanders Theatre. This aggregation, which is a contemporary of New York's Pro Musica, takes as its province the musical past from Monteverdi on back, and it has two distinct assets: the Mason collection of old instruments at the Museum of Fine Arts, and Joel Cohen, an enthusiastic A&R man for the Renaissance and Middle Ages. It was a worthy affair, all in all, when you consider that there were over thirty pieces performed, none of them written for so modern a construct as the conventional concert, which asks people to sit in one place for an hour and a half without fidgeting, much less eating or drinking. These contraints did not exist, I am sure, for the people at the Burgundy court and the Loire Valley garden parties, who were hearing these Dufay and Jannequin pieces four and five centuries ago. The high points that lodged in my memory were, in no special order, Claude Goudimel's haunting Psalm settings from the Reformation, the purposeful undulations of the Josquin des Pres "Salve Regina," and some completely delightful Provencal carols from Avignon Cathedral around 1600. I do not have the keenest standards for judging performances on the sackbut, rebec and krumhorn, but there seemed to much less of the earnest wheezing from them that I feared, and the vocal soloists (Jane Bryden, Mark Baker, Frank Hoffmeister, Katherine Edmonds) were fine. Susie Almasi was a phenomenally accurate percussionist throughout. Right on, Camerata.

Next evening, back to Sanders and its noisy radiators for the winter concert of John Harbison's **Cantata Singers**. (This was one of those times when I would have liked to be in two places at once, for at the same hour, Margaret Price, the young Welsh soprano, was giving a recital at Hopkins Center, Dartmouth. By all accounts, she is all the things you have liked about Elly Ameling, Benita Valente and the early Irmgard Seefried. Watch for her.) As usual with the Cantata Singers, there was first-rate music set in an intelligently planned program. If Mr. Harbison is campaigning for Heinrich Schuetz, as seems to be the case, here's my vote. What astoundingly beautiful music he wrote for massed voices, and what a sense of color he brought to "orchestrating" for a chorus! "Die Himmel erzaehlen" (SW 386), "Selig sind die Toten" (SWV 391), and "Ich bin ein richter Weinstock" (SWV 389) brought all this to mind, and, by comparison, made Schoenberg's treatment of the same forces, in "Mond und Menschen," seem gray and turgid. The two Bach cantatas, "Brich dem Hungrigen dein Brot (BWV 39) and "Schmuecke dich" (BWV 180), were transparently delivered, but with some roughnesses that needn't have been. Examples: the grievously out of tune playing from cellist Jay Humeston behind Jane Bryden's lovely singing of "Ach, wie hungert" in the second cantata; and the insane pursuit of daintiness engaged in by tenor Karl Dan Sorenson and some highly fallible accompanists in the aria "Ermunt're dich." The result was grossly trivial, no mean accomplishment with Bach. Though some of the instrumental work fumbled, the chorus remains a fine, robust one, with good intonation and plenty of dynamic nuance. Jane Bryden, soprano, and Mark Baker, bass (hello again!), were up to standard, but mezzo D'Anna Fortunato ran into some acoustical bad luck; the instruments covered part of her range.

Friday, January 28: the beat goes on; some trembling of extremities and signs of degeneration of the pineal body, but the lurgies held at bay so far.

I realized that, to our mutual loss, I had not attended a Boston Symphony Orchestra concert for some time, so I thought I would indulge in a bit of reverse slumming with the Friday afternoon ladies at Symphony Hall. (A friend I took to one of these seances remarked, "I've never seen so many Gentiles in my life!") Friday afternoon is a good time to catch the BSO freshly rehearsed, though, and the evidence indicates that their standards are up. Honest Injun. Michael Tilson Thomas, who had been with the orchestra for the whole month, was conducting.

To begin, two Gabrieli Canzoni were brightly (how otherwise with those trumpets?) played by two groups of trombones and trumpets placed at either end of the stage; in vain, for little of their antiphonal quality reached my seat. Hindemith's Cello Concerto (1940), which followed, deserves, like everything Hindemith wrote, the epithet "well-made", but it also contains a larger helping of the old fellow's lyricism (dour) and humor (dour) and less of the outright dourness than is customary with his music of this period. It's notable, too, for the avoidance of combat between soloist and orchestra; for the most part, they behave like a mongoose and cobra who have come to terms. Very strange. The finale finds Hindemith happily playing with triangle, celesta and glockenspiel, and some bright, clean Bauhaus wind sonorities. Coming from Lawrence Lesser, the solo part, which is a bitch, didn't sound exactly effortless, but he has the manner, certainly, and also the dreamy, asthenic appearance that is obligatory for cellists nowadays.

I thought that Thomas led the Schumann **Spring Symphony** very sensibly, and that the men of the orchestra executed it neatly, but you know how hopeless Schumann was with the orchestra. By assigning certain melodic shapes to the violins, they have no choice but to screech, which they do. The finale is a clumsy frolic which would sound much better in a piano reduction, but oh well, he tried. In sum, I'd say the concert was one you could safely take your mother to. (Thomas has a gift for this. I have tested my mother on him before.)

By the way, the recent BSO performances of the Mahler 5th, conducted by Thomas, were the best Mahler this orchestra has ever done -- passionate, detailed, beautiful in sound.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

FEB 3 1972

New England Newsclip

Hindemith Concerto

BSO, Conductor Thomas, Cellist Lesser

Paul Hindemith was a faculty member of the Berkshire Music Center during its first year in 1940 and even with a full load of teaching managed to find time to compose a cello concerto between June and September. The work was performed the following season in Boston, Cambridge and New York, and at Tanglewood by the Boston Symphony Orchestra with Koussevitzky conducting ~~and~~ Piatigorsky as soloist. Then it disappeared from the orchestra's repertoire until resurrected at last weekend's concerts.

The concerto was brought back to Boston by a pair of Los Angeles-born "kids" who probably were just about to become gleams in their fathers' eyes while Hindemith toiled over his score. Michael Tilson Thomas, the conductor, is 27 years old. Laurence Lesser, the soloist, is his senior by only a few years. Nevertheless, the two "youngsters" presented a mature, driving performance of the work that could only have delighted the composer.

Actually the concerto is not Hindemith at his best. It sports the Hindemith imprint clearly: the interchange of quartal chords based on the interval of a fourth with the more conventional triads; the use of polytonality; the vivid orchestration. It is neatly put together and the structure is sound. And yet, the Concerto does not quite come off as forcefully as other music which Hindemith has written for large orchestra. One is more impressed by its architecture than moved by its expressiveness.

Lesser's talent is admirably suited to this essentially dry music. He produces a rich, full tone from his cello where sonority or sensuousness is required. More important, he has the intellectual insight needed to cope with the linear demands of the music in its more intellectually rigorous moments.

A 1961 graduate of Harvard and winner of a Fulbright Fellowship, he proved his gifts by taking the cello prize at Siena the following year and a prize at the Tchaikowsky International Competition in Moscow in 1966. He has recorded Schoenberg's Cello Concerto but his style and command suggest he would do equally well in the warhorses, too.

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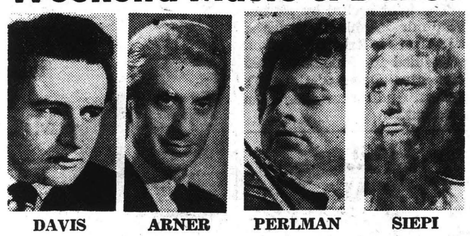
Weekend Music & Dance



DAVIS ARNER PERLMAN SIEPI

NO. 6

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Colin Davis Conducts BSO in All-Mozart Program

By HARRY NEVILLE

Colin Davis is a conductor who nearly always succeeds in bringing out the very best in the Boston Symphony, and the all-Mozart program he conducted Thursday afternoon in Symphony Hall proved no exception to this general rule. Not only was there exemplary playing by the orchestra, but there was a good performance, too, pianist Stephen Bishop. And the Tanglewood Festival Chorus, prepared by John Oliver, gave one of the finest choral performances this writer has heard in Symphony Hall.

BISHOP'S contribution was to perform the solo part of the Piano Concerto in C, K. 503, a work which the orchestra had not performed locally since 1883, when Georg Henschel was the conductor and Carl Baermann the soloist. The BSO's neglect of this work is not unusual, for nowhere is the concerto programmed with the regularly one would expect of so attractive a piece. It is the most joyous and extroverted of all the great Mozart piano concertos, a fact which somehow works against it with performers, who seem to prefer the tenderness and introspection of its companion works.

Bishop gave a full-blooded performance, one that had a nice mixture of dash and expressiveness about it and one that avoided the fragility that often passes for Mozartean style. More than most of the concertos, K. 503 can withstand a degree of romanticization, and the only question about this particular performance was whether or not Bishop overstepped permissible bounds.

ENJOYABLE as his performance was. I think that ideally I would prefer quite a bit less pedalling than Bishop used. Also quite a bit less striving for long-line phrasing at the expense of articulative details. It was also bothersome that Bishop did not pay more attention to what the orchestra was doing. Flute, oboe and bassoon passages were sometimes obscured by his overzealous execution of what should have been discreet filigree work.

Opening the program was the Kyrie in D Minor, K. 341, a work of such striking beauty that one can only regret, along with program annotator Andrew Raeburn, that Mozart did not follow it with the other movements that make up the Roman Mass.

THE PERFORMANCE of the concluding work — the D Minor Requiem, K. 626 — was dedicated to the memory of Noah Bielski, a member of the BSO violin section since 1955. Bielski's death early Thursday morning came as a shock to all who had experienced the extraordinary personal warmth of the man.

The Requiem was a fitting tribute, for its performance combined dramatic eloquence with a rare sensitivity to such details as phrasing, balances and textures. Soprano Benita Valente, contralto's D'Anna Fortunato, tenor Kenneth Riegel and bass Robert Hale sang the solos with exquisite tone and musicianship.

RECORD AMERICAN
BOSTON, MASS.
D. 40,0[illegible]

FEB 19 1972 New England Newsclip

CITIZEN
BELMONT, MASS.
W. 4,350

FEB 17 1972 New England Newsclip

BSO Conc

Colin Davis, Music Director of the Royal Opera House, Covent Garden, conducts the Boston Symphony Orchestra in an all-Mozart concert at the fifteenth pair of Friday/Saturday concerts by the Orchestra on Thursday afternoon. Feb. 17 at 2 p.m., and Saturday evening, Feb. 19 at 8:30 p.m.

THE JERSEY JOURNAL
JERSEY CITY, N. J.
D. 86,224 SAT. 79,666

FEB 14 1972

Critic-at-Large

Sad Concert Weekend

By Byron Belt

Weekend activities were considerably saddened by news from Budapest of the passing of pianist-accompanist-coach Arpad Sandor. Mr. Sandor, whose American concert career spanned associations with such greats as Jascha Helfetz, Grace Moore, Lily Pons and Elisabeth Schwarzkopf, was perhaps best known for a collaboration of many years with the incomparable Dorothy Maynor. His last recording, of Strauss Lieder, with Lisa Della Casa, was warmly praised by critics here and in Europe. The special fire and flair Arpad Sandor brought to music will be sorely missed.

There was little to cheer about in concerts by the New York Philaharmonic or the Boston Symphony this weekend either.

Pierre Moulez, whose philaharmonic program will be repeated tonight at 7:30 for the curious, finally led the sort of concert his detractors insist reflects the "real" Boulezx. In music of Schubert, Liszt and Bartok, the philaharmonic sounded as though in the hands of a clinical diagnostician.

Franz Schubert's rarely performed Fourth Symphony is anything but "tragic" as it title seems to indicate, but it is filled with a songful, soulful lilt and warmth that were utterly absent in the cold, mechanical reading Boulez provided. In previous performances of Berlioz and and Haydn the music director Haydn the music director has indicated he has very little sense of humor where music is concerned, and in the Schubert he demonstrated that grace and style can also be lacking where the music fails to engage his incredible intellectual powers.

Bartok's "Dance Suite" has caused many a conductor to fall on his face. Boulez failed to join [illegible]

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089

FEB 14 1972

Death mars concert scene for weekend

By BYRON BELT

enough, however, to rescue an immaculately played but prechilled concert.

There was warmth aplenty in the Saturday concert Colin Davis conducted for the Boston Symponhy in Carnegie Hall. The problem was that of being both too loud and-dificient in subtle underlining of the music at hand.

The Dvorak Seventh Symphony lacked those rhythmic inflections which transform the score from second-rate Brahms to firstrate Czech music. The Mozart K. 482 Piano Concerto gloried in the Bostoy Symphony winds and Davis' firm but gracious conducting. Alas, only in the finale did soloist Stephen Bishop relent, stop pounding, and permit one of Mozart's most delightful scores to make a reasonable impression.

It should be noted that Bishop's melodramatic swooning and breathy noises seem to constitute high art for the audience, for he was warmly recieved.

The novelty on the BSO program was a "Fantasia Concertanic on a Theme of Corelli" by Sir Michael Tippett. Filled with gorgeous string sonorities, the music was a diluted version of Benjamin Britten's Variation on a Theme of Frank Bridge, with none of its somber beauties or raucous fun.

MINUTE MAN
BEDFORD, MASS.
W. 2,993

FEB 17 1972 New England Newsclip

BSO Concert

Colin Davis, Music Director of the Royal Opera House, Covent Garden, conducts the Boston Symphony Orchestra in an all-Mozart concert at the fifteenth pair of Friday/Saturday concerts by the Orchestra on Thursday afternoon. Feb. 17 at 2 p.m., and Saturday evening, Feb. 19 at 8:30 p.m.

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

FEB 17 1972 New Engle News

BSO Concert

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TIMES-UNION
BURLINGTON, MASS.
W. 7,200

FEB 17 1972 New Englan Newscl

BSO Concert

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The Christian Science Monitor
BOSTON, MASS.
D. 211,[illegible]

FEB 19 1972 New England Newsclip

Mozart by Davis

Recalling Tanglewood

By Louis Snyder

The second program of Colin Davis's two-week stint as guest conductor this season of the Boston Symphony was all Mozart—the Kyrie in D minor (K.341), the Piano Concerto in C (K.503), and the Requiem in D minor (K.626). It was, in fact, a repetition of one of Mr. Davis's festival programs at Tanglewood last summer, with Stephen Bishop again the pianist, and contralto D'Anna Fortunato joining Benita Valente, Kenneth Riegel, and Robert Hale as a new and worthy soloist in the Requiem at Symphony Hall. The Mozart performances will be repeated there tonight.

Not the least of the features of Thursday afternoon's concert (this week in place of the usual Friday) was the impressive part contributed by the Tanglewood Festival Chorus, which, under John Oliver's direction, has within a year, become a vital and important adjunct to the orchestra's programming potential. Theirs were the eloquent voices for the Kyrie (its first performance by the BSO in Boston), and of course the chorus shared equally with orchestra and soloists the monumental exposition of the Requiem, in an interpretation beautifully molded by Mr. Davis.

Bielski tribute

Added solemnity was occasioned by the dedication of the Requiem's performance to Noah Bielski, a violinist with the orchestra since 1955, who had passed away on Thursday morning. Therefore there was no applause before or after the singing and playing of the mass—proof in this case, that deeply felt appreciation doesn't require clamorous expression.

Mr. Bishop, playing his second Mozart concerto in successive appearances with the orchestra, reaffirmed first impressions of his facility and affinity for this music. Also, however, he showed the same tendency he had with the earlier concerto (K.482), aided and abetted by Mr. Davis, to dress it up neatly (and just a little quaintly) so that its warmth and high spirits hardly had a chance to emerge naturally. Somehow, Mozart on good behavior isn't really Mozart at his swinging best.

As a whole, however, the program was a felicitous example of the mutual regard that exists between Mr. Davis and the BSO's musicians, a circumstance that augurs well for his return for a longer period next season as one of the orchestra's two (with Michael Tilson Thomas) newly designated principal guest conductors.

[76]

Conductor Davis in Fine Form

Symphony's Mozart Program Tops

By JOHN RICHARDSON

At Thursday's Boston Symphony concert, Colin Davis, to be one of two principal guest conductors here next year, closed an all-Mozart program with a deeply moving performance of the "Requiem." His close-to-perfect rendering of a highly individual interpretation fortifies the opinion that Davis is the best Mozart conductor around today.

There is much controversy surrounding the composition of the "Requiem." How Mozart himself wrote and how

● Music Review

much is by his student Sussmayr is still a matter of debate. In the end, the basic genius is Mozart's, and his last work is a striking testament to his profound faith.

At the heart of Colin Davis' excellence is an extraordinary sense of rhythm that provides the basis for a keen sense of architecture and line. Especially fine Thursday were a hair-raising "Dies Irae" and "Rex Tremendae," and a touchingly sensitive "Voca Me."

It was very much a turned-on performance, partly due, perhaps, to the sudden death of Noah Bielski, a member of the Symphony's first violin section.

★

The orchestra was in top form, polished and sensitive; Ronald Barron's playing of treacherous trombone solo in the "Tuba Mirum" was outstanding.

The quartet of soloists (Benita alente, D'Anna Fortunato, Kenneth Riegel and Robert Hale) were exceptional, as was the Tanglewood Festival Chorus, though the chorus could use a little beefing-up in the soprano section.

The program opened with a Kyrie for chorus and orchestra and continued with the piano concerto in C. K.. 503. Davis and the orchestra provided a gorgeous accompanlment for a distressingly hacked at performance by Stephen Bishop.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,000

FEB 18 1972 New England Newsclip

Colin Davis, Music Director of the Royal Opera House, Covent Garden, conducted the Boston Symphony Orchestra in an all-Mozart concert on Thursday afternoon. The concert will be repeated tomorrow evening, February 19, at 8:30 p.m. The concert opened with a performance of the Kyrie in D minor with the Tanglewood Festival Chrous, John Oliver, Director, followed by the Piano concerto in C, K. 503 with soloist Stephen Bishop. Following intermission, the concert concluded with a performance of the Requiem with soloists soprano Benita Valente, alto D'Anna Fortunato, tenor Kenneth Riegel, and bass Robert Hale with the Tanglewood Festival Chorus.

SOCIALLY YOURS . . .
Lillian

Sunday Advertiser
pictorial
Living
June 18, 1972

COVER STORY

They Have Orchestra, Will Travel

•

The Incredible Elizabeth Taylor

•

Who Is the Sleepy Driver?

BOSTON
Sunday Advertiser
pictorial
Living
June 18, 1972

COVER STORY

They Have Orchestra Will Travel

The Incredible Elizabeth Taylor

Who Is the Sleepy Driver?

Trumpeter Roger Voisin, oboist John Holmes and violinist William Waterhouse entertain (left, front to rear) Dr. Kenneth Graham, Laurie diMare, Mrs. Max Winder, Edmund Winder. At right are Caitlin Waterhouse, William Gibson, Mrs. Frank G. Allen, Mrs. Clifford Chadwick, Mr. and Mrs. Andre Come.

Sean Hearne, son of bass player Joseph Hearne, celebrates birthday with hamburger.

Percussionist Arthur Press teaches symphony's favorite game to Mrs. Anita Andrews (left), Mrs. Philip K. Allen and William K. Walters.

New York Council of Friends members, Mr. and Mrs. John Hoyt Stookey, welcome Mrs. Harris Fahnestock (right) into their Fifth Avenue apartment, where Bostonians were entertained before a performance.

Mrs. Serge Koussevitzky, wife of the symphony's late musical director, chats with Mrs. George Lee Sargent (center), chairman of Boston Council of Friends, and Talcott M. Banks, president and trustee of the orchestra.

William Steinberg conducts the orchestra during a recent performance in New York City, where concerts were given at both Philharmonic Hall and Carnegie Hall.

Photos by Bob Howard

COVER STORY

Have orchestra, will travel

By PEGGY SAUNDERS

HOW MANY symphony orchestras pack up their instruments and traipse off to New York, Paris, London and Rome with a ready-made cheering section in tow?

Last year, when the Boston Symphony Orchestra went on European tour, some 50 hometown fans tagged along. There were as many aboard when the orchestra sped to New York this season on a special train for a weekend of concerts and parties and the New York debut of the Boston Pops Orchestra under the baton of Arthur Fiedler.

Most of the Friends—with a capital 'F'—of the Boston Symphony are Brahmins who have the time and money to travel. So where the orchestra goes, they go.

On the New York trip, Talcott M. Banks, president and board member, ignored a fever of 102 degrees in order to make the four-day mini tour. And the music was good medicine. He returned fit as a fiddle.

Bob and Harriet Parrish traveled the greatest distance of any of the Friends—all the way from Fort Wayne, Ind. They were introduced to the symphony a few summers ago at Tanglewood, joined the Friends and were in the orchestra's European entourage.

★

Suffolk University professor Charles Kimbell commuted between New York and Boston so as not to miss his classes or any performances of the symphony.

The dynamo behind both the European tour and the New York mini tour was Mrs. Harris Fahnestock, a trustee of the orchestra. A cocktail party, receptions at Philharmonic Hall and Carnegie Hall, and a luncheon at New York's posh Colony Club were "extras" engineered by Mrs. Fahnestock.

"No other orchestra in the country has this kind of relationship with its supporters," contends Mrs. Fahnestock.

During the return trip to Boston, the party tempo increased. With a bar that never closed and a luncheon of chicken Kiev, asparagus vinaigrette, beans almandine and cheesecake, the traditional reserve of New Englanders was sorely tested.

Percussionists Tom Gauger and Arthur Press taught Republican State Committeeman Philip K. Allen, Mrs. George (Hessie) Sargent, sister-in-law of the governor, Mrs. Angelica Russell, a native Bostonian who has lived many years abroad, and Mrs. J. Denny May, who splits her time between Cleveland and Boston, the symphony's favorite pastime: a French version of bridge.

Second violinist William Waterhouse, who more often plays Brahms, Beethoven or Bach, fiddled away at "I've Been Working on the Railroad."

Where to next? Well, with Manchurian-born Seiji Ozawa as its new artistic director, the orchestra and the Friends are looking to the East and the parting of the Bamboo Curtain. There's talk of a China tour.

Peggy Saunders is a staff writer.

[78]

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BSO 'aristocrats' play

CS Monitor Nov. 9, 1971

By Louis Snyder
Cambridge, Mass.

The Boston Symphony Chamber Players, regarded by some as the aristocrats' Marlboro, gave the first of a series of three concerts, cosponsored by Harvard's Department of Music, on Sunday afternoon in Sanders Theater. There was an almost capacity audience to hear these top-flight first desk players of the BSO in works by four live-and-well composers—Wolfgang A. Mozart, Arthur Berger, Mel Powell, and Johannes Brahms—and to become reacquainted with principal players' individual sounds, often swallowed up in the context of a full symphonic performance.

Concertmaster Joseph Silverstein and first violist Burton Fine began the afternoon with Mozart's Duo in B flat — a suave, congenial partnership — and were joined by Jules Eskin, cello, and Gilbert Kalish as guest pianist, in the Brahms C minor Piano Quartet, to put a richly upholstered end to the concert.

In between, there were two delectable opportunities for winds — Arthur Berger's charming Quartet in C major (1946), and Mel Powell's Divertimento for Five Winds (1957). Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Harold Wright, clarinet; and Sherman Walt, bassoon, did eloquent justice to the breezy, well-knit structure of the first, and with Armando Ghitalla's clarion trumpet added, made a swinging fun exercise of Powell's persuasive four-movement piece.

Everything before the intermission was done with élan and esprit — an informal release from the strictures of Symphony Hall—but the Brahms took on the status of a heavy passenger, chamber music with a capital C and a capital M, tolerable but doctrinaire. The audience, which comprised all age groups, was enthusiastic about the first and patient with the second, rewarding the artists with hard-palmed, satisfying applause, more and less in each case.

Next program, to be announced, is in the same place on Feb. 27.

UNION LEADER
MANCHESTER, N. H.
D. 21,008

FEB 1 1972 New Engl News

Sunday Concert

HANOVER —An innovation in the Dartmouth Concert Series will be a Sunday afternoon program on Feb. 6 at 3 o'clock i n Spaulding Auditorium. It will mark the first concert here by the Boston Symphony Chamber Players, and second concert on the current Dartmouth Series.

Tickets for the Boston Symphony Chamber Players concert are now on sale at the Hopkins Center Box Office. Reserved seats may be obtained by calling (603) 646-2422.

Music

Classical

TODAY

Boston Symphony Chamber Players in works of Mozart, Berger, Powell and Brahms; Sanders Theater, 4 p.m.

THE BOSTON HERALD Traveler
D. 210,540 S. 260,961

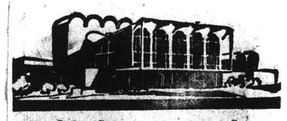
NOV 7 1971 New

JEWISH ADVOCATE
BOSTON, MASS.
24,500

NOV 11 1971 New England Newsclip

COURIER
LITTLETON, N. H.
W. 6,200

FEB 3 1972 New England Newsclip



Highlights At Hopkins Center, Dartmouth

An innovation in the Dartmouth Concert Series will be a Sunday afternoon program on Feb. 6 at 3 o'clock in Spaulding Auditorium. It will mark the first local concert by the Boston Symphony Chamber Players, and second concert on the current Dartmouth Series.

Made up of principal players from the Boston Symphony Orchestra, this internationally-known ensemble has performed in Europe and throughout the United States and reached untold numbers of listeners through their award-winning recording.

GRANITE STATE
VACATIONER
LACONIA, N. H.
W. 30,000

SEP 17 1971

DARTMOUTH—Lake SUNAPEE REGION

Winter Music Season Set at Hopkins Center

By MARION BRATESMAN

The Chicago Symphony Orchestra and George Solti, the Vienna Concentus Musicus, the Boston Symphony Chamber Players, Clifford Curzon, Tom Krause, the Amadeus String Quartet, the Strasbourg Percussion in their United States debut, Cathy Berberian, the Early Music Quartet, Frans Brueggen, Murray Perahia: these are among the many top ranking artists scheduled in a full 1971-72 concert season at the Hopkins Center of Dartmouth College, details of which are contained in a recently issued folder.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

NOV 8 1971 New England Newsclip

BSO concert fluctuates violently

By Jean R. Dane
Globe Correspondent

Sunday's concert by the BSO Chamber Players in Sanders Theatre came off as an unevenly played group of very oddly juxtaposed pieces. The programming was so strange as to produce a situation where each piece seemed almost to destroy the one preceding it — each one either violently shifted the existing mood into something else, or got better by somehow negating good qualities of ones previously heard.

The Mozart B-flat Duo for violin and viola was played well, with the exception of the variation movement, which began at several points to sound rather like a lot of scales. Also there were occasional differences of styles between the players. It was impressive for absence of intramovement page-turns, which intrude constantly during most performances of this piece.

Following this rather nice beginning we were immediately jarred into another world by Arthur Berger's C major Quartet for woodwinds, a not very interesting and almost silly piece, which seemed in this performance to suffer from a lack of rehearsal time.

But then these same people added one player (Armando Ghitalla, who when playing trumpet with woodwinds, sounds like a beautiful soft brass woodwind) and came back onstage with the Divertimento of Mel Powel, music in very much the same vein, only better and better played. But relative to the Berger piece, which now in memory appeared even worse, and by this time what was Mozart doing back there anyway? Odd.

After intermission came the Brahms C minor piano Quartet, good music, really fine and sensitive chamber playing, and a whole different concert. In letters Brahms wrote about this piece he spoke of suicide, and that was exactly the sense one got from this performance — so heavy and weighted without being merely ponderous, so depressed and filled with pain.

There was also in it a quality of something close to real bitterness that one isn't used to hearing in this music, and I'm not sure what it was in their playing that conveyed such a feeling, but it was there and very definitely belongs there. Incredibly moving, this Brahms piece, and one of the most beautiful offerings to come from these players.

At Sanders

Boston Symphony Chamber Players

The fair-sized audience which braved Sunday's heavy gusts was richly rewarded by the opening concert in the Sanders Theater Series by The Boston Symphony Chamber Players. These Sunday afternoons at four by the orchestra's principals dip deeply into a delightful repertoire and offer some of the most satisfying musical experiences around town, both in terms of the works presented and the general level of the playing.

Last Sunday's inaugural drew on music from three centuries performed by two different groups of instruments, the strings and the winds. But it was the culminating work, Brahms Piano Quartet in C Minor, opus 60, which marked the crest of the afternoon. Gilbert Kalish, guest pianist, joined Joseph Silverstein, violin, Burton Fine, viola, and Jules Eskin, cello, for a finely balanced, exquisitely proportioned reading of the quartet.

Here was chamber music at its best—warm, intimate, styled in a manner to convey the music's strong sentiment without plunging into sentimentality. Very likely it was the self-discipline of the players which kept the performance moving and eloquent, for this is music that tempts the players to overdo, turning poetry into doggerel, pathos into bathos. That they did not made for an expressive presentation of a masterful work.

The other work for strings opened the program. Silverstein and Fine teamed up for a suave reading of Mozart's Duo in B flat for violin and viola, K. 424. I thought that perhaps the violin dominated a bit too much but maybe that is because it tends to carry the melody while the viola fills in either with harmonic support or minor countermelody. Yet in the third movement, an andante with variations, the viola managed to make its own case and when it did, it was a most effective spokesman for itself. Messrs. Silverstein and Fine are performers of distinction whose playing showed it at all times.

Between the eighteenth and nineteenth century string pieces, came two twentieth-century compositions for winds. The first was Arthur Berger's Quartet in C major for Woodwinds, the other Mel Powell's Divertimento for Five Winds. Doritt Anthony Dwyer, flute, Ralph Gomberg, oboe, Harold Wright, clarinet, and Sherman Walt, bassoon, performed the Berger Quartet. They were joined by Armando Ghitalla, trumpet, for the Powell.

Berger, who is now Naumberg Professor of Music at Brandeis, wrote this Quartet, one of his best known works, thirty-one years ago. If it was considered unconventional in any way then, time has worn down its novelty. As played last Sunday, it was tame, easily assimilable, witty, charming music, in its lively movements suggesting some of the fresh jauntiness of Francaix and Poulenc, and in its middle lyrical movement presenting a haunting simple melody. Throughout the Quartet the writing for the instruments is most skillful and appropriate. It is a work that can justify many repeated hearings.

The same may be said for Powell's Divertimento. It, too, is jaunty and witty, sometimes saucy, with rhythms that are particularly strong. One would expect this from a composer who first made his fame as a jazzman before moving on to teaching composition, first at Yale and now at the California Institute of the Arts.

If the next concert in the series on February 27 keeps up the standard established by this one, put the date on your calendar. You won't regret it.

H.

GRANITE STATE
VACATIONER
LACONIA, N. H.
W. 30,000

FEB 4 1972 New England Newsclip

Hopkins Center Music

Dartmouth & Milton Gill Series & Encounters

Feb 6—Boston Symphony Chamber Players, 3 p.m.

PETERBOROUGH LEDGER
JAFFREY, N. H.
W. 2,925

FEB 1 1972 N

BSO Chamber Players

HANOVER – An innovation in the Dartmouth Concert Series will be a Sunday afternoon program on Feb. 6 at 3 o'clock in Spaulding Auditorium. It will mark the first concert here by the Boston Symphony Chamber Players, and second concert on the current Dartmouth Series.

Make up of prinicpal players from the Boston Symphony Orchestra, this internationally known ensemble has performed in Europe and throughout the United States and reached untold numbers of listeners through their award-winning recordings.

The Chamber Players group varies from concert to concert, making it possible for the musicians to present virtuoso performances in a great variety of programs. In their Sunday afternoon performance here the members are concertmaster Joseph Silverstein, violinist; principal violist Burton Fine; the four solo woodwind players: flutist Doriot Anthony Dwyer, clarinetist Harold Wright, bassoonist Sherman Walt, and oboist Ralph Gomberg.

Mr. Gomberg was singled out in headlines by all of the Boston critics for his performance of Haydn's Oboe Concerto with Michael Tilson Thomas conducting the Boston Symphony Orchestra last weekend.

Their program begins with Walter Piston's "Three Pieces" for flute, clarinet and bassoon, followed by Beethoven's light-hearted "Serenade in D major" for flute, violin and viola.

After intermission the ensemble will perform Mozart's "Duo in B flat major" for violin and viola, and conclude with "Quartet" by the Brazilian Heitor Villa-Lobos.

In addition to playing with the Boston Symphony and on tour, members of the ensemble are also active asteachers, serving on the faculties of the New England Conservatory of Music, the Berkshire Music Center and others. With few exceptions they have had long associations with the Boston Symphony Orchestra. Doriot Anthony Dwyer, who joined it in 1952, was the first woman to be engaged by the Boston Symphony as a principal.

Harold Wright, the most recent member, joined the Orchestra two years ago. He formerly played with the Houston and Dallas Symphonies, was principal clarinetist of the Washington National Symphony Orchestra, and participated in the Casals Festival for five years.

Among other awards, Concertmaster Joseph Silverstein in 1959 was the only American to place in the top ten of the Queen Elizabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. He said recently, "I enjoy solo work, conducting and playing with the Orchestra, but most I enjoy working with the Chamber Players."

A former scientist, Burton Fine, violist, worked for nine years as a chemist before joining the Boston Orchestra in 1963, where his accomplishments soon placed him in the ranks of its principal players.

Ralph Gomberg, who was principal oboist in the Baltimore Symphony under Stokowski and in the New York City Center Orchestra under Leonard Bernstein, joined the Boston Symphony in 1949. Bassoonist Sherman Walt, who received his musical education at the University of Minnesota and the Curtis Institute, played as a principal in the Chicago Symphony before joining the Boston Orchestra in this role in 1952.

Tichets for the Boston Symphony Chamber Players concert are now on sale at the Hopkins Center Box Office. Reserved seats may be obtained by calling 646-2422.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 29 1972

New England Newsclip

BSO Chamber Players Popular

Variety Pleases Audiences

By HARRY NEVILLE

Judged on the evidence of their most recent concerts, the Boston Symphony Chamber Players have found a real home in Sanders Theater. Not only is their every concert there sold-out, but the people who attend make up as lively, affectionate and demonstrative an audience as an artist could wish.

A large part of this success comes no doubt from a "rush" ticket policy, a very sensible idea which provides for the last-minute sale of unbought seats at an extremely cheap price. All of which leads one to suspect that the much discussed "death" of the classical concert is a matter of over-pricing rather than under-appreciation.

WITH THE RESOURCES of 12 instrumentalists at their disposal, the Chamber Players can and generally do present an extremely diversified kind of programming. No doubt this diversity proves unsettling to listeners who insist that a program be logical, organic and integrated, but the people who show up at Sanders seem not to mind at all. They seem, in fact, to revel in the variety of the offerings.

Sunday afternoon's program was a good example: Mozart's "Kegelstatt" Trio (clarinet, viola and piano) and Schubert's "Trout" Quintet violin, viola, cello, double bass and piano), between which were sandwiched Donald Erb's Diversion for Two (percussion and trumpet) and Villa-Lobos' Quartet for Woodwinds (oboe, clarinet, flute and bassoon).

WHAT ERB'S DIVERSION had to do with the rest of the program I don't know, by which I mean that it didn't complement or illuminate the other works in a way that would satisfy purists. It did entertain, however, and that was justification enough for most people present. Its humor was broad and rather obvious, involving, for example, the visual joke of the executants' usurping of each other's musical territory: a brief slide - whistle performance by the percussionist, a solitary drum-tap delivered with improbable elegance by the trumpeter. All good-natured and all played with immense skill and zest by Everett Firth and Armando Ghitalla.

Slightly less exotic was the 1928 Woodwind Quartet of Villa-Lobos, a work which manages to be colorful and voluptuous despite its rather tight formal scheme. Doriot Anthony Dwyer, Ralph Gomberg, Harold Wright and Sherman Walt took excellent advantage of the work's opportunities for solo display.

The "Trout" got an unhurried yet sparkling performance. Mozart's E-flat Trio, K. 498, was unhurried too but not very sparkling, mostly because of rather blurry articulation from pianist Gilbert Kalish.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 29 1972

New England Newsclip

BSO chamber group performs wide range

Bos Symphony

By Jean R. Dane
Globe Correspondent

BSO Chamber Players did their next-to-last concert of the season Sunday afternoon in Sanders Theatre, and it was to my mind a more successful one than some I've heard from this group. This was due partly to better programming, and partly to better playing.

The Mozart Trio for clarinet, viola, and piano is a hard work to put across to an audience — a quiet, unflashy piece, technically difficult in ways not obvious to the average listener. It's not at all one of Mozart's witty pieces, easily enjoyable on that level, that some of the audience seemed to expect. (A lady near me whispered to her husband after the first movement, "That's awful.") But it wasn't awful, just perhaps more subdued even than it was intended to be, and in some spots a bit empty for my taste. Burton Fine's playing was adequate, though not terribly moving and also simply not loud enough — he was buried sometimes by the pianist, Gilbert Kalish. Harold Wright has an enormous dynamic range and a beautiful sound — his pianissimos are almost so soft as not to be heard, but still amazingly warm and vibrant.

The Mozart was followed by what must be its opposite, a piece by Donald Erb called "Diversion for Two," the two here being Everett Firth on percussion and Armando Ghitalla on trumpet. I didn't really take to it at first, but it soon began to be a great lot of fun — Firth danced wildly among all those different things to beat on, and that was exciting not only for the sounds that came out, but also visually. The last movement (trumpet and tympani) required from him some very fancy footwork (and earwork) in fast tuning.

A woodwind quartet of Villa-Lobos came next, one of those pieces made out of little rhythmic figures overlapping and alternating, lots of speedy scales and arpeggios. The group sounded a lot tighter than it has on other occasions, with more care and attention given to entrances and exits. There were some quite lovely moments in the slow movement — Sherman Walt's bassoon solo for one, beginning high and with very long lines, over a sort of watery moving accompaniment.

The Ann Arbor News
ANN ARBOR, MICH.
D. 38,589

MAR 15 1972

Boston Chamber Players Exciting

By Donald Sosin
(News Music Reviewer)

The Boston Symphony Orchestra will perform in Hill Auditorium tonight, and if the concert in Rackham last night by the group's first-chair players is any indication, it should be an exciting evening.

The University Musical Society is sponsoring both concerts. Last evening we heard the Boston Symphony Chamber Players in two quartets and two trios. Danzi's Quartet for Bassoon and Strings in B flat, Op. 40 opened the program. It is an 18th century trifle, but sounded more substantial in the expert hands of Sherman Walt, Joseph Silverstein, Burton Fine and Jules Eskin.

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The Flint Journal
FLINT, MICH.
D. 115,014 SUN. 115,373

MAR 15 1972

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By JAMES E. HARVEY
Journal Music Critic

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It consisted of Joseph Silverstein, violin, Burton Fine, viola, and Jules Eskin, cello.

The works it played may be thought of as lying at opposite ends of romanticism. The difficult Schoenberg seems to throw disparate elements together in rapid succession, yet the Viennese heritage of sentimental waltzes and rhapsodic invention may be glimpsed.

The Beethoven is an early work that shows the composer confidently emerging from the classical style which preceded romanticism. Its rich texture is woven from a very sensible development of its themes.

The Bostonians, led by that silken Silverstein tone, made the work as spacious and lively as possible, with parts of the scherzo darting like tongues of flame. Silverstein's refined playing worked special magic with the graceful adagio movement.

The trio was joined by bassoonist Sherman Walt in Danzi's quartet for basoon and strings in B flat, Op. 40. The musicians were almost carefree in their interpretation of the light-hearted work. They took the final allegretto rather fast to emphasize the playfulness of its nursery-tune-like theme, for instance.

Walt, whose warm, steady playing enlivened the Danzi, was heard in the concert's final work, Villa-Lobos's quartet for woodwinds. He was joined by Doriot Dwyer, flute, Ralph Gomberg, oboe, and Harold Wright, clarinet.

The composer's typically nimble rhythmic writing got precise, robust treatment from the quartet. The rippling texture of the first movement was complemented by the contrapuntal dancing of the last. The slow middle movement seemed to be searching for a good melody, but it was sweetly played nonetheless.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 29 1972

New England Newsclip

BSO Chamber Players Popular

Variety Pleases Audiences

By HARRY NEVILLE

Judged on the evidence of their most recent concerts, the Boston Symphony Chamber Players have found a real home in Sanders Theater. Not only is their every concert there sold-out, but the people who attend make up as lively, affectionate and demonstrative an audience as an artist could wish.

A large part of this success comes no doubt from a "rush" ticket policy, a very sensible idea which provides for the last-minute sale of unbought seats at an extremely cheap price. All of which leads one to suspect that the much discussed "death" of the classical concert is a matter of over-pricing rather than under-appreciation.

WITH THE RESOURCES of 12 instrumentalists at their disposal, the Chamber Players can and generally do present an extremely diversified kind of programming. No doubt this diversity proves unsettling to listeners who insist that a program be logical, organic and integrated, but the people who show up at Sanders seem not to mind at all. They seem, in fact, to revel in the variety of the offerings.

Sunday afternoon's program was a good example: Mozart's "Kegelstatt" Trio (clarinet, viola and piano) and Schubert's "Trout" Quintet violin, viola, cello, double bass and piano), between which were sandwiched Donald Erb's Diversion for Two (percussion and trumpet) and Villa-Lobos' Quartet for Woodwinds (oboe, clarinet, flute and bassoon).

WHAT ERB'S DIVERSION had to do with the rest of the program I don't know, by which I mean that it didn't complement or illuminate the other works in a way that would satisfy purists. It did entertain, however, and that was justification enough for most people present. Its humor was broad and rather obvious, involving, for example, the visual joke of the executants' usurping of each other's musical territory: a brief slide - whistle performance by the percussionist, a solitary drum-tap delivered with improbable elegance by the trumpeter. All good-natured and all played with immense skill and zest by Everett Firth and Armando Ghitalla.

Slightly less exotic was the 1928 Woodwind Quartet of Villa-Lobos, a work which manages to be colorful and voluptuous despite its rather tight formal scheme. Doriot Anthony Dwyer, Ralph Gomberg, Harold Wright and Sherman Walt took excellent advantage of the work's opportunities for solo display.

The "Trout" got an unhurried yet sparkling performance. Mozart's E-flat Trio, K. 498, was unhurried too but not very sparkling, mostly because of rather blurry articulation from pianist Gilbert Kalish.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 29 1972

New England Newsclip

BSO chamber group performs wide range

Bos Symphony

By Jean R. Dane
Globe Correspondent

BSO Chamber Players did their next-to-last concert of the season Sunday afternoon in Sanders Theatre, and it was to my mind a more successful one than some I've heard from this group. This was due partly to better programming, and partly to better playing.

The Mozart Trio for clarinet, viola, and piano is a hard work to put across to an audience — a quiet, unflashy piece, technically difficult in ways not obvious to the average listener. It's not at all one of Mozart's witty pieces, easily enjoyable on that level, that some of the audience seemed to expect. (A lady near me whispered to her husband after the first movement, "That's awful.") But it wasn't awful, just perhaps more subdued even than it was intended to be, and in some spots a bit empty for my taste. Burton Fine's playing was adequate, though not terribly moving and also simply not loud enough — he was buried sometimes by the pianist, Gilbert Kalish. Harold Wright has an enormous dynamic range and a beautiful sound — his pianissimos are almost so soft as not to be heard, but still amazingly warm and vibrant.

The Mozart was followed by what must be its opposite, a piece by Donald Erb called "Diversion for Two," the two here being Everett Firth on percussion and Armando Ghitalla on trumpet. I didn't really take to it at first, but it soon began to be a great lot of fun — Firth danced wildly among all those different things to beat on, and that was exciting not only for the sounds that came out, but also visually. The last movement (trumpet and tympani) required from him some very fancy footwork (and earwork) in fast tuning.

A woodwind quartet of Villa-Lobos came next, one of those pieces made out of little rhythmic figures overlapping and alternating, lots of speedy scales and arpeggios. The group sounded a lot tighter than it has on other occasions, with more care and attention given to entrances and exits. There were some quite lovely moments in the slow movement — Sherman Walt's bassoon solo for one, beginning high and with very long lines, over a sort of watery moving accompaniment.

The Ann Arbor News
ANN ARBOR, MICH.
D. 33,589

MAR 15 1972

Boston Chamber Players Exciting

By Donald Sosin
(News Music Reviewer)

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a 20th century masterpiece...
Olivier Messiaen's
QUARTET FOR THE END OF TIME

"I saw a mighty angel come down from heaven, clothed with a cloud, and a rainbow was upon his head, and his face was as if it were the sun, and his feet as pillars of fire. He lifted up his hand to heaven, saying: THERE SHALL BE TIME NO LONGER: but in the days of the trumpet of the seventh angel, the mystery of God shall be finished."
The Revelation of St. John, X 1-7

the boston symphony Chamber Players
Principals of the Boston Symphony Orchestra
Gilbert Kalish, guest pianist
Sanders Theatre Series
April 16
4:00 pm
BOSTON SYMPHONY ORCHESTRA
Michael Haydn Divertimento for oboe, bassoon, violin, viola and bass
Boris Blacher Trio for trumpet, trombone and piano
Ingolf Dahl Duettino Concertante for flute and percussion
Olivier Messiaen Quartet for the end of time, for clarinet, violin, cello and piano
Tickets: $1.50, $2.50, $3.50
Available at Symphony Hall (266-0150) or (266-1492), Harvard Coop, and B.U. Ticket Office; and at Sanders Theatre, Harvard University, on the day of the concert.

Sunday
april 16
4 p.m.

A limited number of rush seats at 50¢ will be available at Sanders Theatre, Harvard University, from 2:30 to 3:30 on the day of the concert

The Boston Globe
(EVENING)
D. 195,032

APR 17 1972

New England Newsclip

THEATER / ARTS

BSO chamber group plays Messiaen

By Jean R. Dane
Globe Correspondent

When people who are basically orchestra musicians sit down to play an afternoon of chamber music, there are probably two possible outcomes. First they may be tired of playing orchestra concerts for weeks and finally enjoy a couple of hours of music that's maybe a little more rewarding than orchestral parts.

Secondly, they may treat it like just another job. Too often, I've gotten this second feeling at concerts given by Boston Symphony Orchestra, (BSO) Chamber Players, and I think it's a shame.

The big piece on yesterday's program, and the one that may have brought most of the small audience there in the first place, was Oliver Messiaen's "Quartet for the End of Time," scored for violin, clarinet, cello, and piano. What a weird piece, birdsongs and the Angel of the Apolcalypse, full of mysticism and fevered dreams — some of its strangeness and fantasy must have come from the fact that Messiaen wrote it while in a prison camp.

The quartet is a long and very beautiful piece, divided into eight parts related by similar rhythms, harmonies, and moods. Much of the music is very slow, painfully slow, "Infinitely Slow," the notes incredibly long and sustained. Yes, it's tough and sometimes very near impossible to glue them into an understandable line, but it can be done without sounding like a strangled exercise in bow control. This is one of the two things that bothered me most in the porformance — much more than the ragged ensemble, imprecise rhythms and frazzled ends on notes and phrases — this tiredness and unwillingness to work at making those incredibly long notes into a shape that means something, instead of letting them drag in heavy endless chains.

The other was the sense of timing throughout the piece. The among the silence required between movements is a very delicate problem: some movements want to come almost immediately after the one before, and some need time to set them off (time that carries tension) — but there just aren't any that need relaxed intermissions like the length of the ones we were offered. What can sustain a piece that ends seven times before it ends?

Joseph Silverstein, Harold Wright, Jules Eskin, and Gilbert Kalish were the players.

The first half of the program was fairly uninspired: a trumpet, trombone, and piano trio by Boris Blacher; Duettino Concertante for flute and percussion, by Ingolf Dahl; and a mildly interesting Divertimento written for pairs of strings and winds and double-bass. This funny little piece by Michael Haydn began the concert, and the Trio of its Menuett was one of the few passages the musicians seemed to enjoy playing.

24 A BOSTON HERALD TRAVELER, TUESDAY, APRIL 18,

Quartet Performs Messiaen Concert

By HARRY NEVILLE

Student vacations deprived the Boston Symphony Chamber Players of the group's customary full-house Sunday afternoon in Sanders Theater. The vacations also deprived the students of the pleasure of hearing what must have been one of the finest performances this group has given—that of Messiaen's "Quartet for the End of Time" as played by violinist Joseph Silverstein, clarinetist Harold Wright, cellist Jules Eskin and pianist Gilbert Kalish.

THE QUARTET was conceived and written during the early 1940s, when the composer was imprisoned in a German concentration camp. In describing the painful circumstances of its composition, Messiaen has said that it was a time when, as a result of lack of nourishment, he was much given to dreaming in color; hence the vivid colors he cites as the inspiration of some of the music.

But the principal image in the composer's mind was the figure of the angel who announces the end of time, from the Apocalypse of St. JoJan. Messiaen has noted that he was concerned not so much with the cataclysmic as with the serene aspects of Apocalypse, with the "silences of adoration and marvelous visions of peace."

THE PARTS of the quartet that deal with these tranquil visions are altogether extraordinary in their power to suggest a mystical quiet and serenity—at least they were so as performed by these artists. I have in mind the long solo movements for cello, clarinet and violin, of which Eskin, Wright and Silverstein gave as moving and sensitive accounts as this listener has heard.

The quartet suffered somewhat from the works played during the first half of the program: a rather tedious and banal divertimento by Michael Haydn and an exceedingly perfunctory trio for trumphet, trombone and piano by Boris Blacher. Ingolf Dahl's Duettino Concertante for flute (Doriot Anthony Dwyer) and percussion (Everett Firth), however, was a delight—droll, witty and excellently played as well.

[82]

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUN 4 1972

New England Newsclip

Selection of BSO performers not really secret assignment

By Michael Steinberg
Globe Staff

Once the wife of a conductor who had been unable to land a guest engagement with the Boston Symphony complained to me about what she saw as the exceedingly cabalistic way in which such arrangements were made in Symphony Hall: "You can't even find out who is responsible. All I know is that it's somebody who operates under the cover name of Mary Smith."

The person in Symphony Hall who operates under the name of Mary Smith is in fact Mary Smith, and her title is Assistant Manager for Concerts and Artists. This is her third Symphony Hall incarnation, the series, interspersed with posts in music management in New York, having begun in 1949, when she was fresh out of Radcliffe and went to work as assistant to the late John Burk, best remembered as writer of program notes, but then also in charge of the orchestra's press office.

Her present post, about which she says that it is "like being a producer," evolved from a later position in the office of the orchestra's manager, Thomas D. Perry Jr. She found herself more and more involved in problems related to schedule-making, and one day Perry, to her shock, took her up on her suggestion that what she was doing was enough of a job to warrant being a separate one.

The central piece of Miss Smith's job as the Boston Symphony's "producer" is the calendar. She starts from a blank year from the end of September, when the Boston season starts, to August 20-something, which is when Tanglewood ends, and into that blank she has to fill all of the orchestra's dates. It begins with the regular Friday-Saturday subscription series, allowing the proper spaces for the orchestra's five trips to New York, for the new Spectrum series, and for a Christmas vacation. Then come the various shorter series on Tuesdays and Thursdays, which go from three to ten concerts, and which must be placed so that there is a reasonable semblance of regularity for subscribers. Pops (whose details are managed not by Miss Smith, but directly out of Arthur Fiedler's office) and Tanglewood are plain blocks of time, in themselves quite simple to drop into the calendar.

'You can't even find out who is responsible. All I know is that it's somebody who operates under cover name of Mary Smith'

Disappointed wife of unselected conductor.

Next, the calendar must be populated. First, the Music Director: how many weeks will he conduct, and how are they to be distributed (the first of the questions is of course part of his contractual arrangement with the trustees, the second involves the assumption that he will open and close the season). Then (with the same questions), Associate Conductor, Principal Guest Conductors, or whatever. Finally the other guest conductors.

How are guest conductors chosen? That, according to Miss Smith, is a fluid, fairly complex process. The trustees have people they are interested in, whom they have heard with the BSO or elsewhere, have read or heard about, and they communicate their wishes to the manager, perhaps with some priorities suggested. How much say the Music Director has on that subject depends on how strong a boss he is and on the state of repair of his relations with the trustees. Deutsche Grammophon Gesellschaft, with whom the BSO now has an exclusive recording contract, is interested in having some of its other conductors like Abbado and Kubelik make records with the orchestra, and will accordingly also "make suggestions" as they also do about soloists. Miss Smith points out that the whole guest conductor scene will be somewhat different now that for the first time in some years the BSO is not shopping for a Music Director: in the past few years, most of the guests who have passed across the Symphony Hall podium (with obvious exceptions, like retired Music Directors) have done so as potential candidates.

Miss Smith gets the news from Perry, and then, armed with her list, starts to work with managers to determine which of the desired conductors are available for which of the open dates. Her job is not easy because the BSO is notoriously slow — "we're a very conservative organization" — making up its mind late, booking conductors for 1972-73 when most comparable institutions have already got their 1973-74 schedules drawn up. For that reason, some conductors — Mehta and Solti were two names mentioned here — are in effect permanently unavailable to the BSO, and Miss Smith, hopes that some day the pace will be not quite so conservative.

Occasionally the trustees will express interest in engaging a particular soloist - the young Jamaican pianist, Nerine Barrett, is an example — but generally soloists are chosen by the conductors. The BSO's policy on soloists is unlike that of other top orchestras: it allocates a far smaller percentage of the budget to them, has not nearly so many of them, and, by and large, very few big names. The assumption — musically it is exceedingly questionable — is that what the orchestra does in a concerto is "accompany," that an orchestra's participation in a concerto is to some degree a degrading activity (subscribers have sometimes offered the same complaint about choral works like Beethoven's Missa Solemnis and the Verdi Requiem). "Also," added Miss Smith, "when we tour, People don't want to hear a soloist, they want to hear the Boston Symphony." "A combination of snobbery and avarice?" I asked. "Yes," said Miss Smith.

"If it can be worked out, we give conductors the soloists they want," she continued — even if the request is as unusual as Colin Davis's last season to have the pianist Stephen Bishop on two consecutive Friday-Saturday pairs. Most often, the conductor asks for a soloist, then chooses from whatever repertory he or she offers for that season. If, like Andre Watts, he travels wtih only one concerto each season, the choice becomes easier, but the program-building harder. Occasionally, though, a conductor will start with a work, then try to find the appropriate soloist for it, which may take the form of a specific "see if X is available, and if not, Y," or a vaguer "find me a big-name violinist for the Beethoven," which was more or less the message from William Steinberg that Miss Smith was dealing with the day of our conversation (see adjoining story for the outcome).

Miss Smith is careful to dispel the idea that she is in a position of power. Keeping informed by going to concerts, through professional contacts all over the country, "even reading some critics," she makes suggestions to the Manager, rarely if ever directly to a conductor, but neither pursues nor insists. The closest she comes to making choices of her own is when someone drops out and a substitute needs to be quickly engaged: then she will report back with "K is free, is that all right?" Vocal music is what she knows most about, and singers are the performers about whom she is most apt to trust her own judgment.

As for programs, they must be not only cleared with the Music Director but also coordinated through Miss Smith's office in case of duplication. "We get runs on things. Last season three conductors wanted to do the Mahler 6th, and four Stravinsky's 'Sacre.'" Both problems were automatically resolved because one of the conductors was the Music Director.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUN 4 1972

New England Newsclip

BSO's '73 guests, programs

The 1972-73 Boston Symphony season is still in the works. Here, however, is a list of conductors (in order of their appearance) and some advance program information:

Michael Tilson Thomas, Principal Guest Conductor, opens the season with an American program including Ives's "Robert Browning Overture," the world premiere of Piston's Flute Concerto (Doriot Anthony Dwyer), and Copland's Symphony No.3.

William Steinberg, retired Music Director, will have programs including the Verdi, Requiem, Mahler's Symphony No. 2 (Benita Valente, Beverly Wolff, Harvard-Radcliffe Collegium Musicum), Piano Concerto No. 2 in G minor by Saint-Saens (Theodore Letvin), and the Beethoven Violin Concerto (Ruggiero Ricci).

Colin Davis, Principal Guest Condustor: Berlioz's "Te Deum" (Tanglewood Festival Chorus) and "Nuits d'ete" (Janet Baker), Elgar's Violin Concerto (Joseph Silverstein), and Wagner's Wesendonk Songs (Jessye Norman).

Daniel Barenboim: Bruckner's 9th Symphony.

Leonard Bernstein: Beethoven's Pastoral Symphony and excerpts from Berlioz's "Romeo and Juliet", Bartok's Music for Strings, Percussion, and Celesta, and Stravinsky's "Oedipus Rex."

Claudio Abbado: no program information available.

Seiji Ozawa, Music Adviser, Music Director-elect: his single program will consist of Berlioz's "Fantastic Symphony" and its rarely heard sequel, "Lelio."

Lorin Maazel: Beethoven's Piano Concerto No.4 (Vladimir Ashkenazy) and Prokofiev's Piano Concerto No.3 (Israela Margalit, who is Mrs. Maazel).

Bernard Haitink: a Mozart Piano Concerto (Nerine Barrett).

NEWS
NEWBURYPORT, MASS.
D. 7,358

JUN 8 1972

New England Newsclip

SEIJI OZAWA, 36, conductor of the Boston and San Francisco symphonies, started officials at the imperial court in Japan by interrupting a formal ceremony to ask the emperor to save the Japan Philharmonic Symphony Orchestra from bankruptcy.

EMPEROR HIROHITO, 72, who speaks only to persons only when arrangements are made in advance by chamberlains, nodded and smiled but gave Ozawa no reply. The event, front-page news in Tokyo newspapers today, took place during a ceremony in which Ozawa and nine other artists received awards from the Japan Art Academy in a hall in Ueno, Tokyo's largest park.

The Boston Globe
(EVENING)
D. 195,032

JUN 8 1972

New England Newsclip

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JUN 9 1972

New England Newsclip

Asks Hirohito for funds

Ozawa hits sour note on protocol

United Press International

TOKYO—Japan's best known symphony conductor broke imperial court protocol Wednesday by appearing before Emperor Hirohito in mod dress and asking the Mikado for financial help.

Seiji Ozawa, 36, conductor of the Boston and San Francisco symphonies, startled court officials by interrupting a formal ceremony to ask the emperor to save the Japan Philharmonic Symphony orchestra from bankruptcy.

(Ozawa was appointed to the BSO musical post last February. He has had a close feeling for the BSO ever since he first heard it in Japan in 1957 under Charles Munch.

(Along with Gunther Schuller, Ozawa has served as artistic director of the Boston Symphony's Tanglewood program since 1970. He will open the season there again this year on June 30.

(Munch first brought Ozawa to America in 1960 to attend the 1960 session of the Berkshire Music Center and in that year he won the Koussevitzky Prize.

(When his appointment with the BSO was announced last February, Ozawa told newsmen he was "very excited and very happy at the prospect of making music on the highest level in the musical world.")

Hirohito, 72, who speaks only to persons arranged in advance by chamberlains, nodded and smiled but gave Ozawa no reply.

The happening, front page news in Tokyo newspapers today, took place during a ceremony in which Ozawa and nine other artists received awards from the Japan Art Academy in a hall in Ueno, Tokyo's biggest park.

Ozawa attended the ceremony wearing a white turtleneck sweater, rehearsal jacket, tight trousers and oversized sunglasses. The other winners dressed according to court tradition in cutaway coats and striped trousers or formal kimono.

After receiving his award and with Prime Minister E Isaku Sato watching, Ozawa suddenly turned towards the emperor, who was seated alone on a low platform behind a table, bowed and said:

"Your Majesty, a sad thing has happened in the realm of music. The Japan Philharmonic Orchestra has gone bankrupt. I think it is time that a government-backed orchestra be formed. Could you tell someone to save the orchestra, your Majesty?"

Ozawa conducts the Japan Symphony as well as orchestras in the United States. Fuki Television Co., sponsors of the Japan Philharmonic, has announced withdrawal of financial support.

Protocol in Japan's Chrysanthemum Court prescribes that no commoner should address the Mikado unless he speaks to them first with a question.

The Japanese court, which traces its history back to 660 B.C., keeps the emperor far more aloof than European royalty.

Japanese newsmen asked Ozawa later why he spoke to Hirohito without invitation.

"I have heard that the emperor is an art-minded person," the conductor said. "Why should we not ask him to help us solve our problems? We should try to understand the emperor. It is not good to let him stand alone away from the public."

TIMES
WOBURN, MASS.

JUN 8 1972

New England Newscli

Conductor Appears Before Emperor In Mod Dress

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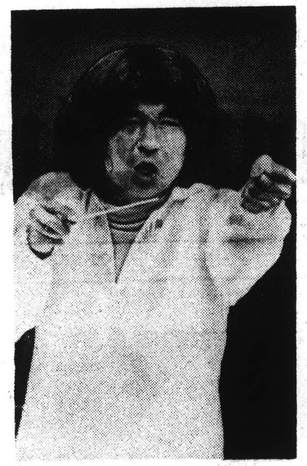

SEIJA OZAWA
. . . broke protocol

EMPEROR HIROHITO
. . . no reply

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

JUN 9 1972

New England Newsclip

UPI

MOD CONDUCTOR Seiji Ozawa walks past Hirohito with award.

Hirohito Misses Cue By Off-Key Ozawa

TOKYO—A mod symphony conductor tried a mod approach to imperial protocol yesterday in an attempt to save his orchestra from bankruptcy.

The jarring note in Emperor Hirohito's court had distant overtones in Boston and Lenox, Mass.

Seiji Ozawa, 36, conductor of the Boston and San Francisco symphonies, startled court officials by asking the Mikado to save the Japan Philharmonic Symphony from financial distress. In mod dress, he broke court protocol by interrupting a ceremony during which the emperor was presiding over the presentation of awards to 10 Japanese artists, including Ozawa.

* * * *

Ozawa in February was appointed music director of the Boston Symphony Orchestra, effective in fall 1973. He has had a close feeling for the BSO ever since he first heard it in Japan in 1957 under Charles Munch.

Along with Gunther Schuller, Ozawa has served as artistic director of the Boston Symphony's Tanglewood program in Lenox since 1970. He will open the season there again June 30.

Munch first brought Ozawa to America to attend the 1960 session of the Berkshire Music Center and in that year he won the Koussevitzky prize.

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BULLETIN
PROVIDENCE, R. I.
D. 149,649

FEB 2 1972 New England Newsclip

Two Symphony Posts?

San Francisco — (UPI) — Maestro **SEIJI OZAWA** has been offered a rare arrangement to head two of the country's most prominent symphonies.

Ozawa, conductor of the San Francisco Symphony Orchestra, was offered the helm of the Boston Symphony in an arrangement to be negotiated if he accepts.

Philip S. Boone, president of the San Francisco Symphony Association, said Ozawa appears for 14 weeks annually here in a contract that runs through the 1975-76 concert season.

"The Boston and San Francisco symphony seasons are not identical, and a proper working arrangement could certainly be negotiated," Boone said.

GAZETTE
TAUNTON, MASS.
D. 13,000

FEB 2 1972 New England Newsclip

BANNER
BENNINGTON, VT.
D. 6,000

FEB 2 1972 New England Newsclip

SENTINEL
KEENE, N. H.
D. 10,037

FEB 2 1972 New England Newsclip

Buffalo Evening News
D. 281,382 SAT. 297,247

FEB 2 1972

Hub Symphony Wants Ozawa

Boston Symphony offers baton to Seiji Ozawa

Ozawa Heads 2 Prominent Symphonies

Ozawa Offered Helm Of Two Symphonies

SAN FRANCISCO, Feb. 2 (UPI) — Maestro Seijo Ozawa has been offered a chance to head two of the country's most prominent symphonies.

Mr. Ozawa, popular conductor of the San Francisco Symphony Orchestra, was offered the helm of the Boston Symphony in an arrangement to be negotiated if he accepts.

Philip S. Boone, president of the San Francisco Symphony Association, said: "The Boston and San Francisco symphony seasons are not identical, and a proper working arrangement could certainly be negotiated."

He said Mr. Ozawa, currently conductor and musical director of the Japan Philharmonic in Tokyo, was considering the proposal.

Mr. Ozawa

HAMILTON, CANADA
SPECTATOR
D. 127,922

FEB 2 1972

LONDON, CANADA
FREE PRESS
W. 71,428

FEB 2 1972

Boston offers Ozawa musical directorship

SAN FRANCISCO (AP) — The president of the San Francisco Symphony Association said yesterday that Seiji Ozawa has been offered the musical directorship of the Boston Symphony in a plan that would put him at the helm of both orchestras.

Association president Philip Boone said Ozawa has made no decision on the Boston proposal.

OZAWA WAS for four years conductor of the Toronto Symphony, leaving in 1969.

Boone said San Francisco would not suffer if Ozawa decides to accept the Boston offer.

"Ozawa now appears for 14 weeks annually in San Francisco by contract, and the extent of this commitment would not diminish. The Boston and San Francisco symphony seasons are not identical and a proper working arrangement could be negotiated.

GAZETTE
WORCESTER, MASS.
D. 97,539

FEB 2 1972 New England Newsclip

NEWS
SPRINGFIELD, MASS.
D. 95,528

FEB 2 1972 New England Newsclip

Conductor Ozawa Is Offered Helm in Boston, San Francisco

Ozawa Offered Helm Of Two Symphonies

SAN FRANCISCO (UPI) — Maestro Seiji Ozawa has been offered a rare arrangement — to head two of the country's most prominent symphonies.

Ozawa, popular conductor of the San Francisco Symphony Orchestra, was offered the helm of the Boston Symphony in an arrangement to be negotiated if he accepts.

Philip S. Boone, president of the San Francisco Symphony Association, said Ozawa appears for 14 weeks annually here in a contract which runs through the 1975-76 concert season.

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CHRONICLE
WILLIMANTIC, CONN.
D. 8,500

FEB 2 1972 New England Newsclip

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 90,000

FEB 2 1972 New England Newsclip

CAPE COD STANDARD TIMES
HYANNIS, MASS.
D. 25,776

FEB 2 1972 New England Newsclip

TIMES
GLOUCESTER, MASS.
D. 11,000

FEB 2 1972 New England Newsclip

Around the nation

Conductor offered new job

SAN FRANCISCO (UPI) — Association, said Ozawa appears for 14 weeks annually here in a contract which runs through the 1975-76 concert season.

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Japanese Conductor May Head Hub And Frisco Symphonies

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"The Boston and San Francisco symphony seasons are not identical, and a proper working arrangement could certainly be negotiated," said Boone.

He said Ozawa, currently conductor and musical director of the Japan Philharmonic in Tokyo, was considering the proposal.

Ozawa joins Boston Symphony

SAN FRANCISCO (UPI) — helm of the Boston Symphony which runs through the 1975-76

Calif. conductor Ozawa would have Boston post

SAN FRANCISCO (UPI) — Maestro Seiji Ozawa has been offered a rare arrangement — to head two of the country's most prominent symphonies.

Ozawa, popular conductor of the San Francisco Symphony Orchestra, was offered the helm of the Boston Symphony in an arrangement to be negotiated if he accepts.

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"The Boston and San Francisco symphony seasons are not identical, and a proper working arrangement could certainly be negotiated," said Boone.

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DAILY NEWS RECORD
NEW YORK, N. Y.
D. 25,000

JAN 24 1972

PART-TIME JOB?: Michael Tilson Thomas, 27-year-old wunderkind of musical world, will get at least piece of Boston Symphony Orchestra conductor's post. Word Reaching BTL is that long search for successor to interim-conductor William Steinberg will hit on all-out unique solution: Several men, including Thomas, will share conductor's job. There is no official word on subject yet from BSO, which promises "important announcement" in few days Thomas was mum on subject. However, in recent interview with BTL he may have been alluding to conductor solution in works when he indicated he would remain in Boston for some time. He's currently associate conductor of orchestra.

UNION
SPRINGFIELD, MASS.
D. 79,398

FEB 2 1972

New England Newsclip

'Frisco Symphony Conductor Offered Boston Baton, Too

SAN FRANCISCO — Seigi Ozawa, conductor of the San Francisco Symphony Orchestra, has been offered the Boston Symphony Orchestra job as well. The rare arrangement would put him at the helm of two of the country's most prominent orchestras.

Ozawa has been co-director, with Gunther Schuller, of the Berkshire Musical Festival at Tanglewood, Lenox, Mass., the summer home of the Boston Symphony Orchestra, for two seasons.

Philip S. Boone, president of the San Francisco Symphony Association, said Ozawa is considering the proposal but has not made up his mind.

"At no time has there been a thought of Ozawa leaving San Francisco" even if he takes the Boston offer, Boone said.

Ozawa's San Francisco contract runs through the 1975-76 concert season.

The arrangement being discussed is not unknown in the musical world and Ozawa currently is conductor and musical director of the Japan Philharmonic in Tokyo in addition to his San Francisco duties.

Boone said if Ozawa accepts the Boston proposal he might give up all other guest conducting assignments in North America.

"The discussions have been in complete harmony and San Francisco would hardly suffer by such an arrangement," Boone said.

"Ozawa now appears for 14 weeks annually in San Francisco by contract and the extent of this commitment would not diminish. The Boston and San Francisco Symphony seasons are not identical, and a proper working arrangement could certainly be negotiated," Boone said. "It would be a distinguished and honored opportunity for maestro Ozawa to lead two of America's greatest orchestras."

SEIJI OZAWA

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 2 1972

New Engla Newsc

Boston Symphony Ready To Make Offer To Ozawa

BOSTON — The Boston Symphony Orchestra was scheduled to announce today the details of an arrangement by which conductor Seiji Ozawa will serve both the Boston orchestra and the San Francisco Symphony, of which he is currently music director.

No Details

A spokesman for the Boston organization confirmed today that the orchestra has made an offer to the 35-year-old Ozawa which would become effective on the resignation of 72-year-old William Steinberg as the orchestra's leader at the end of the present season.

The spokesman declined to give details of the offer until a press conference scheduled for 4 p.m. today. Ozawa, who has headed the San Francisco orchestra for the past two years and has been co-director of the Boston Symphony's Berkshire Music Festival at Tanglewood during the same period, was scheduled to make an announcement to the members of the San Francisco orchestra today.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 767,793 SUN. 1,016,275

FEB 2 1972

Seiji Ozawa, who will be named Boston music director today, conducts Chicago Symphony at Ravinia in 1968.

Mr. Ozawa to Be Boston Director

BY THOMAS WILLIS

● SEIJI OZAWA, the Japanese-born conductor who was a favorite of Ravinia Festival Chicago Symphony Orchestra audiences during his five years there as artistic director, will be named music director of the Boston Symphony Orchestra in a press conference there today.

The appointment will take effect at the beginning of the 1973-74 season, and, according to an orchestra spokesman will be of "indefinite duration."

Ozawa will remain as music director of the San Francisco Symphony Orchestra during the four and one half remaining years of his contract there. Next season, he also will hold the title of music advisor in Boston, and artistic director of the Berkshire Music Festival, summer residence of the Boston symphony.

Rumors that Ozawa was about to take the Boston post had been widespread in San Francisco early this week but were denied by the 35-year-old conductor. As the news broke late last night he was en route to San Francisco from New York City where he conducted the Philadelphia Orchestra in Lincoln Center.

Ozawa, who served as music director at Ravinia from 1964 thru 1969, signed a contract in 1968 to conduct the San Francisco Orchestra beginning September, 1970, where he succeeded Josef Krips.

Music

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

FEB 2 1972

New England Newsclip

Whitestone

Conductor Ozawa and his wife at Tanglewood this past summer.

BSO Expected To Tap Ozawa as Director

The Boston Symphony Orchestra is expected to announce in a press conference today that 36-year-old Seiji Ozawa has accepted the post of director.

Ozawa, one of the most popular of the BSO guest conductors in recent years and codirector with Gunther Schuller of the Berkshire Music Center, is currently serving as conductor of the San Francisco Symphony Orchestra, and it is expected that he will continue in this capacity until the expiration of his contract in 1976. The seasons of the two orchestras do not coincide.

* * * *

Ozawa will be replacing William Steinberg, conductor of the Boston and Pittsburgh symphonies the past few years since Erich Leinsdorf resigned as BSO director. Steinberg is in his late 70s and has found it necessary to conserve his energies. It is assumed he will continue with the Pittsburgh orchestra, with which he has had a long association.

Ozawa's relationship with the BSO goes back to 1960, when he received a Koussevitzky memorial scholarship at the Berkshire Music Center as the outstanding young conductor of the season. He was then picked by Leonard Bernstein to be an assistant conductor of the New York Philharmonic, and his career was launched.

* * * *

He has long been a favorite of both Boston and Tanglewood audiences, and is known to be liked and respected by the members of the Boston Symphony. He is also most popular in his native Japan. Music critic Jay Rosenfeld of The Eagle has characterized Ozawa's conducting as "exciting and charismatic."

Mr. and Mrs. Ozawa rent a home in Stockbridge for the summer. They recently became the parents of a daughter, their first child.

Ozawa offered new post

SAN FRANCISCO (AP) — The president of the San Francisco Symphony Association says Seiji Ozawa has been offered the musical directership of the Boston Symphony in a plan that would put him at the helm of both orchestras.

Philip Boone said Tuesday Mr. Ozawa has made no decision yet on the Boston proposal.

Ozawa was for four years conductor of the Toronto Symphony, leaving it in 1969.

Boone said San Francisco would not suffer if Ozawa decides to accept the Boston offer.

"Ozawa now appears for 14 weeks annually in San Francisco by contract, and the extent of this commitment would not diminish. The Boston and San Francisco symphony seasons are not identical and a proper working arrangement could be negotiated.

"It is my personal feeling that these negotiations will be consummated."

TORONTO, ONT., CANADA
GLOBE AND MAIL.
D. 267,540

FEB 4 1972

Ozawa may take reins of Boston Symphony

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Association president Philip Boone said Ozawa has made no decision yet on the Boston proposal.

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OTTAWA, ONT., CANADA
CITIZEN
D. 97 850

FEB 2 1972

CHICAGO
today
AFTERNOON
Always on Top of the News
D. 429,052 SUN. 434,103

FEB 1 1972

Ozawa to Boston

Conductor Seija Ozawa, well known to Ravinia Park audiences, will become music director of the Boston Symphony next autumn, CHICAGO TODAY has learned.

This will be in addition to his present similar position with the San Francisco Symphony with which he has been associated for the last three years.

Ozawa, 35, was music director of Ravinia from 1964 to 1969.

SEIJI OZAWA

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 3 1972 New England Newsclip

NEW BATON FOR BOSTON—Seiji Ozawa, new music director of the Boston Symphony Orchestra, stands in garden with his wife, Vera.

BSO appoints Seiji Ozawa music director for 1973-74

By Michael Steinberg
Globe Staff

The Boston Symphony Orchestra yesterday announced the appointment of Seiji Ozawa, 36, as music director beginning with the 1973-74 season.

Boston will share Ozawa's services with the San Francisco Symphony, whose music director he has been since 1970 and where he recently extended his contract until 1976.

Ozawa's initial contract with the Boston Symphony is for the three-year period customary in such arrangements, also therefore until 1976.

He will continue to serve as co-director, with Gunther Schuller, of the Berkshire Music Center and Festival at Tanglewood, a position he has held since 1970.

Because of previous commitments, Ozawa will be guest conductor with the Boston Symphony for only one week during the 1972-73 season. It was announced, however, that he will serve as music adviser for that year.

While a music director is principal conductor in charge of planning the season as a whole, including the choosing of guest conductors and soloists, the title of music adviser is somewhere between vague and meaningless, used by orchestras temporarily without a music director to give the impression that someone is in charge.

Boston will be such an orchestra, because the three-year tenure of William Steinberg comes to an end this summer.

4

SYMPHONY, Page 22

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 1 1972 New England Newsclip

Ozawa denies he'll be BSO conductor

NEW YORK—Seiji Ozawa, 34, conductor of the San Francisco Symphony Orchestra, said last night that a report in the Feb. 7 issue of Newsweek that he was quitting his job in San Francisco to become music director of the Boston Symphony Orchestra was false and based on misinformation.

In November, Ozawa extended his contract with the San Francisco Symphony to run through the end of the 1975-76 season.

Ozawa, co-ordinator with Gunther Schuller of the Berkshire Music Center at Tanglewood since the summer of 1970, said negotiations were going on about the Boston Symphony music directorship which falls vacant at the end of this season with the resignation of 72-year-old William Steinberg.

Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, and Ronald J. Wilford of Columbia Artists Management Inc. and Ozawa's personal manager, said that they looked forward to a happy outcome of the discussions now going forward, but that there was at the moment no signed contract between Ozawa and the Boston orchestra.

—MICHAEL STEINBERG

Ozawa, 36, named BSO music director

★ SYMPHONY
Continued from Page 1

4

Beginning in 1973, Ozawa will confine his work in North America to the San Francisco and Boston Symphonies. In his first year as Music Director he will conduct the Boston Symphony for ten weeks, and then more in subsequent seasons.

Talcott M. Banks, president of the BSO Trustees, in making the announcement about Ozawa, also said that Colin Davis and Michael Tilson Thomas are designated Principal Guest Conductors. Thomas is now the Boston Symphony's Associate Conductor, a title that falls vacant with his change of status, as well as Music Director of the Buffalo Philharmonic. Davis, known to have been the Trustees' first choice after Erich Leinsdorf announced his resignation in December 1967, but who could not be persuaded to accept the post, is Music Director of the Covent Garden Opera, London, and is in Boston this week as guest conductor with the Symphony.

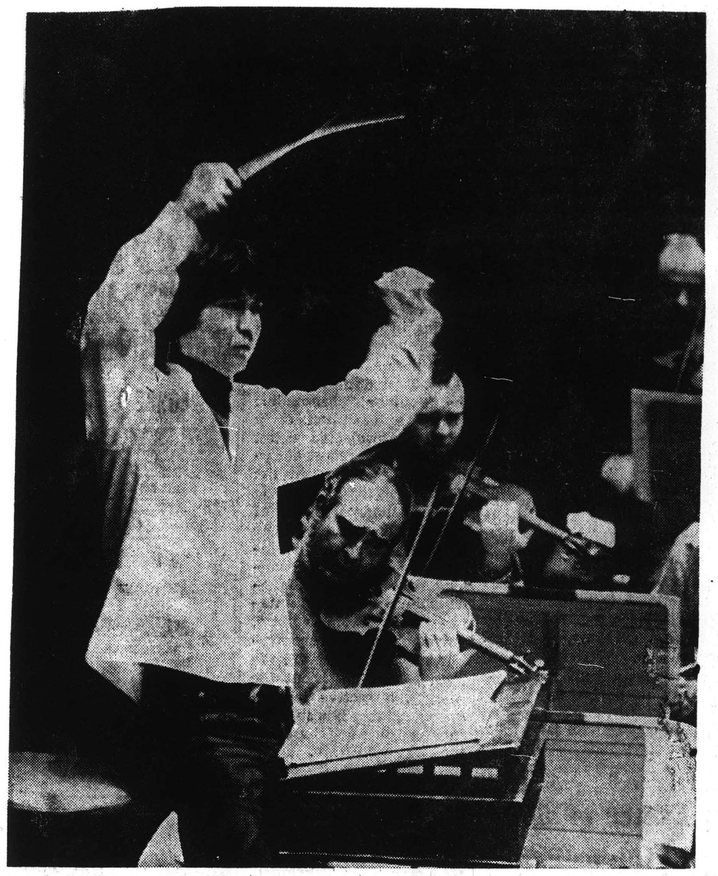
Next year's setup for conductors, therefore, is Ozawa, Music Adviser, Davis and Thomas, Principal Guest Conductors, and Joseph Silverstein, the orchestra's concertmaster, continuing as Assistant Conductor.

The new series of Spectrum Concerts started by Thomas this year, emphasizing unusual programs in a package more informal than than the customary one, will continue. Banks said that next season's Spectrum concerts were being planned now, and "that they had added so much life and excitement to the musical scene in Boston" that he they would "go on for ever."

Ozawa's association with the Boston Symphony goes back to 1960, when the Manchurian-born Tokyo-trained musician, who switched from piano to conducting because of a soccer injury to his hand, was a student at the Berkshire Music Center, Tanglewood, winning the Koussevitzky Prize as that year's most promising student conductor. He had come to Tanglewood at the invitation of Charles Munch, then BSO Muisc Director, who had been a judge when Ozawa had won the International Conductors' Contest at Besancon, France, in 1959.

Ozara's first major guest engagement in North America was with San Francisco in 1962, and the first of his frequent guest appearances with the Boston Symphony was at Tanglewood in summer 1964. In 1964-65, he was Leonard Bernstein's assistant at the New York Philharmonic, and he has also been Music Director of the Ravinia Festival in Chicago, the Toronto Symphony, and the Japan Philharmonic.

In announcing Ozawa's appointment, Banks stressed the evident pleasure of the Boston Symphony players—his announcement to them at a rehearsal earlier Wednesday was warmly applauded—and speaking on behalf of the orchestra, cellist Robert Ripley, chairman of the Players' Committee said: "The members of the Orchestra are delighted . . and are looking forward with keenest anticipation to working with him on a regular basis. The players are especially gratified that the Trustees charged with the responsibility of making the selection did so after consultation with representatives of the orchestra. The decision reached is evidence that the players' views were given full consideration."



HE'S IN COMMAND—Seiji Ozawa conducts the Boston Symphony as a guest in this photo, but he'll take over as music director for 1973-74 season. He, his wife and new baby will continue to live in San Francisco, where he is also music director of the San Francisco Symphony.

[67]

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 3 1972 New England Newsclip

Ozawa Gets BSO Position

By HARRY NEVILLE

The Boston Symphony yesterday announced that 36-year-old Seiji Ozawa, music director of the San Francisco Symphony Orchestra, will become the Boston orchestra's music director at the beginning of the 1973-74 season.

He will replace William Steinberg, who is retiring as BOS music director as the end of the current season.

During the coming 1972-73 season Ozawa will serve as music adviser to the orchestra. However, his prior commitments during that period will allow him to be in Boston only briefly. At the present time he is scheduled to conduct only one week of the 1972-73 season.

Ozawa will continue to serve as artistic director of the Berkshire Festival at Tanglewood, a post he has held since 1970. He will also retain his position with the San Francisco Symphony. Beginning in 1973-74 he will devote at least 10 weeks to the regular season in Boston, and in order to do this he will confine his North American appearances exclusively to the Boston and San Francisco orchestras.

Ozawa made his first appearance with the Boston Symphony during the 1964 Berkshire Festival and since that time he has conducted the orchestra numerous times in Tanglewood, New York and Boston. Born in Hoten, Manchuria, in 1935, he was graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting.

In 1959 he won first prize at the International Competition of Conductors at Besancon, as as result of which Charles Munch, one of the judges, invited him to Tanglewood to become a conducting student. There he was awarded the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center.

Ozawa's first major North American guest conducting engagement was with the San Francisco Symphony in 1962. He became music director of that orchestra in 1970, and his contract was recently extended through the 1975-76 season. He will lead the West Coast orchestra on its first European tour in 1973.

Perhaps the most significant statement issued yesterday in connection with Ozawa's appointment was that of Robert Ripley, BSO cellist and chairman of the Players' Committee. "The players are especially gratified," he said, "that the trustees charged with the responsibility of making the selection did so after consultation with representatives of the orchestra. The decision reached is evidence that the players' views were given full consideration."

Yesterday's announcement also included the news that beginning with the 1972-73 season Michael Tilson Thomas and Colin Davis will be named principal guest conductors of the orchestra. Thomas serves as the group's associate conductor. Concertmaster Joseph Silverstein will continue as assistant conductor.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

FEB 3 1972 New England Newsclip

Ozawa for BSO

By Louis Snyder
Music critic of The Christian Science Montor

PAGE ONE Boston

A year of conjectural tuning-up, marked by rumors and denials, preceded the Boston Symphony's choice of Seiji Ozawa as its 13th music director.

The search for a successor to William Steinberg, music director until the end of the current season, had brought up the name of almost every leading conductor in the world not already committed. Mentioned were Colin Davis, Rafael Kubelik, Bernard Haitink, and Claudio Abbado, all of whom subsequently accepted full-time posts with other organizations.

The BSO's own skyrocketing youthful associate conductor, Michael Tilson Thomas, had also just recently been mentioned as a logical contender.

★ Please turn to Page 5

Ozawa to direct Boston Symphony

Continued from Page 1

However, Mr. Ozawa's connection with the orchestra since his student days at Tanglewood in 1960, and his more recent guest appearances in Boston and artistic directorship of the Berkshire Festival in 1970 and 1971, led to the new appointment.

What the orchestra has sorely needed for some time is continuity in its musical leadership—a commodity Mr. Ozawa will hopefully be able to provide.

Since Mr. Ozawa's present commitments as conductor and music director of the San Francisco Symphony will limit his availability next season, his title in Boston will be music adviser until 1973-74, when he takes over full responsibility for planning the orchestra's future on the basis of a contract extending through 1975-76.

With his assumption of the top conducting and administrative post in 1973 in Boston, as well as in San Francisco, it is understood that Mr. Ozawa will limit his future conducting engagements in this country to these two orchestras. In 1973-74, he will make 10 weeks of appearances with the BSO, in addition to those at Tanglewood, with more in the seasons to follow.

It is expected that Mr. Thomas will play an increasingly important role in his association with the orchestra. He has been allotted a six- to seven-week period of concerts next season.

With Mr. Ozawa available only on a limited basis in 1972-73, other guest conductors including Colin Davis, former music director Erich Leinsdorf, and retiring music director William Steinberg are possibilities for appearances in Boston.

Mr. Ozawa made a flying trip to San Francisco to speak to members of the orchestra there, concurrently with the announcement of his engagement in Boston. Currently guest conducting the Philadelphia Orchestra, he will meet the press at Symphony Hall on Sunday for discussion of his future plans for the orchestra.

Statements regarding the Ozawa appointment have been made by Talcott M. Banks, president of the orchestra's board of trustees ("We welcome this brilliantly gifted and utterly devoted conductor as music director of the orchestra with which so much of his musical life has been identified . . ."); by cellist Robert Ripley, chairman of the BSO's players' committee ("The members of the orchestra are delighted with the appointment . . . and are looking forward with keenest anticipation to working with him on a regular basis . . ."); by Mr. Steinberg, the retiring music director ("Congratulations to everyone and best wishes for continued success of great musicmaking."); and by Mr. Ozawa himself ("I hope we will have a long and happy musical life together").

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 2 1972 New England Newsclip

Would Become Music Director, Keep Calif. Post

Ozawa Due for Symphony Post

By HARRY NEVILLE

Officials of the Boston Symphony Orchestra are expected to announce today the signing of Seiji Ozawa, director of the San Francisco Symphony, as associate conductor of the Boston orchestra.

Ozawa, whose contract in San Francisco runs through the 1975-76 season, will serve with both orchestras through that period, according to a spokesman for the Boston organization.

At a later date, it is understood he will be made full music director of the Boston Symphony.

In California yesterday, Phili Boone, president of the San Francisco Symphony Association, quoted Ozawa as telling him:

"My emotions, my musical hopes and my life are involved in San Francisco and will continue, hopefully, for a much longer period than my contract now covers." He is in his second season with the San Francisco orchestra.

Boone said San Francisco would not suffer if Ozawa accepts the Boston contract.

"Ozawa now appears for 14 weeks annually in San Francisco by contract," he ex-

(Continued on Page Six)

SEIJI OZAWA

Symphony Post Slated For Ozawa

(Continued from First Page)

plained, "and the extent of this commitment would not diminish. The Boston and San Francisco symphony seasons are not identical and a proper working arrangement could be negotiated."

The popular, 34-year-old conductor left New York last night for the West Coast where he is scheduled to address members of the orchestra there this morning.

Sources there said they believe he will tell the musicians of his contract with Boston and, at the same time, assure them he will lead them through the term of his commitment there.

In Boston, he is slated to replace 72-year-old William Steinberg who will retire as music director at the end of the current season.

Spring Song: Schoenberg Lieder Rag

BY RICHARD BUELL

Even with the B.S.O. season at an end and the last of the Celebrity Series events behind us, there has been no shortage of musical events worth taking in. This seems to be the time of year when out-of-the-way music gets trotted out, when some performer one has been curious about all winter finally makes an appearance, when conservatories and university music departments come forth with projects they've been working up to throughout the academic year. The concertgoer who consults this paper's listings has been in a position to be highly selective. Maybe too selective, or it might have been the fine weather, or that people were busy with exams and papers and suchlike, for the concerts we covered were underattended. We hope people weren't sitting home bored.

It was high time that the young American soprano Benita Valente appeared locally in recital. She has built up a sterling reputation as a specialist in technically difficult contemporary music, without being any the less comfortable with Brahms, Schubert and Mozart. (They certainly like her a lot at Marlboro, which is no hotbed of outrageous avant-garde activity.) Her voice, considered as sheer sound, is one of the most beautiful now before the public. Its clear, true, silvery timbre reminds one of Rita Streich, except for its greater vibrancy and weight; it has unusual mobility, as she demonstrated a couple of years ago in a memorable performance of Bach's taxing solo cantata BWV 51; and its control is perfect for sustaining the long lines of the German Lieder she chose for her program on the 19th at Sanders Theater in Cambridge.

Especially with so sympathetic a partner as Earl Kim at the piano (an interesting-sounding Bechstein), these songs of Brahms, Schubert and Schumann could not have been more exquisitely or tastefully rendered. But the cumulative effect was soporific. Every vocal challenge, even in such difficult pieces as *Ganymed* and *Gretchen am Spinnrade*, was made to sound like no challenge at all: these, and the others, were perfectly sung. Her rather far back, resonant placement produced some ravishing sonorities, but they were only slightly colored by the sounds of the German texts. It was never a matter of not understanding the musical point of a song; it was the diehard choice she made of vocal beauty first. This was all the more apparent when we mentally compared her approach to *Fruehlingsglaube*, for instance, to that of Elly Ameling, who is at once more forward (letting one hear words) just as vocally subtle and equally understated. This recital was enchanting and disturbing in equal measure.

Arts Across the River and the Dudley House Music Society sponsored this and another concert we attended two nights later at Burden Hall at Harvard Business School. Leon Kirchner conducted members of the Boston Symphony Orchestra, eighteen or so in number, in the Mozart C Minor Wind *Serenade*, K. 388, Hindemith's *Kammermusik* No. 3, Op. 36, No. 2, and the *Chamber Symphony in E flat major*, Op. 9 of Arnold Schoenberg. The Mozart *Divertimento in D*, K. 205, was performed with the absolute minimum of personnel, one player to each string part and two horns, and without conductor. The B.S.O.'s principals notoriously do not think or sound like chamber players. In the K. 205, this was evident in violinist Joseph Silverstein's maudlin vibrato, sometimes indistinguishable from his trill, and in the dynamically unvaried, or loud, oboe playing of Ralph Gomberg. Conductor Kirchner seemed to turn these defects into virtues when he could not erase them. There was a high emotional temperature to his direction of the Mozart wind serenade, which came out at high volume but also with an angry kind of readiness and sharpness of accent in keeping with the piece's aggressive phraseology and polyphonic textures. A similar control of dynamics and tension made the performance of the early Schoenberg an exciting one, full of nervous energy. The intellectual sympathy and direct physicality that Kirchner brings to such music shows what a valuable conductor he can be. The program was also intelligently arranged in its working up to an emotional peak in the Schoenberg.

BOSTON AFTER DARK
BOSTON, MASS.
W. 70,000

MAY JUN 1972

THEATER / ARTS

Kirchner conducts 15 soloists

By Jean R. Dane
Globe Correspondent

The same people who are billed in another series as the BSO Chamber Players, plus a few more of their cohorts, played an interesting program in Burden Hall Sunday night. Interesting partly because of the music, partly because it was obvious how much better the ensemble is when they play chamber music with a conductor.

The most satisfying piece to me was a Mozart Serenade (C minor, K.388) played beautifully by pairs of oboes, clarinets, bassoons, and horns. This is gorgeous music all around, but the Menuet is really something special — in canon, and the Trio another canon played also upside-down and with the loveliest sotto voce quality. I wondered at first why such a small group played with conductor, but it seemed in the end to be a good idea since Leon Kirchner drew something from these players that is rarely there.

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Jules Eskin was cello soloist in Hindemith's Kammermusik No. 3, parts of which were quite all right, but the rest of which was a mess. It's a regular tour de force for the cellist, playing a lot of the time where violins usually do, but all that would have been infinitely more impressive if he hadn't so obviously been fighting it most of the way. The intonation of the group as a whole was shameful - did they tune at all?

The concert ended with Schoenberg's First Chamber Symphony, for 15 solo instruments. I think Kirchner's tempi were on the whole not actually too fast, but it felt that way. There was in the whole piece a sense of enormous frantic hurry that, yes, in some crazy way held the piece together, but also, no, didn't give things a chance to be heard. This "franticity" may have been augmented by the fact that everybody seemed afraid he wasn't going to be heard (15 SOLO instruments, says the title page), and the dynamic instructions went out the window - altogether a very noisy result. It was hard to tell whether or not the acoustics of the hall had anything to do with that - visually it's the worst place ever for a chamber music concert. At any rate, something thickened up the texture beyond what is written and made the higher registers, particularly in the first violin part, unusually squeaky.

LEON KIRCHNER . . . beautiful Mozart

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LEON KIRCHNER . . . beautiful Mozart

Kirchner's Direction Makes Work Live

RA May 23, '72

By JOHN RICHARDSON

Arnold Schonberg's Chamber Symphony op 19 is a highly problematic work. Although something of a standard concert item these days, few performers are successfully able to cope with its extreme technical demands, heavy post-romantic idiom, and acute balance problems.

At Harvard's Burden Hall Sunday night, a group of Boston Symphony players under the direction of Leon Kirchner gave the only performance in my memory that managed to pull the piece from its lugubrious trench and make it live.

★

The basic problem with this work lies in its scoring. The composer seemed determined to use an idiom and scope suited to a larger instrumental group and score it for 15 solo instruments.

The usual result is that the strings (quartet plus bass) are beaten and pummelled into inaudibility by the winds:

• Symphony Review

flute doubling piccolo, oboe and english horn, three breeds of clarinet, bassoon and contra-bassoon, two horns.

This was not, however, the case Sunday night. Under Mr. Kirchner's beautifully paced conducting, the winds played with the requisite delicacy and care, and the strings (Joseph Silverstein and Max Hobart, violins; Burton Fine, viola; Jules Eskin, cello; Henry Portnoi, bass) played with amazing strength and virtuosity.

Mr. Silverstein, particularly, managed the tortuous first violin part with consistently fine tone and unfailingly good intonation.

★

The rest of the program was devoted to two Mozart pieces, (Divertimento K. 205 in D and the Serenade for eight winds, K. 388) and the Hindemith Kammermusik No. 3.

Mr. Eskin's playing of the solo cello part in the Hindemith was very fine indeed: technically and rhythmically secure, unfailingly musical. This piece, too, can be lugubrious, but Mr. Kirchner's light handling of the instrumental accompaniment kept things in proper scale.

The Mozart pieces were generally fine. Mr. Silverstein and Mr. Fine played particularly well in the Divertimento, Ralph Gomberg, oboe, played warmly and delicately in the serenade.

A word about Burden Hall. This is a perfect place for this kind of concert. Despite a large number of seats, this is basically an intimate hall. The acoustics are extremely clear yet resonant; the separation of timbres is almost perfect which helped the Schonberg and Hindemith pieces immensely.

SUN
LEWISTON, MAINE
D. 32,167
Boston Sym,
JUN 3 1972
New England Newsclip

Music: Kirchner, BSO Play Chamber Works

HT May 23, '72

By HARRY NEVILLE

Leon Kirchner led members of the Boston Symphony Sunday night in a concert of chamber works by Mozart, Hindemith and Schoenberg. Both the program and the playing were delightful and so too was Burden Hall, the fairly new lecture auditorium where the concert took place.

Located on the Harvard Business School campus, the hall has about 900 seats, all quite comfortable and all with excellent sightlines. The appointments are modest and unpretentious and the acoustics are first-rate—good separation of sound, a bit bright but not brittle or harsh. As a concert hall for chamber events, Burden Hall has one possible drawback—its location, which is inconvenient to concert-goers who rely on public transportation.

THIS HAS NOT prevented "Arts Across the River," a project operated in cooperation with Harvard Business School, from attempting to establish a concert series in Burden Hall. If Sunday's concert was typical of what the project offers, then the effort deserves to meet with success.

Schoenberg's Chamber Symphony in E, Op. 9, got a reading that was impressive for Kirchner's control of the over-all shape of the piece. It is a work that can sound frantic and rushed if the composer's tempo markings are taken literally. Kirchner chose speeds that allowed the music to breathe, to come across with a subtlety too often missed by other conductors.

Jules Eskin was the cello soloist in Hindemith's Kammermusik No. 3, Op. 36, No. 2. The work has some thorny technical problems, but Eskin gave a seemingly effortless account while at the same time projecting all the wit and humor in the score.

Mozart's Divertimento No. 7 in D, K. 205, and Serenade No. 12 in C Minor, K. 388, made up the remainder of the program. Despite their function as music for entertainment, Mozart's works in these genres explore a remarkably wide range of emotions, and it was unusual and welcome to get two of his finest efforts in this vein on the same program.

The Divertimento—for strings (in three parts), horns and bassoons—is notable for its deeply felt Adagio, and for the prominence and imaginativeness throughout of the viola part, admirably played on this occasion by Burton Fine.

The Serenade is an altogether splendid work with tragic overtones in its opening movement, Italianate warmth in the Andante, and a delightful canonic minuet and trio in which oboist Ralph Gomberg did some exquisite playing. Throughout, the playing of everyone was vivid, unpretentious, appreciative of the character of each movement.

COURANT
HARTFORD, CONN.
S. 199,160
OCT 24 1971
New England Newsclip

Gorham Pops Concert To Feature Trumpet Player

GORHAM N.H. — Armando Ghitalla, principal trumpet player of the Boston Symphony Orchestra, will be featured artist at the annual Pops Concert of the Gorham High School Music Department to be held Saturday at 8 p.m. in the gym.

Ghitalla, who made his first appearance with the Gorham High School band two years ago, is making his return appearance. He is recognized as one of the finest trumpeters in the world. Besides his duties at the Boston Symphony, he has recorded two albums and teaches at the New England Conservatory of Music and Boston University. He also teaches at Tanglewood during the summer. Also he performs with the Boston Symphony Chamber Players and gives guest solos extensively around the country.

His selections with the Gorham High School Band will include The Haydo Trumpet Concerto, the Vivaldi Concerto for two trumpets and the Carnival of Venice. The Carnival, which brought Ghitalla a standing ovation at the concert here two years ago, will be repeated by popular request.

Performances by the Gorham High School Chorus will include I'd like to Teach the World to Sing, Joy to the World, Everything's Alright, from Jesus Christ Superstar, and Aquarius, Let the Sunshine In. Miss Chris Ross, assistant director, will conduct I'd Like to Teach the World to Sing.

Page Dinsmore, assistant director, will conduct the Vivaldi Concerto For Jack Thrapp, music director of Gorham schools this will be a long-time dream come true, when he will perform in public with his former teacher, Ghitalla.

The Gorham Shelburne Randolph Senior Seniors Club members have been invited as special guests.

HERALD
MANCHESTER, CONN.
D. 16,095
OCT 13 1971
New Englan Newscl

South Windsor

Symphony Organist At Dedication

Boston Symphony organist Berj Zamkochian will be guest musician at the dedication of a new pipe organ at the St. Francis of Assisi Church on Ellington Rd. Oct. 27 at 8 p.m.

According to the Reverends Eugene M. Kilbride and John

Berj Zamkochian

Curry Gay, co-pastors, the organ will be officially put into use with the dedication ceremony.

Zamkochian, born and educated in Boston, is a graduate of the New England Conservatory of Music. While a graduate student at the conservatory, he was appointed to the organ faculty.

At the age of 26 he was appointed organist of the Boston Symphony and Boston Pop Orchestra and his recordings on the RCA label have won him international acclaim.

He represented the organists of the United States at the Third World Congress of Sacred Music in Paris and was invited to play at the closing event at the Montreal Expo in 1967. He became the first North American Organist to tour the Soviet Union in 1965 and has since made six return tours and performances in that country.

In the United States, Zamkochian has toured with concerts to every part of the country, and dedicated many organs throughout the country, including those at the Cathedral of St. Joseph in Hartford; the National Shrine of the Immaculate Conception, Washington, D.C.; Sacred Heart Cathedral in Gallup, N. Mex.

From his youth, Zamkochian has been an active and dedicated church musician. His dedication to sacred music has brought him distinctive honors from Pope Paul VI and Cardinal Agagianian.

The dedication program will also include songs by the Senior and Junior Choirs of the parish under the direction of Mrs. Ralph Thrall.

A reception will follow immediately after the ceremony for all those attending.

Zamkochian To Play at Dedication

SOUTH WINDSOR — Berj Zamkochian, organist for the Boston Symphony Orchestra and the Boston Pops Orchestra, will play at the dedication of a new organ at St. Francis of Assisi Church, 673 Ellington Road, Wednesday at 8 p.m.

The church's senior and junior choirs, directed by Mrs. Ralph Thrall, will sing during the dedication ceremonies.

A reception will follow in the church hall.

Zamkochian, a graduate of Conservatory of Music, was appointed organist of the two Boston orchestras at the age of 26 and has recorded several records with them.

The Boston Globe
(EVENING)
D. 195,032

FEB 2 1972 New England Newsclip

Ozawa joins Boston Symphony; starts out as 'music advisor'

By Michael Steinberg
Globe Staff

SEIJI OZAWA
. . . coming to Boston

Tokyo-trained Seiji Ozawa. 36, will be music director of the Boston Symphony Orchestra beginning with the 1973-1974 season. During the 1972-73 season, he will hold the title of music advisor.

As music director, Ozawa will be principal conductor. However, Boston will share his services with the San Francisco Symphony whose music director Ozawa has been since 1970. He will be in charge of planning the shape of the Boston orchestra's season as a whole, including the choice of guest conductors and soloists.

The title of music advisor is somewhat between vague and meaningless, and is used by orchestras temporarily without music directors to give the impression that someone is in charge. During 1972-73, Ozawa will be advising on a season already planned in considerable detail under the music directorship of William Steinberg, whose three year tenure comes to an end this summer.

Ozawa's association with the Boston Symphony goes back to 1960, when the Manchurian born musician, who turned from piano to conducting because of a soccer injury to his hand, was a student one summer at the Berkshire Music Center at Tanglewood.

OSAWA, Page 42

THE BOSTON HERALD Traveler
D. 210,540 S. 260,361

FEB 3 1972 New England Newsclip

Becomes Music Director in 1973-74 Season

Seiji Ozawa Joins Symphony

By HARRY NEVILLE

The Boston Symphony yesterday announced that 36-year-old Seiji Ozawa, music director of the San Francisco Symphony Orchestra, will become the Boston orchestra's music director at the beginning of the 1973-74 season.

During the coming 1972-73 season Ozawa will serve as music adviser to the orchestra. However, his prior commitments during that period will allow him to be in Boston only briefly. At the present time he is scheduled to conduct only one week of the 1972-73 season.

Ozawa will continue to serve as artistic director of the Berkshire Festival at Tanglewood, a post he has held since 1970. He will also retain his position with the San Francisco Symphony. Beginning in 1973-74 he will devote at least 10 weeks to the regular season in Boston, and in order to do this he will confine his North American appearances exclusively to the Boston and San Francisco orchestras.

Ozawa made his first appearance with the Boston Symphony during the 1964 Berkshire Festival and since that time he has conducted the orchestra numerous times in Tanglewood, New York and Boston. Born in Hoten, Manchuria, in 1935, he was graduated from the Toho School of Music in

(Contined on Page Seven)

SEIJI OZAWA

Ozawa Gets BSO Position

(Continued from First Page)

Tokyo, where he won first prizes in composition and conducting.

In 1959 he won first prize at the International Competition of Conductors at Besancon, as as result of which Charles Munch, one of the judges, invited him to Tanglewood to become a conducting student. There he was awarded the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center.

Ozawa's first major North American guest conducting engagement was with the San Francisco Symphony in 1962. He became music director of that orchestra in 1970, and his contract was recently extended through the 1975-76 season. He will lead the West Coast orchestra on its first European tour in 1973.

Perhaps the most significant statement issued yesterday in connection with Ozawa's appointment was that of Robert Ripley, BSO cellist and chairman of the Players' Committee. "The players are especially gratified," he said, "that the trustees charged with the responsibility of making the selection did so after consultation with representatives of the orchestra. The decision reached is evidence that the players' views were given full consideration."

Yesterday's announcement also included the news that beginning with the 1972-73 season Michael Tilson Thomas and Colin Davis will be named principal guest conductors of the orchestra. Thomas serves as the group's associate conductor. Concertmaster Joseph Silverstein will continue as assistant conductor.

Ozawa is scheduled to arrive in Boston for a press conference this Sunday, at which time he will discuss long-range plans and goals for the orchestra.

Ozawa joins Symphony as 'music advisor'

★ OSAWA
Continued from Page 1

There he won the Koussevitzky prize as the most promising conducting student. Ozawa later spent a year as Leonard Bernstein's assistant at the New York Philharmonic, and the first of his frequent guest engagements with the Boston Symphony was at Tanglewood, summer 1964.

Before going to his present job in San Francisco, he was music director of the Toronto Symphony, and since summerr 1970 he has been codirector with Gunther Schuller of the Berkshire Music Center.

Thomas D. Perry Jr., Boston Symphony manager, told the Globe this morning that the news would be officially announced this afternoon at a press conference "to which we were planning to invite you." A definite date for the press conference was not set until the arrangement with Ozawa seemed imperiled by the appearance Monday of a semi-true article in Newsweek. The magazine was correct about Ozawa's impending Boston appointment, but incorrect in its statement that Ozawa would leave San Francisco in order to accept the post here. In fact, Ozawa last November renewed his San Francisco contract to extend through 1976.

Personally and professionally, Ozawa feels closely tied to San Francisco. He had asked that while the news was being announced in Boston, he would personally tell his San Francisco players of the new arrangement. Ozawa flew to San Francisco after a concert in New York last night and was planning to address his orchestra at their morning rehearsal. Then he was immediately going to return to Philadelphia for rehearsals and concerts with the orchestra there.

Monday night in New York, Ozawa was sufficiently shaken by the Newsweek story and by the interference with his careful plans of when, how, and by whom the San Francisco orchestra would be told, that he was seriously in doubt about accepting the Boston offer. At that time, there was no signed contract between Ozawa and Boston. Boston Symphony Manager Perry said this morning that though there was still nothing written down, the matter was "agreed upon" in New York last night, and that it is "a settled matter."

Details of Ozawa's double job will presumably be announced this afternoon. It is expected, however, that he will conduct about half of each season and that he will give up all other guest arrangements in the United States as long as his bigamous relation with San Francisco and Boston continues.

RECORD AMERICAN
BOSTON, MASS.
D. 410,093

FEB 3 1972 New England Newsclip

Ozawa, 34, Named Director of BSO

Appointment of Seiji Ozawa, 34-year-old director of the San Francisco Symphony Orchestra, as music director of the Boston Symphony Orchestra was announced yesterday.

The announcement was made by Talcott M. Banks, president of the Boston Symphony's board of trustees, who said Ozawa would become music director for the 1973-74 season. During the 1972-73 season he will serve as music advisor.

Banks said the Boston position would not conflict with Ozawa's service as conductor-musical director of the San Francisco orchestra as the two seasons do not conflict. He said Ozawa also will continue to serve as artistic director of the Berkshire Music Festival at Tanglewood.

Ozawa is a native of Hoten, Manchuria, and a graduate of the Tojo School of Music in Tokyo. He first appeared with the Boston Symphony in 1964.

Ozawa left New York Tuesday night to return to San Francisco, where he was scheduled to address orchestra members, presumably to tell them he would serve out the term of his contract there which runs through the 1975-76 season.

Pittsburgh Post-Gazette
Sun-Telegraph
D. 243,988 SAT. 292,767

FEB 3 1972

Ozawa is Named For Boston Baton

The Boston Symphony Orchestra, currently conducted by William Steinberg, has chosen Sejii Ozawa to conduct during the 1972-73 season. Ozawa, presently conductor of the San Francisco Smyphony Orchestra, will be musical adviser with the group.

The Boston Globe
(MORNING)
D. 261,042 SUN 566,377

FEB 4 1972 New England Newsclip

EDITORIAL POINTS

This is still Boston. A new Symphony Orchestra conductor gets as much attention as a new mayor.

Luckily for some people, snow comes down in little flakes instead of big lumps.

People

acy of U.N. envoy Gunnar V. Jarring — although, she stipulated, the resumption would have no connection with a recent American

San Francisco Examiner-Chronicle
SUN. 640,505

FEB 6 1972

and community organization; the new methods, he said, repudiated the Eldridge Cleaver "pick-up-the-gun-now" strategy.

Seiji Ozawa announced that he had accepted the music directorship of the Boston Symphony Orchestra, beginning with the 1973-74 season — as well as continuing at the helm of the San Francisco Symphony.

NEWSWEEK
NEW YORK, N. Y.
W. 1,935,000

FEB 7 1972

New Baton in Boston

The recent shortage of music directors was relieved by the appointment of Seiji Ozawa to the San Francisco Symphony, Georg Solti to Chicago, Pierre Boulez to the New York Philharmonic and Lorin Maazel to the Cleveland Orchestra. Only the Boston Symphony among major orchestras was rudderless.

When the Manchurian-born Ozawa arrived in San Francisco, he was greeted by Day-Glo posters spelling out AND NOW OZAWA. Last week, NEWSWEEK learned that it was now sayonara, Ozawa. At the end of his contract in 1973, Ozawa, 36, will become the thirteenth conductor of the 90-year-old Boston Symphony.

Although he has frequently guest-conducted the orchestra, Ozawa is different from the kind of music director (Koussevitzky, Leinsdorf, Steinberg) that Boston is used to. Fiery, demonstrative, Ozawa is very tuned into the twentieth century. Proper Bostonians will simply have to adjust to a man who believes "everyone should be just a little cuckoo."

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 3 1972

New England Newsclip

~~Flies to~~ Coast to explain dual role

Ozawa tells San Francisco he'll stay

By Robert Commanday
Special to the Globe

SAN FRANCISCO — Seiji Ozawa made a flying leap from Philadelphia Tuesday night to confirm in person to the members of the San Francisco Symphony that he would not be leaving his post as their director.

The Feb. 7 edition of Newsweek magazine announced that Ozawa would leave the San Francisco Symphony in 1973 to become music director of the Boston Symphony. This had already been emphatically denied at a press conference Tuesday by Philip Boone, the symphony association president.

Ozawa cancelled Tuesday's rehearsal with the Philadelphia orchestra which he is guest conducting in order to fly to San Francisco. He spoke for 10 minutes to the San Francisco Symphony players before yesterday's morning rehearsal with this week's guest conductor, Kazuyoshi Akiyama. Ozawa assured the musicians that San Francisco was his home and that he would remain their director as long as he wanted, beyond the 1976 termination of his present contract.

Ozawa, his wife Vera and their new daughter, Seira, will continue to make their home in the families' Twin Peaks residence in San Francisco.

Ozawa also made the unprecedented proposal that the orchestra should have an open-ended contract with its director. If the orchestra or the public at some point decided that they no longer wanted him, then he should be asked to leave. Even if he held a 10-year contract, this shouldn't matter, he said.

"I though at first it was a crazy thing to consider accepting a contract with Boston, last November," Ozawa said. He acknowledged that he had considerable help from Boone and Joseph Scafidi, the San Francisco Symphony's manager, in the two months it has taken to make the decision.

"When the baby came (on Dec. 29), Vera and I knew my present schedule was too much and I have to concentrate on my work," he said. This means that after the 1972-73 seasons, Ozawa will confine his North American appearances to Boston and San Francisco.

"The practice and style of people like Szell, Ormandy and Koussevitsky who conducted whole seasons, have changed," Ozawa said. "The audience needs variety. So does the orchestra. If you (the orchestra) see me all season you may want to kill me or something. I feel that 14 weeks is enough time to work with an orchestra to develop its character."

Ozawa admitted that there might be certain problems raised by his conducting both orchestras. If individual Boston Symphony musicians want to audition for the San Francisco Symphony, Ozawa said he wouldn't want to have to judge them.

Boone had pointed out on Tuesday that conflicts between the orchestras over Ozawa's time should not arise because their seasons do not exactly coincide. It would not interfere with his 14 performance weeks in San Francisco.

Ozawa told the orchestra that since he has become married and settled down, he has "become a little bit square, just a little bit, and is tired of living in hotels."

So saying, Ozawa left immediately for the airport and back to Philadelphia.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227

FEB 2 1972

Boston Rumor Explained

Ozawa to Stay Here, But...

By Heuwell Tircuit

Seiji Ozawa has no intention of leaving his post as music director of the San Francisco Symphony, or of breaking his contract which now runs through the 1975-76 season.

This was the substance of a hastily-called press conference yesterday morning in the Sir Francis Drake Hotel, denying a story in the February 7 edition of Newsweek Magazine that Ozawa had accepted the post of music director of the Boston Symphony and would leave San Francisco in 1973. However, he may become an associate conductor in Boston, dividing his time between Boston and San Francisco.

Philip S. Boone, president of the Symphony Association, acting as principal spokesman for the maestro and orchestra said "we were caught totally by surprise yesterday, and of course, it is not true. We want to assure the city of that."

Ozawa, speaking to Boone from New York (where he had just conducted a tour program of the Philadelphia Orchestra), branded the report "shocking" and "inconceivable."

As an unprecedented display of personal loyalty, Ozawa canceled one rehearsal of the Philadelphia to fly back to San Francisco. Purpose of the trip is to address today's rehearsal of his orchestra face to face, reported Boone, "reassure the orchestra musicians and the Bay Area music patrons that he would remain in San Francisco for many years to come."

SEIJI OZAWA
Flying back

"I believe in the future of the San Francisco Symphony," said Ozawa. "I am very happy that the Symphony and I are making music so well together, and I am also happy to see the public responding with such great warmth for the orchestra and me.

"My wife and I started a new life in San Francisco. Our daughter Seira was born here, our home is here. It is evidence that my emotions, my musical hopes and my life are involved with San Francisco, and will continue hopefully for a much longer period of time than my contract now covers."

This was the first time that both Ozawa and major Symphony Association officers have made firm statements of Ozawa's long-range plans here.

Boone, in answering another query, stated that the orchestra definitely will record with Ozawa and that "negotiations with two record companies are in progress." He declined to discuss details at this time.

Boone did explain the origin of the Boston story.

"Negotiations have been going on with the Boston Symphony since November, mostly between Joseph Scafidi, manager of the San Fracisco Symphony; Thomas Perry, manager of the Boston Symphony; and Ronald Wilfred, president of Columbia Artist management," conceded Boone. "But nothing has been resolved.

"Boston has proposed that Ozawa be made an associate conductor, and later music director, but while maintaining his San Francisco post. If this were to happen, the maestro would give up all other guest engagements in the United States."

Boone does not believe that San Francisco would suffer from such an arrangement. "Boston's season runs from September through April. Ours is from December through the end of May, so there is not such a conflict.

"Maestro Ozawa is contracted to do 14 of 24 weeks for us. He could do the same for Boston and still have his summers free to guest conduct in Japan or Europe. As it is, he conducted 134 concerts last year. Consolidating his work in two cities for the season is easier on him.

Boone said that he thinks the Boston-San Francisco arrangement, "will be consummated. Ozawa's feelings that his motives are suspect might hinder the negotiations. If it fell through now, it would be, I think, because of this statement by Newsweek."

UNION
SPRINGFIELD, MASS
D. 79,398

FEB 3 1972 New England Newsclip

Ozawa 'Honored'

Frisco Conductor Takes Hub Baton

BOSTON (AP) — Seiji Ozawa, 36, Manchurian, born conductor and music director of the San Francisco Symphony Orchestra, has been appointed music director of the Boston Symphony Orchestra effective in 1973, the Boston orchestra announced Wednesday.

Ozawa, who will continue as music director in San Francisco, will effectively join the Boston Symphony this summer, but he will hold the title "music advisor" for the first year.

He replaces William Steinberg, who retires this summer as music director of the Boston Symphony after serving three years.

Born at Hoten, Manchuria, Ozawa was educated at the Toho School of Music in Tokyo, Japan.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of Charles Munch, then music director.

Ozawa began his appearances as guest conductor of the Boston Symphony at Tanglewood in 1964 and has made several appearances as conductor since. The last was November, 1971.

Ozawa, who served for one year as assistant to Leonard Bernstein with the New York Philharmonic, has conducted the Boston Symphony during several recording sessions.

"Beginning in 1973," said the announcement from the Boston Symphony, "in order to take on his expanded responsibilities with the Boston Symphony, Ozawa will confine his North American appearances exclusively to the Boston and San Francisco symphonies."

Ozawa's contract with the San Francisco Symphony extends through 1976.

Ozawa said, "I am honored and grateful to the trustees and players of the Boston Symphony Orchestra for this opportunity to make music with one of the greatest orchestras in the world."

UNION LEADER
MANCHESTER, N. H.
D. 21,008

FEB 3 1972 New Engla News

Ozawa To Head Boston Symphony Orchestra in '73

BOSTON (AP) — Seiji Ozawa, 36, Manchurian born conductor and music director of the San Francisco Symphony Orchestra, has been appointed music director of the Boston Symphony Orchestra effective in 1973, the Boston orchestra announced yesterday.

Ozawa, who will continue as music director in San Francisco, will effectively join the Boston Symphony this summer, but he will hold the title "music advisor" for the first year.

He replaces William Steinberg, who retires this summer as music director of the Boston Symphony after serving three years.

SUN
LOWELL, MASS.
D. 49,250

FEB 3 1972 New England Newsclip

CHICAGO
SUN-TIMES
D. 536,108 SUN. 709,123

FEB 3 1972

Ozawa agrees to lead 2 symphonies

SAN FRANCISCO (UPI) — Seiji Ozawa, the diminutive, colorful conductor of the San Francisco Symphony Orchestra, Wednesday announced he would add the Boston Symphony to his responsibilities in an arrangement putting him at the helm of two of the country's major orchestras.

"I am not changing my job at all," the 36-year-old Japanese-born conductor told his San Francisco musicians. "It took me two months to decide, but I know now that I can do it. . . . I need your help and your co-operation."

(Ozawa was music director at Ravinia in Highland Park, Ill., from 1964 through 1969, directing the Ravinia Festival Chicago Symphony Orchestra.)

Ozawa said he would take over the music directorship of the Boston Symphony beginning with the 1973-74 season, but will drastically cut down his North American guest appearances in order to maintain his responsibilities in San Francisco.

San Francisco is considered one of the country's most improved orchestras in the last 10 years, and Boston is a first-line symphony, one of the top five in the nation.

Ozawa said he, his wife Vera and their daughter Seira, born Dec. 29, will live in San Francisco, and he intends to remain after his present contract ends in 1976.

He said he would appear briefly in Boston next season as music adviser and will continue to serve as co-artistic director of the Tanglewood Music Festival, the Boston Symphony's summer home, a post he has held since 1970.

In Boston, Ozawa will take over from William Steinberg, who has been interim director since the resignation of Eric Leinsdorf in August of 1969. Steinberg will continue as conductor of the Pittsburgh Symphony.

SEIJI OZAWA

ITEM
WAKEFIELD, MASS.
D. 7,200

FEB 3 1972 New England Newsclip

Boston Symphony Orchestra To Have New Music Director

BOSTON (AP)—Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Francisco orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

He began guest appearances as conductor of the Boston orchestra in 1964 and has made several appearances since, the last in November, 1971.

In addition to conducting the Boston musicians during several recordings sessions, he served one year as assistant to Leonard Bernstein, with the New York Philharmonic.

"I am honored and grateful to the trustees and players of the Boston Symphony Orchestra for this opportunity to make music with one of the greatest orchestras in the world," the new music director said.

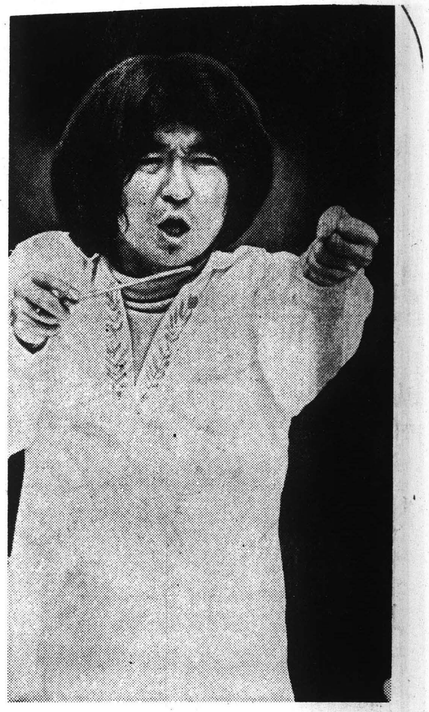
Ozawa's contract at San Francisco extends through 1976.

"Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony," the orchestra's announcement said, "Ozawa will confine his North American appearances exclusively to the Boston and San Francisco Symphonies.

"In 1973-74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer."

The Washington Post
WASHINGTON, D. C.
D. 500,118 SUN. 657,560

FEB 3 1972 New England Newsclip



Ozawa to Head Boston Symphony

Seiji Ozawa will replace William Steinberg as musical director of the Boston Symphony Orchestra, one of the top jobs in music, it was announced yesterday in Boston. Ozawa will maintain his position as musical director of the San Francisco Symphony. Because of his heavy schedule with that orchestra, he will assume the role of musical adviser to the Boston Symphony for the 1972-1973 season and move into the director's position at the start of the 1973-1974 season. His appointment runs through 1976. Michael Tilson Thomas, currently associate conductor of the orchestra and musical director of the Buffalo Philharmonic, and Colin Davis, director of the Royal Opera at Covent Garden, were named principal guest conductors.

"Mod look" for Boston Symphony?

Seija Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the prestigious Boston Symphony.

"It took me two months to decide, but I know I can do it. . . . I need your help and your cooperation," he said in an address to his San Francisco musicians Wednesday.

The move puts him at the helm of two of the nation's major orchestras—the first time in history one maestro has held two such positions.

The diminutive, Japanese conductor said he will assume directorship in Boston beginning with the 1973-74 season and will drastically cut his North American guest appearances to meet his responsibilities in San Francisco.

The dual directorship is possible because the two orchestras' seasons do not conflict.

He said he will maintain his home in San Francisco with his wife, **Vera**, and their month-old daughter, **Seira**, and intends to remain even after his contract expires in 1976.

Ozawa, 29, assumed directorship of the San Francisco Symphony in 1970 His energy on the podium, with his black, shoulder-length hair waving, and his mod clothing made him an instant success with San Franciscans.

Ozawa apprenticed with **Leonard Bernstein** at the New York Philharmonic and then conducted the Toronto Symphony for three years prior to his arrival in San Francisco.

In Boston, Ozawa will take the baton from **William Steinberg**, who has been the interim director since **Eric Leinsdorf** resigned in August, 1969. Steinberg will continue as conductor of the Pittsburgh Symphony.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 3 1972 New England Newsclip

Ozawa To Guide Boston Symphony

By Jon Lehman

The Boston Symphony Orchestra yesterday named Seiji Ozawa, the 36-year-old Japanese conductor as the man to lead it out of the uncertainties over future directions which have lingered since the abrupt departure of Erich Leinsdorf nearly four years ago.

Mr. Ozawa, who is music director of the San Francisco Symphony, will retain his position there and will take over the leadership of the Boston orchestra in a two-phased arrangement beginning next fall when he will become music advisor. The music advisor position is to provide a transition during the year following the scheduled resignation of the orchestra's current music director, 72-year-old William Steinberg, who is returning to the Pittsburgh Symphony which he also heads.

During the 1972-73 season, when Mr. Ozawa's previous commitments will allow him only one weekend of conducting in Boston, the orchestra will be led by two principal guest conductors. One of those will be Michael Tilson Thomas, who will give up his title as the orchestra's associate conductor, and the other will be Colin Davis, conductor of London's Covent Garden Opera House, a director who has long enjoyed a close relationship with the BSO.

Mr. Ozawa will formally assume the position of music director of the Boston Symphony at the beginning of the 1973-74 season, when he will devote at least 10 weeks to the winter season in Boston, according to the orchestra's announcement. Beginning with that season, the arrangement with Boston requires that Mr. Ozawa restrict his appearances on North American podiums to Boston and San Francisco.

He will not be required, however, to give up his relationship with the Japan Philharmonic in Tokyo, of which he is also music director, or his annual guest conducting series in Europe. He will also continue as artistic director of the Boston Symphony's Berkshire music festival at its summer home in Tanglewood, a post he has shared for the past three summers.

The selection of Mr. Ozawa, who has had close connections with the Boston Orchestra since he came to this country as a Tanglewood student 12 years ago, was made after consultation with the orchestra's members. According to Robert Ripley, chairman of the players' committee, "he is the choice of the players."

TIMES
GLOUCESTER, MASS.
D. 11,000

FEB 3 1972 New England Newsclip

Ozawa to direct BSO

SAN FRANCISCO (UPI) — Seija Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the presitigious Boston Symphony.

"It took me two months to decide, but I know I can do it ... I need your help and your cooperation," he said in an address to his San Francisco musicians Wednesday.

The move puts him at the helm of two of the nation's major orchestras—the first time in history one maestro has held two such positions.

The diminutive, Japanese conductor said he will assume directorship in Boston beginning with the 1973-74 season and will drastically cut his North American guest appearances to meet his responsibilities in San Francisco.

The dual directorship is possible because the two orchestras' seasons do not conflict.

He said he will maintain his home here with his wife Vera and their month-old daughter Seira and intends to remain even after his contract expires in 1976.

Ozawa, 29, assumed directorship of the San Francisco Symphony in 1970. His energy on the podium, with his black, shoulder-length hair waving, and his mod clothing made him an instant success with San Franciscans.

Ozawa apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years prior to his arrival in San Francisco.

In Boston, Ozawa will take the baton from William Steinberg, who has been the interim director since Eric Leinsdorf resigned in August, 1969. Steinberg will continue as conductor of the Pittsburgh Symphony.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

FEB 3 1972 New England Newsclip

Ozawa Accepts Offer To Lead Hub Symphony

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Fransicso orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

He began guest appearances as conductor of the Boston orchestra in 1964 and has made several appearances since, the last in November, 1971.

In addition to conducting the Boston musicians during several recordings sessions, he served one year as assistant to Leonard Bernstein with the New York Philharmonic.

"I am honored and grateful to the trustees and players of the Boston Symphony Orchestra for this opportunity to make music with one of the greatest orchestras in the world," the new music director said.

Ozawa's contract at San Francisco extends through 1976.

"Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony," the orchestra's announcement said, "Ozawa will confine his North American appearances exclusively to the Boston and San Francisco Symphonies.

"In 1973-74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer."

ITEM
LYNN, MASS.
D. 34,202

FEB 3 1972 New England Newsclip

OZAWA TO DIRECT TWO SYMPHONY ORCHESTRAS

SAN FRANCISCO (UPI)—Seija Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the presitigious Boston Symphony.

"It took me two months to decide, but I know I can do it . . . I need your help and your cooperation," he said in an address to his San Francisco musicians Wednesday.

The move puts him at the helm of two of the nation's major orchestras — the first time in history one maestro has held two such positions.

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Ozawa apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years prior to his arrival in San Francisco.

In Boston, Ozawa will take the baton from William Steinberg, who has been the interim director since Eric Leinsdorf resigned in August, 1969.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

FEB 3 1972 New England Newsclip

Ozawa Named Boston Symphony Conductor

SAN FRANCISCO (UPI) — Seija Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the presitigious Boston Symphony.

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UNION LEADER
MANCHESTER, N. H.
D. 21,008

FEB 3 1972 New England Newsclip

TOKYO-TRAINED Seiji Ozawa, 36, will be music director of the Boston Symphony Orchestra beginning with the 1973-1974 season. During the 1972-73 season he will hold the title of music advisor. As music director, Ozawa will be principal conductor, but Boston will share his services with the San Francisco Symphony where he has been musical director since 1970. (UPI Telephoto)

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1.293,800

MAR 27 1972

Angel Records

Boston Chooses Ozawa's Beat

The spectacular American career of Japanese conductor Seiji Ozawa has been crowned with a major new appointment: to head the Boston Symphony Orchestra beginning with the 1973 season.

Not only will Ozawa, 36, be the orchestra's youngest music director, but he is the first musician of Oriental

The Detroit News
D. 639,703 SUN. 850,078

MAR 12 1972

San Francisco Examiner
D. 203,026

MAR 12 1972

Everybody At Boston Wanted Ozawa

Conductor evaluations made by members of American symphony orchestras are having an increasing effort on appointments to musical directorships in this country.

Now, through Senza Sordino, the official publication of the International Conference of Symphony and Opera Musicians, comes word that Seiji Ozawa not only was the choice of the board of directors, but also the musicians, of the Boston Symphony.

"Ozawa," reports the BSO's Players Committee, "had been "evaluated" at least three times over the past few years, along with all other guest conductors. His rating had improved dramatically each time.

"This year's evaluation showed an overshelming majority of the orchestra favored him for the post of music director."

HERALD
RUTLAND, VT.
D. 22,553

MAR 13 1972

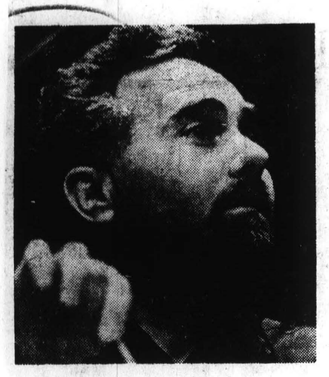
New England Newsclip

Boston's Orchestra Hires Music Director

BOSTON (AP) — Seiji Ozawa, 36, Manchurian born conductor and music director of the San Francisco Symphony Orchestra, has been appointed music director of the Boston Symphony Orchestra effective in 1973, the Boston orchestra announced Wednesday.

Ozawa, who will continue as music director in San Francisco, will effectively join the Boston Symphony this summer, but he will hold the title "music advisor" for the first year.

MAR 12 1972



Istvan Kertesz

On the aisle

The permanent conductor: a thing of the past

By JAY CARR
News Drama and Music Critic

The Detroit Symphony's search for its new music director is beginning to warm up. There is no formal selection committee, but a small group of symphony board members has been scanning lists and pondering the question of Sixten Ehrling's successor. At this point, the field is wide open. None of next season's guest conductors will be settling in for a prolonged stay.

You can bet that Istvan Kertesz, the 41-year-old Hungarian maestro, will be given a thorough once-over when he returns to Ford Auditorium this week as a guest conductor. Kertesz, who made his U.S. debut here in 1961, has gone on to achieve an international reputation as a Dvorak and Mozart specialist. He was the Cleveland Orchestra musicians' overwhelming choice to succeed the late George Szell. But the Cleveland board hired Lorin Maazel.

GETTING A NEW conductor for the Detroit Symphony, one who will boost the orchestra into the international class, will be both difficult and expensive. The Symphony might lure a name conductor here, but it will cost a lot of money. Detroit has Ford Auditorium's bad reputation for acoustics and its lack of a recording contract working against it. So far, the Symphony doesn't seem to be making what can be called an all-out effort.

You won't hear the Davises, the Abbados, the Michael Tilson Thomases here next season. But then even if the Symphony were to hire one of the stars of the podium, the chances are that he wouldn't spend that much time here conducting. The days when a so-called permanent conductor would conduct most of a season's concerts is all but finished. There are exceptions, such as Eugene Ormandy. But jet travel and year-round seasons have finished off the idea of the full-time conductor.

TODAY'S STAR conductors split their seasons between orchestras. It is doubtful if tomorrow's so-called permanent conductors will conduct more than 10 or 12 weeks a season. The Chicago Symphony is presided over by two conductors, George Solti and Carlo Maria Giulini, both of whom pursue busy careers in Europe. These days European conductors want to spend at least part of their working time in Europe.

Today's conditions are perhaps best illustrated by what has happened in Boston in recent seasons. The Boston Symphony has long been regarded as one of the American "Big Five" orchestras, the others being Chicago, Cleveland, New York and Philadelphia. In a word, the Boston Symphony has been slipping. In 1969 Erich Leinsdorf said the heavy concert schedule was having an adverse effect on the orchestra's standards, and resigned.

HERE WAS one of the world's great orchestras, conductorless. A plum job open. But did star conductors rush to fill it? No. The orchestra spent three years trying to put a man on the podium. It got William Steinberg to act as caretaker. But Steinberg's activities were limited by failing health, and in any case he felt too loyal to his Pittsburgh Symphony to leave Pittsburgh for good.

So Steinberg commuted between Boston and Pittsburgh and the Boston Symphony kept looking. The British conductor Colin Davis made an exceedingly favorable impression, and the Boston board wooed him for two years. To no avail. Davis wasn't inclined to give up the leadership of the BBC Symphony in London. This fall he succeeded George Solti as Covent Garden music director (Solti will head the Orchestra of Paris as well as the Chicago).

BOSTON GOT the message. The most Davis was willing to give Boston was six weeks a year over a three-year period. "What they want is a conductor to take a real interest in

Concluded on Page 9H

Seiji Ozawa

CHICAGO
today
AMERICAN
Always on Top of the News
D. 429,052 SUN. 434,103

MAR 19 1972

Roger Dettmer—

Music

A tough task for Ozawa in Boston

SINCE SERGE Koussevitzky stepped down in 1949 after 25 years as lord and leader of the Boston Symphony, that once-unbettered orchestra's fortunes have declined ever more sadly. A dozen erratic seasons of Charles Munch on the podium unhinged an ensemble thought to be indestructible, which his successor Erich Leinsdorf could not manage in seven years to repair. .

Since 1969—but no more after next month—William Steinberg has had charge, when sieges of illness and a concurrent lifetime post in Pittsburgh permitted. But he too, on the evidence of Friday's tired and untidy concert in Orchestra Hall, failed to bring order and elegance where once these qualities were taken for granted, but never lightly.

Whether Seiji Ozawa, who becomes musical advisor next autumn and music director in 1973, can do the reconstruction job in Boston that has eluded the efforts of three senior colleagues remains to be known. Assuredly, tho, he has hard work cut out for him.

FRIDAY'S PROGRAM was standard repertory that did not, even with the bait of a piano soloist, fill Orchestra Hall. It proceeded from Hindemith's "Mathis der Maler" Symphony—played most securely, for the probable reason that Steinberg and the orchestra recently recorded it for future release—thru the Ravel G major Concerto to Brahms' Fourth Symphony.

What the Boston Orchestra has salvaged from Koussevitzky's storied era is bedrock of low string sound, dark mahogany in the contrabassi, lighter and mellower in the 'celli and violas, but of a matching color. The gleaming violin sound of golden years is gone, however, and discipline in the back stands. The heavy brass still muster an emphatic sonority, but individual players are unpredictable, especially the rank-and-file horns.

The winds suffer from Doriot Anthony Dwyer's breathy, tonally coarse, vibrato-ridden flute sound. Clarinets can be as unsteady as Chicago's in intonation, and oboist Ralph Gomberg, usually a port in a storm, had an off-night in the upper register when Steinberg applied the pressure. Even the lovely cor-anglais sound of Laurence Thorstenberg, perhaps by osmosis, took on some of Mrs. Dwyer's ugly vibrato, leaving only Sherman Walt's solo bassoon as a bastion.

THE PERCUSSION section has lost its whilom subtlety and shimmer, while the conductor urged timpanist Everett Firth to play too loudly in tutti passages [altho, to his credit, Firth played too loudly in tune]. Such was the ensemble heard in perfunctory performances of the Hindemith and Brahms symphonies, the former almost as smoothed-out as a Karajan reading. But the Brahms wasn't even smooth: playing was rough-edged in an intellectually anesthetized run-thru.

With the years Steinberg's beat and body English have become more eccentric as his concern for expressive details has grown increasingly lacunose. His Ravel accompaniment succeeded a lot of the time in blanketing the soloist—not, however, the debit this might have been were the player another than Alexis Weissenberg, or the piano a better specimen. It was, in fact, a dog of an instrument with a tone as brittle as dry-roasted nuts.

Weissenberg's approach was digitally flawless even at speeds faster, especially in the first movement, than ever the composer intended. But otherwise his playing was ice-cold, as barren of expression and innocent of breathing in music as a windup toy.

That Ravel was basically a classicist may have been the musical premise from which Weissenberg worked, tho Steinberg was obliviously conducting "Nights in the Gardens of Gershwin." But to play the G major Concerto as Weissenberg did, with an undeviating absence of expression, is mere perversity.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

MAR 1972

Longhair music

The announcement that Seiji Ozawa will become the Boston Symphony Orchestra's music director next season has drawn criticism from some music lovers. Two BSO subscribers were quoted in a Boston *Globe* survey as follows: "I wish he would cut his hair . . . there's just something about his round face and straight, slinky hair," and "That hair flopping up and down drives me crazy. It gets between me and the music."

The BSO management is planning to meet this problem head on. We have learned from confidential and highly impeachable sources that Ozawa's opening program will make use of subliminal vibes to soften the audience's attitude. We have obtained an advance proof sheet of the proposed program, smuggled out of the print shop that handles the Symphony printing, and while we are mindful of the flap that followed publication of the Pentagon Papers and other classified material, we feel an obligation to share this information with our readers.

Here's what's in store for music lovers at Ozawa's first concert in his new post:

Night on Bald Mountain .... Moussorgsky
Barber of Seville ..... Rossini
Samson and Delilah, Overture
Saint-Saens
Selections from "Hair"
Intermission
Hary Janosch ..... Kodaly
Concerto #2 ..... Barber
George Shearing, *soloist*
Maid With the Flaxen Hair ..... Debussy
Airs from "Pompadour" ..... M. Sagoff

CHICAGO
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Always on Top of the News
D. 429,052 SUN. 434,103

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Maid With the Flaxen Hair ..... Debussy
Airs from "Pompadour" ..... M. Sagoff

Schenectady Gazette
SCHENECTADY, N. Y.
D. 55,934

FEB 3 1972

Seiji Ozawa to Assume Boston Symphony Baton

SAN FRANCISCO (UPI) — Seiji Ozawa, the diminutive, colorful conductor of the San Francisco Symphony Orchestra, Wednesday announced he would add the Boston Symphony to his responsibilities in an arrangement putting him at the helm of two of the country's major orchestras.

* * *

"I am not changing my job at all," the 36-year-old Japanese-born conductor said in an address to his San Francisco musicians.

"It took me two months to decide, but I know now that I can do it . . . I need your help and your cooperation."

Ozawa said he would take over the music directorship of the Boston Symphony beginning with the 1973-74 season, but will drastically cut down his North American guest appearances in order to maintain his responsibilities in San Francisco.

San Francisco is considered one of the country's most improved orchestras in the last 10 years, and Boston is a first-line symphony, one of the top five in the nation.

Osawa said he, his wife Vera and their new daughter Seira, born Dec. 29, will continue to live in San Francisco, and he intends to remain after his present contracts ends in 1976.

He said he would appear briefly in Boston next season as music advisor and will continue to serve as co-artistic director of the Tanglewood Music Festival, the Boston Symphony's summer home, a post he has held since 1970.

* * *

In Boston, Ozawa will take over from William Steinberg, who has been interim director since the resignation of Eric Leinsdorf in August of 1969. Steinberg will contique as conductor of the Pittsburgh Symphony.

Ozawa began an association with the Boston Symphony in 1960 when he attended the Berkshire Music Center at Tanglewood. There he won the Koussevitzky Prize as the most promising conducting student.

It was expected that the Boston Symphony will also announce the appointment of Michael Tilson Thomas, 27, as principal guest conductor.

Ozawa said he would devote equal time to each of the American orchestra starting with the 1973-74 season.

The diminutive Ozawa took over the San Francisco Symphony in the 1970-71 season and has been a resounding success, with his raffish image, energetic style on the podium and his thick, shoulder-length black hair.

A native of Hoten, Japan, he apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years before coming to San Francisco.

The San Francisco Symphony Association, which called a hasty news conference Tuesday to deny news reports that Ozawa would leave San Francisco if he took the Boston offer, said the two-orchestra arrangement was eminently satisfactory.

"I can think of no finer tribute to this great leader than to have these two major orchestras through which to express his unequalled musicanship," said Philip S. Boone, president.

DUNKIRK, N. Y.
OBSERVER
D. 12,000

FEB 3 1972

BOSTON: Tokyo-trained Seiji Ozawa, 36, will be music director of the Boston Symphony Orchestra beginning with the 1973-1974 season. During the 1972-73 season, he will hold the title of music advisor. As music director, Ozawa will be principal conductor, but Boston will share his services with the San Francisco Symphony where he has been musical director since 1970.—(UPI).

GAZETTE
TAUNTON, MASS.
D. 13,000

FEB 3 1972

New England Newsclip

Ozawa New Director Of Boston Symphony

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Fransicso orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

He began guest appearances as conductor of the Boston orchestra in 1964 and has made several appearances since, the last in November, 1971.

n addition to conducting the Boston musicians during several recordings sessions, he served one year as assistant to Leonard Bernstein with the New York Philharmonic.

"I am honored and grateful to the trustees and players of the Boston Symphony Orchestra for this opportunity to make music with one of the greatest orchestras in the world," the new music director said.

Ozawa's contract at San Francisco extends through 1976.

"Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony," the orchestra's announcement said, "Ozawa will confine his North American appearances exclusively to the Boston and San Francisco Symphonies.

"In 1973-74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer."

CALL
WOONSOCKET, R. I.
D. 32,000

FEB 3 1972

New England Newsclip

San Francisco Conductor To Lead Boston Symphony

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Philadelphia Inquirer
PHILADELPHIA, PA.
D. 466,405 SUN. 557,315

FEB 3 1972

Ozawa Will Direct Symphonies In Boston and San Francisco

By DANIEL WEBSTER
Of The Inquirer Staff

The Boston Symphony Orchestra on Wednesday named Seiji Ozawa music director beginning with the 1973-74 season.

The 35-year-old Japanese-born conductor will continue as music director of the San Francisco Symphony Orchestra, where he has just signed a three-year contract. Both contracts extend through 1976.

RAN TANGLEWOOD

Ozawa left Philadelphia to attend the press conference at Boston's Symphony Hall. He is midway through a three-week engagement with the Philadelphia Orchestra.

Symphony officials said that Ozawa will take the title of musical adviser beginning with this fall's season. He began his association with the Boston Symphony two seasons ago when he became director of the summer season of concerts at Tanglewood.

SEIJI OZAWA
. . . double duties

Ozawa told the press that he will be able to manage both posts because of the different demands of their schedules. The San Francisco Symphony plays 10 weeks in the San Francisco Opera House in October, November and December. This opens that period for his work in Boston.

He will divide the rest of the season between the two orchestras and conduct some concerts at Tanglewood.

monic in Tokyo, where he

DIRECTS IN TOKYO

He reserves time each year to lead the Japan Philhar-

also holds the title of music director, but he will spend less time in Tokyo with his new assignment, he said.

Ozawa succeeds William Steinberg, conductor of the Pittsburgh Symphony Orchestra, who had led the Boston Symphony for three seasons on a caretaker basis while the orchestra scouted for a permanent music director. Steinberg asked to be relieved of the position effective this spring.

ENDS SPECULATION

Ozawa's appointment stills speculation that has raged since Erich Leinsdorf left as music director in 1969.

Steinberg's associate, 23-year-old Michael Tilson Thomas, had been touted as the front-runner. Thomas has made records with the Boston Symphony and led the ensemble extensively at home and on tour. Last fall, he began his tenure as music director of the Buffalo Philharmonic while continuing as associate conductor of the Bostonians.

Others who had been named as possible appointees were Colin Davis, English conductor and music director of the Covent Garden Opera, and Claudio Abbado, La Scala's music director with whom the Boston Symphony had also made recordings in recent years.

RECORDING A PROBLEM

Ozawa seems to provide the qualities which the Boston Symphony had not found in a conductor since Charles Munch retired in 1962. Symphony sources said Ozawa has the charisma to attract new audiences and the maturity to hold them. Whether he will be able to return the Bostonians to the recording field is one of his problems.

Musicians with whom he plays have praised his rhythmic gifts and his strong sense of finely balanced ensemble. In rehearsal, players call him by his first name and find little of the traditional orchestra relationship with him.

Ozawa's wife, Vera, is a Russian-Japanese writer and former model in Japan. They have a daughter, Seira, born in January.

GAZETTE
WORCESTER, MASS.
D. 97,539

FEB 3 1972

New England Newsclip

Ozawa to Direct Boston Symphony

Los Angeles Times-Washington Post News Service

BOSTON — The Boston Symphony Orchestra announced the appointment yesterday of Seiji Ozawa, 36, as its new music director. He replaces William Steinberg in one of music's top jobs.

Michael Tilson Thomas, currently associate conductor of the orchestra as well as the Buffalo Philhármonic's director, and Colin Davis, musical director of London's Royal Opera, were named principal guest conductors.

Beginning with the 1973-1974 season, Boston will share Ozawa's services with the San Francisco Symphony, where he has been music director since 1970. Ozawa's San Francisco contract recently has been extended through 1976.

Ozawa's initial contract with the Boston Symphony is for the three-year period customary in such arrangements, also until 1976. He will continue as co-director with Gunther Schuller of the orchestra's Berkshire Music Center and Festival, a post he has held since 1970.

Because of previous commitments, Ozawa will be guest conductor with the Boston Symphony for only one week during the 1972-73 season. It was announced, however, that he would serve as music adviser for that year.

While a music director is principal conductor and in charge of planning the season as a whole, including the choosing of guest conductors and soloists, the title of music adviser is somewhere between vague and meaningless, used by orchestras temporarily without a music director in lieu of having someone in full charge.

Beginning in 1973, Ozawa will confine his work in North America to the San Francisco and Boston Symphonies. In his first year as music director he will conduct the Boston Symphony for 10 weeks, and then more in subsequent seasons.

Thomas's title of associate conductor falls vacant with his change of status. Davis is known to have been the trustees' first choice after Brich Leinsdorf announced his resignation in December, 1967, but Davis could not be persuaded to accept the post. He is in Boston this week as guest conductor with the symphony.

UPI Telephoto

Seiji Ozawa

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661

FEB 3 1972

Seiji Ozawa Takes On Boston Too

#6

Seiji Ozawa, the diminutive, colorful conductor of the San Francisco Symphony Orchestra, yesterday announced he would add the Boston Symphony to his responsibilities in an arrangement putting him at the helm of two of the country's major orchestras.

The 36-year-old Japanese-born conductor told his San Francisco musicians, "It took me two months to decide, but I know now that I can do it . . . I need your help and your cooperation."

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It was expected that the Boston Symphony will also announce the appointment of Michael Tilson Thomas, 27, as principal guest conductor. —From UPI.

TORONTO, ONT ,CANADA
STAR
D. 488 073

FEB 3 1972

Boston Symphony hires Ozawa

BOSTON

The Boston Symphony Orchestra yesterday announced the appointment of Seiji Ozawa, 36, as its new music director.

Beginning with the 1973-1974 season, Boston will share Ozawa's services with the San Francisco Symphony, where he has been music director since 1970. Ozawa's San Francisco contract recently has been extended through 1976. Ozawa was at one time music director of the Toronto Symphony.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 463,993 SUN. 867,810

FEB 3 1972

Maestro Ozawa Has Two Jobs, Boston and San Francisco

The Boston Symphony Orchestra yesterday named Seiji Ozawa as music director beginning with the 1973-74 season.

The 35-year-old Japanese-born conductor will continue as music director of the San Francisco Symphony Orchestra, where he had just signed a new three-year contract. Both contracts extend through 1976. Ozawa is conducting the Philadelphia Orchestra for the next two weeks.

Ozawa began his association with Boston two seasons ago when he became director of the BSO's summer season at Tanglewood.

In his new post, he succeeds William Steinberg, who had jointly directed the Pittsburgh and Boston Symphonies. Steinberg resigned the position effective at the end of the current season.

SEIJI OZAWA
. . . double duties

The New York Times
NEW YORK, N. Y.
D. 848,132 S. 1,407,549

FEB 3 1972

Ozawa Leads the Philadelphia In Concert With Gagaku Group

By DONAL HENAHAN

Is there a more consistently exciting conductor unnder 40 these days than Seiji Ozawa? One could easily doubt it after Mr. Ozawa's work at the head of the Philadelphia Orchestra Tuesday night at Philharmonic Hall. The 36-year-old Japanese musician led a stylistically mixed program that kept one absorbed from start to end.

It was an odd program on the face of it, offering rackety Verdi (Overture to "The Sicilian Vespers") and precise but highly charged Tchaikovsky (the "Pathétique" Symphony). But the most peculiar item was Maki Ishii's "So-Gu II," which went further toward repudiating Kipling's cliche about East and West than any such work one can recall hearing recently. The half-hour score proved to be a kind of encounter session between the Philadelphia Orchestra and a 10-member Gagaku ensemble, in full costume.

Gagaku, a program note told us, means refined, correct music, and also specifically designates the classical chamber music of the Japanese court. The Gagaku ensemble, a solemn group that went at its work with ritualistic intensity, sat at one side of the stage, looking like something out of a Hiroshige print.

Intermingled Ideas

With Mr. Ozawa intermediating skillfully, Japanese and Western musicians traded and intermingled ideas that seemed initially antagonistic but came together startlingly well. Western flutes played Oriental-style microtones, strings on both sides slid up and down in glissando patterns reminiscent of Xenakis, percussion roared in the falling-kitchenware manner of Messiaen. The effect was neither Easter nor Western but post-Webern and international contemporary, circa 1972.

The Gagaku ensemble, playing sho (mouth organ), biwa (lute), koto (zither crossed with surfboard) and various flutes, took over occasionally for soloistic interludes, rather like the concertino group in a baroque concerto grosso. Sometimes the orchestra sustained eerie tones or cluster chords while the Japanese band took the lead.

The musical quality of the score itself may not match, of course, the effectiveness of this theatrically tinged performance. The sight of such diverse-looking musicians interacting helped evoke a strangely touching mood of ancient formality and biting modernity.

But Mr. Ishii skill at orchestrating and at balancing instruments could not be sympathetic care reinforced and emphasied its culture-bridging power.

Named by Boston Symphony

The Boston Symphony Orchestra has appointed Seiji Ozawa as music director beginning with the 1973-74 season. Mr. Ozawa, who has been artistic director of the orchestra's Berkshire Festival at Tanglewood since 1970, will serve as the Boston Symphony music adviser for the 1972-73 season, during which prior commitments will allow him to be in Boston only briefly.

He will remain music director of the San Francisco Symphony, a post to which he was appointed in 1970, even after taking up full duties with the Boston. Beginning in 1973, he will confine his North American appearances exclusively to the two orchestras he will be serving as music director and principal conductor.

Colin Davis, the English conductor, and Michael Tilson Thomas, present associate conductor of the Boston Symphony, have been appointed principal guest conductors of the orchestra for the immediate future.

Mr. Ozawa made his first visit to the United States in 1960 as a student conductor at Tanglewood. He was invited there by Charles Munch after he had won the 1959 Conducting Competition at Besancon. His first major North American conducting engagement was with the San Francisco Symphony in 1962. During the 1964-65 season he was an assistant conductor of the New York Philharmonic. He has since served as music director of the Ravinia festival, the Toronto Symphony and the Japan Philharmonic and as guest conductor of most of the major orchestras of the world.q He has made recordings with the orchestras of Boston and Chicago, the London Symphony Orchestra and the Orchestra de Paris.

NEWS
NEWPORT, R. I.
D. 15,205
FEB 3 1972
New England Newsclip

Music Director At San Francisco Joins Boston Symphony In 1973

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Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

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"In 1973-74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer."

UNION LEADER
MANCHESTER, N. H.
D. 21,008
FEB 3 1972
New England Newsclip

Ozawa To Head Boston Symphony

BOSTON (AP) — Seiji Ozawa , 36, Manchurian born conductor and music director of the San Francisco Symphony Orchestra, has been appointed music director of the Boston Symphony Orchestra effective in 1973, the Boston orchestra announced yesterday.

Ozawa, who will continue as music director in San Francisco, will effectively join the Boston Symphony this summer, but he will hold the title "music advisor" for the first year.

He replaces William Steinberg, who retires this summer as music director of the Boston Symphony after serving three years.

JOURNAL
LEWISTON, MAINE
D. 14,019
FEB 3 1972
New England Newsclip

Ozawa to Replace Steinberg As Boston Symphony Conductor

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Fransicso orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

He began guest appearances as conductor of the Boston orchestra in 1964 and has made several appearances since, the last in November, 1971.

In addition to conducting the Boston musicians during several recordings sessions, he served one year as assistant to Leonard Bernstein with the New York Philharmonic.

"I am honored and grateful to the trustees and players of the Boston Symphony Orchestra for this opportunity to make music with one of the greatest orchestras in the world," the new music director said.

Ozawa's contract at San Francisco extends through 1976.

"Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony," the orchestra's announcement said, "Ozawa will confine his North American appearances exclusively to the Boston and San Francisco Symphonies.

"In 1973-74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer."

REGISTER
NEW HAVEN, CONN.
D. 114,000
FEB 3 1972
New England Newsclip

UPI

New Director Of Boston Symphony

Tokyo-trained Seiji Ozawa, 36, will be music director of the Boston Symphony Orchestra, beginning with the 1973-74 season. During the 1972-73 season he will hold the title of music adviser. As music director, Ozawa will be principal conductor, but Boston will share his services with the San Francisco Symphony where he has been musical director since 1970.

TRANSCRIPT
NORTH ADAMS, MASS.
D. 13,225
FEB 3 1972
New England Newsclip

Ozawa to be director of Boston Symphony

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

JOURNAL
PROVIDENCE, R. I.
D. 67,117
FEB 3 1972
New England Newsclip

Seiji Ozawa Will Direct Boston Symphony Orchestra

Boston — (AP) — Seiji Ozawa, Manchurian born conductor and music director of the San Francisco Symphony Orchestra, has been appointed music director of the Boston Symphony Orchestra, effective in 1973, the Boston orchestra announced yesterday.

Ozawa, who will continue as music director in San Francisco, will effectively join the Boston Symphony this summer, but he will hold the title "music adviser" for the first year.

He replaces William Steinberg, who retires this summer as music director of the Boston Symphony after serving three years.

Ozawa became music director of the San Francisco Symphony in 1970, coming from a job as music director of the symphony in Toronto, Canada. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

Born at Hoten, Manchuria Ozawa was educated at the Toho School of Music in Tokyo, Japan.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa began his appearances as guest conductor of the Boston Symphony at Tanglewood in 1964 and has made several appearances as conductor since.

Ozawa, who served for one year as assistant to Leonard Bernstein with the New York Philharmonic, has conducted the Boston Symphony during several recording sessions.

BULLETIN
PROVIDENCE, R. I.
D. 149,649
FEB 3 1972
New England Newsclip

Ozawa to Direct 2 Orchestras

San Francisco — (UPI) — Seiji Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the prestigious Boston Symphony.

"It took me two months to decide, but I know I can do it . . . I need your help and your cooperation," he said in an address to his San Francisco musicians Wednesday.

The diminutive, Japanese conductor said he will assume directorship in Boston beginning with the 1973-74 season and will drastically cut his North American guest appearances to meet his responsibilities in San Francisco.

The dual directorship is possible because the two orchestras' seasons do not conflict.

He said he will maintain his home here with his wife Vera and their month-old daughter Seira, and intends to remain even after his contract expires in 1976.

Ozawa, 29, assumed directorship of the San Francisco Symphony in 1970. His energy on the podium, with his black, shoulder-length hair waving, and his mod clothing made him an instant success with San Franciscans.

Ozawa apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years prior to his arrival in San Francisco.

In Boston, Ozawa will take the baton from William Steinberg, who has been the interimdirector since Eric Leinsdorf resigned in August, 1969. Steinberg will continue as conductor of the Pittsburgh Symphony.

Chairman of the Massachusetts committee to elect New York Cong. Shirley Chisholm to the presidency is, according to the records on file in State Sec. Jack Davoren's office, new Cambridge City Councilor Saundra Graham . . . Members of the BSO couldn't find a card big enough to hold all their signatures for presentation to new associate conductor Seiji Ozawa and his wife, Vera, so they arranged to have a three-sheet one, about 3 by 8 feet, printed with this message: "Highest Critical Acclaim and Congratulations for Opus 1 — Seira." Seira's the first Ozawa child, born six weeks ago. She starts with a sizable collection of autographs . . . Pitched on the floor of Mayor White's office when members of the Greater Boston Real Estate Board entered for a private meeting was a "sleep-two" tent — which they thought might be a cryptic message about high rents — until His Honor explained it was a wedding gift to his close aide, Bob Weinberg, who's a camper-type. His bride had better be, too . . . Negotiators for Boston Carmen's Local 589 are expected to recommend, unanimously, Thursday evening that the membership accept the MBTA's latest offer. What it contains remains undisclosed.

Harold Banks

RECORD AMERICAN
BOSTON, MASS.
D. 110,602
FEB 10 1972
New England Newsclip

EXPRESS
PORTLAND, MAINE.
D. 29,772

FEB 3 1972

New England Newsclip

Mod Conductor Appointed Boston Symphony Maestro

SAN FRANCISCO (UPI) — Seija Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the presitigious Boston Symphony.

"It took me two months to decide, but I know I can do it ... I need your help and your cooperation," he said in an address to his San Francisco musicians Wednesday.

The move puts him at the helm of two of the nation's major orchestras—the first time in history one maestro has held two such positions.

The diminutive, Japanese conductor said he will assume directorship in Boston beginning with the 1973-74 season and will drastically cut his North American guest appearances to meet his responsibilities in San Francisco.

The dual directorship is possible because the two orchestras' seasons do not conflict.

He said he will maintain his home here with his wife Vera and their month-old daughter Seira and intends to remain even after his contract expires in 1976.

Ozawa, 29, assumed directorship of the San Francisco Symphony in 1970. His energy on the podium, with his black, shoulder-length hair waving, and his mod clothing made him a instant success with San Francisco.

Ozawa apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years prior to his arrival in San Francisco.

In Boston, Ozawa will take the baton from William Steinberg who has been the interim director since Eric Leinsdorf resigned in August, 1969. Steinberg will continue as conductor of the Pittsburgh Symphony.

TRANSCRIPT TELEGRAM
HOLYOKE, MASS.
D. 30,000

FEB 3 1972

New England Newsclip

Keats Kolumn

Archie Bunker and his All in the Family show tops the latest poll and is one being retained for next Fall's schedule . . . sports TV shows are rarely effected . . . and is Dean Martin's show in its last season? . . .

By the way, how are the Gamblers Anonymous progressing? . . . Any word on the new Director of Athletics at University of Massachusetts? . . . I'd guess it will happen in mid or late March . . . about 700 applications were received, some outside the university and some within the university . . .

Apparently, it will take another rags-to-riches performance by the S-Kings to repeat last year's AHL Calder Cup victory . . . this year's playoff system, the best one yet, will get under way early in April . . . each set is allowed 12 days to be completed . . .

Both swing a club — one a big one and the other a small one . . . and they have a fast-growing friendship . . . one is Fran Healy, Holyoke man who is the SF Giants No. 2 catcher and the other is Seija Osawa who has just accepted the conductor's post with the Boston Symphony Orchestra . . . remember how they met last summer and Healy did a thesis on the San Francisco Symphony Orchestra for his term paper at AIC? . . . that's where the friendship started . . . Healy swings a big club—baseball bat—and Osawa a little bat—his baton—yet his little bat has even greater control over close to 100 musicians than Healy's bat does against opposing National League pitchers . . . of course, Osawa doesn't have to be on the alert and duck the "close ones" . . .

NEWS
NEWBURYPORT, MASS.
D. 7,358

FEB 3 1972

New England Newsclip

SEIJA OZAWA, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the Boston Symphony, he announced Wednesday.

PAGE ONE

THE MOVE PUTS him at the helm of two of the nation's major orchestras — the first time in history one maestro has held two such positions. The dual directorship is possible because the two orchestras' seasons do not conflict.

ENTERPRISE
LEOMINSTER, MASS.
D. 5,003

FEB 3 1972

New England Newsclip

Ozawa to head Boston Symphony

SAN FRANCISCO (UPI) — Seija Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the presitigious Boston Symphony.

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Ozawa apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years prior to his arrival in San Francisco.

In Boston, Ozawa will take the baton from William Steinberg, who has been the interim director since Eric Leinsdorf resigned in August, 1969, Steinberg will continue as conductor of the Pittsburgh Symphony.

SUN-CHRONICLE
ATTLEBORO, MASS.
D. 18,500

FEB 3 1972

New England News

Successor To Steinberg Announced

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Fransicso orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

EAGLE TRIBUNE
LAWRENCE, MASS.
D. 18,000

FEB 3 1972

New England Newsclip

New music director for Boston Symphony

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

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He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Fransicso orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

He began guest appearances as conductor of the Boston orchestra in 1964.

SANTA ROSA, CALIF.
PRESS DEMOCRAT
D. 45,500 S. 47,500

FEB 3 1972

New Director For Boston Symphony

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

SEIJI OZAWA, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the Boston Symphony. Ozawa said he will assume the Boston position beginning with the 1973-74 season but will continue to meet his responsibilities in San Francisco. It's the first time one maestro has held two such positions.

SENTINEL
FITCHBURG, MASS.
D. 20,300

FEB 3 1972

New England Newsclip

New Thomas Role Won't Have Effect On Philharmonic

Michael Tilson Thomas' status as conductor and music director of the Buffalo Philharmonic Orchestra will be unaffected by his appointment as a principal guest conductor of the Boston Symphony Orchestra, Robert I. Millonzi, chairman of the Philharmonic's Music Advisory Committee, said today.

Mr. Thomas, who in addition to being conductor and music director of he Buffalo Philharmonic had been associate conductor in Boston, leaves that post.

Mr. Millonzi said that Mr. Thomas' new post with the Boston Symphony "will have no effect on us whatsoever."

Next year's concert schedule is already completed, he said.

Besides Mr. Thomas' new Boston appointment, the Boston Symphony has announced the appointment of Seiji Ozawa as music director for the 1973-74 season.

He replaces William Steinberg, a former Buffalo Philharmonic conductor, who will devote full time to the Pittsburgh Symphony.

Buffalo Evening News
D. 281,982 SAT. 297,247

FEB 4 1972

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

FEB 3 1972

New Engl News

Ozawa Will Advise With BSO Consent

Seiji Ozawa will serve as "musical adviser" with the Boston Symphony Orchestra this summer before taking over next year as music director, according to an announcement made yesterday in Boston.

"I am honored and grateful to the trustees and players of the Boston Symphony for this opportunity to make music with one of the greatest orchestras in the world," he said at a press conference.

Ozawa will confine his activities to the BSO and the San Francisco Symphony where he has a contract until 1976. He will devote more and more time each year to his Boston and Tanglewood activities.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,105 SUN. 311,112

FEB 4 1972

Buffalo Orchestra's Thomas Given Guest Post in Boston

PAGE ONE

Special to The Courier-Express

BOSTON, Mass.—The Boston Symphony Orchestra has announced the appointment of Seiji Ozawa as its new music director and Michael Tilson Thomas, conductor and music director of the Buffalo Philharmonic Orchestra as well as associate conductor in Boston, becomes a principal guest conductor at Boston.

Ozawa, 36, will replace William Steinberg as music director at Boston in the 1973-74 season. Steinberg, a former conductor of the Buffalo Philharmonic, will devote his full time to the Pittsburgh Symphony. He has divided his time between Pittsburgh and Boston.

Boston will share Ozawa's services with the San Francisco Symphony of which he has been music director since 1970. Ozawa has been given a three-year contract, to 1976, with the Boston Symphony. His San Francisco contract recently was extended through 1976.

Rated a Top Job

The Boston Symphony directorship is considered one of the music world's top jobs.

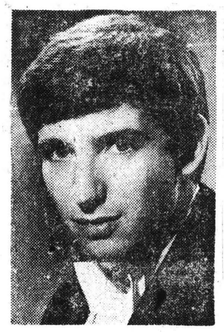
Joining Thomas as a principal guest conductor of the Boston orchestra in the reorganization is Colin Davis, musical director of London's Royal Opera.

Thomas was named to succeed Lukas Foss as director of the Buffalo Philharmonic last February and assumed his duties in Buffalo last October while continuing as associate conductor of the Boston Symphony.

Retains Berkshire Post

Ozawa will continue as co-director with Gunther Schuller of the Boston orchestra's Berkshire Music Center and Festival, a post he has held since 1970.

Because of previous commitments, Ozawa will appear with the Boston Symphony, as a guest conductor, for only one week during the 1972-73 season.



Michael T. Thomas
. . . new role

He will serve as music adviser to the orchestra for that season, however.

Steinberg's tenure with the Boston orchestra ends next summer. Steinberg has decided that expanded demands of the Pittsburgh Symphony will require his full-time attention.

Thomas' title of associate conductor of the Boston orchestra falls vacant with his change of status.

Next year's Boston lineup of conductors, therefore, is Ozawa, music adviser; Thomas and Davis, principal guest conductors, and Joseph Silverstein, the orchestra's concertmaster, continuing as assistant conductor.

Ozawa is a Manchurian-born, Tokyo-trained musician. He switched from piano to conducting because of a soccer injury to his hand. He was a student at the Berkshire Music Center at Tanglewood, Mass., in 1960 when he won the Koussevitzky Prize as the year's most promising student conductor. A year earlier he had won the International Conductors' Contest at Besancon, France. In 1964-65 he was Leonard Bernstein's assistant at the New York Philharmonic.

He held previous music directorships with Chicago's Ravinia Festival, the Toronto Symphony and the Japan Philharmonic.

HERALD
RUTLAND, VT.
D. 22,553

FEB 4 1972 New England Newsclip

Musical Chairs

One morning this week a group, including strangers to the newsroom, was anxiously hovering over the Associated Press teletype machine. A veteran newsman noticed them and wondered if an earthquake or an assassin had struck somewhere in the world. It turned out they were reading the announcement of the professional football draft and swap of players. It seems the New England Patriots had acquired a hot defensive end and what have you. It was hot stuff, provoking growls, grunts and an occasional stifled shout.

But there was no similar flurry of excitement later in the week when word reached the hinterland that Seiji Ozawa had been named musical director of the Boston Symphony Orchestra starting in 1973-74, though any musician could tell you this was quite a bomb.

Ozawa at 36 fits the Boston orchestra's new accent on youth. Some of the orchestra's best notices this year and last have been for concerts led by Associate Conductor Michael Tilson Thomas, still in his twenties.

Ozawa is Manchurian born, Tokyo educated and Tanglewood trained. He switched from concert pianist to conductor because of a soccer injury to one hand. He is now musical director of the San Francisco Symphony, which post he will continue to serve, along with his new one, at least until 1976. He is a popular guest conductor with the major orchestras; only last Tuesday he led the Philadelphia orchestra in New York. He will have the interim title of musical adviser to the Boston orchestra next year, when the contract of the venerable William Steinberg ends.

Ozawa isn't the only one with two jobs or more. Thomas, the associate conductor, is also director of the Buffalo orchestra. But in this game of musical chairs he will become one of two "principal guest conductors" at Boston, the other being Colin Davis of the Covent Garden Opera in London. An airplane is almost a musical instrument these days.

In 1973 the Boston Symphony will have, you might say, a new quarterback, a couple of new linebackers, and a whole new ballgame.

DAILY NEWS RECORD
NEW YORK, N. Y.
D. 25,000

FEB 4 1972

ACCENT ON YOUTH: Although Boston Symphony Orchestra has named Seiji Ozawa as new music director, beginning with 1973-74 season, that doesn't mean a chunk of top job won't still go to 27-year-old Michael Tilson Thomas, as earlier reported. William Steinberg, who's retiring, is the BSO's music director and conductor. Announcement of Ozawa's appointment said he'd take music director's job—made no mention of conductor's post. It also specified that Ozawa, who will retain his current posts as conductor and music director of the San Francisco Symphony, will conduct only 10 weeks a year in Boston through 1973-74 "and more in subsequent seasons." BSO promised more announcements over weekend. Ozawa is 36 years old. If he's teamed with Thomas, accent for the 90-year-old orchestra will definitely be on youth.

The Cleveland Press
D. 375,653

FEB 4 1972

Celebrities:

Yokoi gets back pay ($162)

Shoichi Yokoi, the Japanese soldier who hid in the caves of Guam for 27 years after World War II ended, returned to his homeland to learn that he will indeed receive all that back pay — 50,000 yen, or $162.

COLLEEN

Actor **George Scott** and actress **Colleen Dewhurst** were divorced in Santo Domingo under the Dominican Republic's new "quickie" divorce law.

Warrants charging attempted rape and assault were issued in Boston for **George Peppard** after **Joan McLaughlin**, 24, complained that the actor assaulted her in his hotel room Jan. 30. She has a bit part in a movie being filmed by Peppard in Boston.

Japanese-born **Seiji Ozawa**, 36, conductor of the San Francisco Symphony Orchestra, will add to his responsibilities by becoming director of the Boston Symphony beginning with the 1973-74 season.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 966,293 SUN. 1,246,870

FEB 4 1972

Boston Symphony Fills Guest Conductor Posts

Michael Tilson Thomas and Colin Davis have been named principal guest conductors of the Boston Symphony Orchestra. The announcements came in conjunction with the confirmation this week of Seiji Ozawa's appointment as music director, replacing William Steinberg.

Beginning with the 1973-74 season, Boston will share Ozawa's services with the San Francisco Symphony, where he has been music director since 1970. Ozawa's San Francisco contract recently has been extended through 1976.

Ozawa's initial contract with the Boston Symphony is for the three-year period customary in such arrangements, also until 1976. He will continue as codirector with Gunther Schuller of the orchestra's Berkshire Music Center and Festival, a post he has held since 1970.

Because of previous commitments, Ozawa will be guest conductor with the Boston Symphony for only one week during the 1972-73 season. It was announced, however, that he would serve as music adviser for that year.

While a music director is principal conductor and in charge of planning the season as a whole, including the choosing of guest conductors and soloists, the title of music adviser is somewhere between vague and meaningless, used by orchestras temporarily without a music director in lieu of having someone in full charge. Boston will thus be without a music director for a year, because Steinberg's tenure comes to an end this summer.

In his first year as music director, Ozawa will conduct the Boston Symphony for 10 weeks, and then more in subsequent seasons.

Thomas' present title of associate conductor of the orchestra falls vacant with his change of status. Davis, music director of the Boston Opera House Covent Garden, is known to have been the trustees' first choice after Erich Leinsdorf announced his resignation in December, 1967, but Davis could not be persuaded to accept the spot.

Next year's Boston setup for conductors, therefore, is Ozawa, music adviser; Davis and Thomas, principal guest conductors, and Joseph Silverstein, the orchestra's concertmaster, continuing as assistant conductor.

New York Post
D. 623,245 SAT. 554,797

FEB 4 1972

New Baton Man for Boston

BOSTON (AP)—Seiji Ozawa, 36, conductor and music director of the San Francisco Symphony Orchestra, has been appointed music director of the Boston Symphony Orchestra effective in 1973, the Boston orchestra has announced.

DAY
NEW LONDON, CONN.
D. 36,600

FEB 4 1972 New England Newsclip

Ozawa Will Succeed Steinberg in Boston

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Francisco orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

He began guest appearances as conductor of the Boston orchestra in 1964 and has made several appearances since, the last in November, 1971.

In addition to conducting the Boston musicians during, several recordings sessions, he served one year as assistant to Leonard Bernstein with the New York Philharmonic.

"I am honored and grateful to the trustees and players of the Boston Symphony Orchestra for this opportunity to make music with one of the greatest orchestras in the world," the new music director said.

Ozawa's contract at San Francisco extends through 1976.

"Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony," the orchestra's announcement said, "Ozawa will confine his North American appearances exclusively to the Boston and San Francisco Symphonies.

"In 1973-74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer."

SHOPPER NEWS
KEENE, N. H.
W. 21,800

FEB 16 1972 New England Newsclip

Ozawa New Director Of Boston Symphony

The Boston Symphony Orchestra has announced the appointment of Seiji Ozawa as music director of the Boston Symphony beginning with the 1973/74 season.

During the coming season, 1972/73, when his commitments will allow him to be in Boston only briefly, he will serve as music advisor and continue to serve as artistic director of the Berkshire Festival, a post he has held since 1970 at Tanglewood, the orchestra's summer home.

Ozawa is presently conductor and music director of the San Francisco Symphony, a post he will continue to hold.

Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony. Wzawa will confide his North American appearances exclusively to the Boston and San Francisco Symphonies.

In 1973/74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer.

TELEGRAPH
NASHUA, N. H.
D. 69,493

FEB 4 1972 New England Newsclip

Boston Symphony Orchestra Will Have a New Director

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

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Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

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HERALD
RUTLAND, VT.
D. 22,553

FEB 4 1972 New England Newsclip

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But there was no similar flurry of excitement later in the week when word reached the hinterland that Seiji Ozawa had been named musical director of the Boston Symphony Orchestra starting in 1973-74, though any musician could tell you this was quite a bomb.

Ozawa at 36 fits the Boston orchestra's new accent on youth. Some of the orchestra's best notices this year and last have been for concerts led by Associate Conductor Michael Tilson Thomas, still in his twenties.

Ozawa is Manchurian born, Tokyo educated and Tanglewood trained. He switched from concert pianist to conductor because of a soccer injury to one hand. He is now musical director of the San Francisco Symphony, which post he will continue to serve, along with his new one, at least until 1976. He is a popular guest conductor with the major orchestras; only last Tuesday he led the Philadelphia orchestra in New York. He will have the interim title of musical adviser to the Boston orchestra next year, when the contract of the venerable William Steinberg ends.

Ozawa isn't the only one with two jobs or more. Thomas, the associate conductor, is also director of the Buffalo orchestra. But in this game of musical chairs he will become one of two "principal guest conductors" at Boston, the other being Colin Davis of the Covent Garden Opera in London. An airplane is almost a musical instrument these days.

In 1973 the Boston Symphony will have, you might say, a new quarterback, a couple of new linebackers, and a whole new ballgame.

DAILY NEWS RECORD
NEW YORK, N. Y.
D. 25,000

FEB 4 1972

ACCENT ON YOUTH: Although Boston Symphony Orchestra has named Seiji Ozawa as new music director, beginning with 1973-74 season, that doesn't mean a chunk of top job won't still go to 27-year-old Michael Tilson Thomas, as earlier reported. William Steinberg, who's retiring, is the BSO's music director and conductor. Announcement of Ozawa's appointment said he'd take music director's job—made no mention of conductor's post. It also specified that Ozawa, who will retain his current posts as conductor and music director of the San Francisco Symphony, will conduct only 10 weeks a year in Boston through 1973-74 "and more in subsequent seasons." BSO promised more announcements over weekend. Ozawa is 36 years old. If he's teamed with Thomas, accent for the 90-year-old orchestra will definitely be on youth.

The Cleveland Press
D. 375,653

FEB 4 1972

Celebrities:

Yokoi gets back pay ($162)

Shoichi Yokoi, the Japanese soldier who hid in the caves of Guam for 27 years after World War II ended, returned to his homeland to learn that he will indeed receive all that back pay — 50,000 yen, or $162.

COLLEEN

Actor **George Scott** and actress **Colleen Dewhurst** were divorced in Santo Domingo under the Dominican Republic's new "quickie" divorce law.

Warrants charging attempted rape and assault were issued in Boston for **George Peppard** after **Joan McLaughlin**, 24, complained that the actor assaulted her in his hotel room Jan. 30. She has a bit part in a movie being filmed by Peppard in Boston.

Japanese-born **Seiji Ozawa**, 36, conductor of the San Francisco Symphony Orchestra, will add to his responsibilities by becoming director of the Boston Symphony beginning with the 1973-74 season.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 956,293 SUN. 1,246,870

FEB 4 1972

Boston Symphony Fills Guest Conductor Posts

Michael Tilson Thomas and Colin Davis have been named principal guest conductors of the Boston Symphony Orchestra. The announcements came in conjunction with the confirmation this week of Seiji Ozawa's appointment as music director, replacing William Steinberg.

Beginning with the 1973-74 season, Boston will share Ozawa's services with the San Francisco Symphony, where he has been music director since 1970. Ozawa's San Francisco contract recently has been extended through 1976.

Ozawa's initial contract with the Boston Symphony is for the three-year period customary in such arrangements, also until 1976. He will continue as codirector with Gunther Schuller of the orchestra's Berkshire Music Center and Festival, a post he has held since 1970.

Because of previous commitments, Ozawa will be guest conductor with the Boston Symphony for only one week during the 1972-73 season. It was announced, however, that he would serve as music adviser for that year.

While a music director is principal conductor and in charge of planning the season as a whole, including the choosing of guest conductors and soloists, the title of music adviser is somewhere between vague and meaningless, used by orchestras temporarily without a music director in lieu of having someone in full charge. Boston will thus be without a music director for a year, because Steinberg's tenure comes to an end this summer.

In his first year as music director, Ozawa will conduct the Boston Symphony for 10 weeks, and then more in subsequent seasons.

Thomas' present title of associate conductor of the orchestra falls vacant with his change of status. Davis, music director of the Boston Opera House Covent Garden, is known to have been the trustees' first choice after Erich Leinsdorf announced his resignation in December, 1967, but Davis could not be persuaded to accept the spot.

Next year's Boston setup for conductors, therefore, is Ozawa, music adviser; Davis and Thomas, principal guest conductors, and Joseph Silverstein, the orchestra's concertmaster, continuing as assistant conductor.

New York Post
D. 628,246 SUN. 554,797

FEB 4 1972

New Baton Man for Boston

BOSTON (AP) — Seiji Ozawa, 36, conductor and music director of the San Francisco Symphony Orchestra, has been appointed music director of the Boston Symphony Orchestra effective in 1973, the Boston orchestra has announced.

DAY
NEW LONDON, CONN.
D. 36,600

FEB 4 1972 New England Newsclip

Ozawa Will Succeed Steinberg in Boston

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Francisco orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

He began guest appearances as conductor of the Boston orchestra in 1964 and has made several appearances since, the last in November, 1971.

In addition to conducting the Boston musicians during several recordings sessions, he served one year as assistant to Leonard Bernstein with the New York Philharmonic.

"I am honored and grateful to the trustees and players of the Boston Symphony Orchestra for this opportunity to make music with one of the greatest orchestras in the world," the new music director said.

Ozawa's contract at San Francisco extends through 1976.

"Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony," the orchestra's announcement said, "Ozawa will confine his North American appearances exclusively to the Boston and San Francisco Symphonies.

"In 1973-74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer."

SHOPPER NEWS
KEENE, N. H.
W. 21,800

FEB 16 1972 New England Newsclip

Ozawa New Director Of Boston Symphony

The Boston Symphony Orchestra has announced the appointment of Seiji Ozawa as music director of the Boston Symphony beginning with the 1973/74 season.

During the coming season, 1972/73, when his commitments will allow him to be in Boston only briefly, he will serve as music advisor and continue to serve as artistic director of the Berkshire Festival, a post he has held since 1970 at Tanglewood, the orchestra's summer home.

Ozawa is presently conductor and music director of the San Francisco Symphony, a post he will continue to hold.

Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony. Wzawa will confide his North American appearances exclusively to the Boston and San Francisco Symphonies.

In 1973/74 he will devote at least 10 weeks to Boston and more in subsequent seasons, in addition to his presence at Tanglewood each summer.

TELEGRAPH
NASHUA, N. H.
D. 69,493

FEB 4 1972 New England Newsclip

Boston Symphony Orchestra Will Have a New Director

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

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He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 3 1972

New England Newsclip

The reaction:

It's unanimous (almost): they like Ozawa

By Ellen Pfeifer
Globe Staff

What pleases professional musicians, trustees, composers, and the more liberal BSO-watchers when it comes to music directors may not necessarily make subscribers happy.

A quick survey of the reactions to Seiji Ozawa's appointment as Music Director of the Boston Symphony Orchestra revealed unanimous pleasure among those who see no connection between fine music-making and long hair and ethnic origin.

Some of those contacted include:

WALTER PISTON, composer — "It's an excellent choice. I'm much pleased with Ozawa's progress and found his last concert (which included Bartok's "Miraculous Mandarin" Suite) really magnificent. I've been watching him ever since his apprenticeship with Leonard Bernstein in New York."

JOSEPH SILVERSTEIN, BSO Concertmaster — "I can't remember ever seeing a situation of an orchestra in which a conductor was so universally liked. We feel not only affection but the greatest admiration for Seiji. For instance, I have never seen anyone come into the first rehearsal of a piece with such a level of preparation as he does.

"At a performance of 'Cosi' (Mozart's opera "Cosi fan tutte") at Tanglewood, he conducted without a score and, at the very last moment there were several small changes in repeats and text made. He always knew exactly where he was in the text and was sensitive to the smallest detail of orchestral sound. Now that isn't just casual learning. I think we're very lucky."

LORNA COOKE DE VARON, conductor of New England Conservatory chorus. "Seiji is wonderful to work with. He has such equilibrium and is so lacking in destructive temperament. His selection is the most positive move the BSO has made in a long time.

"He couldn't have been more understanding and reassuring than in the situation confronting the chorus during the recording of 'Carmina Burana.' That was during the time of the big Washington marches and there was a lot of drama and soul-searching among those in the chorus who wanted to go to Washington. Seiji told them that if their consciences dictated they should go, they had his sympathy."

WALTER PISTON
. . . "much pleased"

DORIOT DWYER
. . . "very happy"

JOSEPH SILVERSTEIN
. . . great admiration

LONG-TIME BSO SUBSCRIBER WHO ASKED THAT HER NAME NOT BE USED — "Who's he?" After positive identification had been made, "I don't think he will wear well. I don't think we need an Oriental to conduct a western orchestra. The Orchestra plays western music. Also, I wish he would cut his hair. I'm not a bit against long hair, but there's just something about his round face and straight, slinky hair."

CHRISTOPH ESCHENBACH, concert pianist and frequent soloist with the BSO — "I think it's the greatest joy the Boston Symphony could have. I've had marvelous musical experiences with him. We did the Mozart C-major concerto in San Francisco and it was as beautiful as always with him. And his programs — he is so open to new music and he has such a good eye for good new composers. At the same time he is strong in every time and idiom. His Mozart and Beethoven are marvelous; in romantic music he is also great. He has such vitality and intensity without sentimentality."

IKUKO MIZUNO, BSO violinist — "I'm obviously very happy. The position is certainly well-deserved. Also because I am Japanese. I've known Seiji for a long time — more than 15 years. We went to the same school. He was the first to graduate from it (the school is very new) and I came seven or eight years later. He conducted the student orchestra many times and I played under him then."

MRS. CHARLES C. GRAY, another long-time subscriber who remembers Monteux concerts — "I'm disappointed. I would have preferred Thomas (Michael Tilson Thomas). I think Ozawa is fine, though. He is a good musician. I liked him better when he first came. Now that his hair is long he looks like a Japanese doll. That hair flopping up and down drives me crazy. It gets between me and the music. I'm going to reserve my judgment."

DORIOT ANTHONY DWYER, BSO principal flute — "I'm very, very happy and I think most of the orchestra is."

WILLIAM STEINBERG, BSO Music Director who is stepping down — "Congratulations to everyone and best wishes for continued success of great music-making."

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 5 1972

New England Newsclip

An Impressive Appointment

We imagine that most Bostonians who are concerned about the future of the Boston Symphony were pleased with the recent announcement of Seiji Ozawa's appointment as that orchestra's music director, beginning with the 1973-74 season. Congratulations are due the Symphony trustees on the successful outcome of their arduous search. We doubt that they could have found a more distinguished appointee than the imaginative and gifted Mr. Ozawa.

Though only 36 years old, he comes to the position highly acclaimed by his fellow musicians and with an impressive fund of experience. Most important of all, he becomes music director with the whole-hearted support and approval of the people he will be working with, the musicians of the BSO. We expect he will be an enlivening influence on the musical life of Boston and we extend him our most cordial welcome.

The Evening Bulletin
PHILADELPHIA, PA.
D. 654,571

FEB 4 1972

At the Academy

Great Ovation for Ozawa

By JAMES FELTON
Of The Bulletin Staff

SEIJI OZAWA, guest conductor of the Philadelphia Orchestra this week, received one of the greatest ovations given in the Academy of Music within memory, last night.

At the close of Gustav Mahler's First Symphony ("The Titan"), this 35-year-old native of Japan was saluted first by the players themselves, who stamped their feet and almost clapped their palms off.

This electric moment was also one to mark a milestone. For only two days ago Ozawa was named director of the Boston Symphony, becoming the first Oriental named to head one of this country's Big Five elite orchestras. (The others are in New York, Cleveland, Chicago, and, of course, here).

• • •

OZAWA KEPT trying to yank players up to take a bow and once in a while he took a modest solo bow, as he was recalled endless times by the audience standing on the ground floor and in all the tiers, whistling and shouting joyful shouts.

Ozawa may look like an adorable teen-ager with long black hair and black tails, but he led a stunning performance of the Mahler with a slowly gathering power that erupted in great fanfares of brass and incredibly beautiful work by every section of the orchestra.

Leading from memory, Ozawa used catlike gestures to build up the music's increasing tensions with a soft but driving, relentless force. It was the work of a great conductor and a great orchestra. Certainly it was the most brilliant and moving performance of the "Titan" I have ever heard. The articulation of details alone was staggering.

• • •

EVERYTHING WENT so well one felt inclined to forgive the insertion of the recently-found "Blumine" movement which Mahler first included before editing it out after reflection. The "Blumine," a fifth movement, was inspired by Mahler's crush on a singer, which becomes a bit too sugary and certainly doesn't stand with the other already-teeming four movements.

But this performance, delivered with a velvet punch, was that one in a thousand that finds leader and players caught up in an act of stupendous power and beauty.

TIMES
HARTFORD, CONN.
S. 132,687

FEB 6 1972

New England Newsclip

Boston Symphony Names Ozawa as Music Director

By RUTHANNE DEVLIN
Times Staff Writer

Seiji Ozawa has been named music director of the Boston Symphony Orchestra beginning with the 1973-74 season.

The 36-year old conductor replaces William Steinberg, who has allowed his Boston tenure to expire in order to work more with the Pittsburgh Symphony.

Boston will share Ozav with the San Francisc Symphony, where he has contract through 1976.

As is customary, Ozawa's initial Boston contract runs three years, to 1976.

British conductor Colin Davis and the Boston's Associate Conductor Colin Tilson Thomas have been named principal guest conductors for next year to tide the orchestra over.

Thomas is also music director of the Buffalo Philharmonic.

His associate conductor post falls vacant with his appointment as principal guest conductor.

Davis, who was the trustees' principal choice after Erich Leinsdorf announced his resignation in 1967, and could not accept the post, is music director of the Covent Garden Opera.

CHICAGO
SUN-TIMES
D. 536,108 SUN. 709,123

FEB 6 1972

Long-haired Seiji

By Duston Harvey

SEIJI OZAWA

A few strands of gray have appeared in conductor Seiji Ozawa's shoulder-length black hair. But no one — certainly not the directors of the San Francisco Symphony — has suggested that the real "long hair" of the classical music world get his locks trimmed.

Since the 36-year-old Ozawa took the baton from aging Josef Krips at the start of the 1970-71 season, the local orchestra's ticket sales have jumped dramatically.

Ozawa's raffish image, his swaying, bouncing vibrancy on the podium and his consummate musicianship have endeared him to both students and dowagers. The student-dominated Wednesday night concerts in San Francisco are a season-long sell-out, and sales for all concerts, including the Thursday matinees favored by well-to-do matrons, are running at record levels.

OZAWA, WHOSE musical tastes run from European classical to Oriental to rock and roll, also conducts the Japanese Philharmonic, co-directs the Boston Symphony's Berkshire Summer Festival at Tanglewood, Mass., makes regular guest appearance throughout the world and records with some of the nation's top symphonies.

He recently extended his original three-year contract as San Francisco's conductor and musical director for another three seasons — through 1976-77—and said he was "cutting down" some of his other activities. Yet now he has agreed to be musical director of the Boston Symphony Orchestra as well, starting with the 1973-1974 season.

A NATIVE of Hoten, Japan, who apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years, Ozawa strode into his annual San Francisco news conference recently in his usual street garb: Unkempt, long, black hair, sprinkled with a few strands of gray, a shaggy, off-white, knee-length Mongolian lamb coat, a thin blue silk jacket, blue turtleneck shirt, beads, faded blue jeans, white socks and black sandals.

In his heavily-accented and carefully chosen English, Ozawa talked about the state of classical music today and his ubiquitous musical tastes.

"We heard a few years ago that classical music is dead," he said. "I thought it might be true. But now it is coming to more people's ears. Life is more difficult, so music is more important.

"It comes from God to bring joy to people. They come to the concert to enjoy it."

OZAWA ADDED that he personally enjoys good rock and roll and said that a concert last year with a blues band worked very well.

"But it is dangerous," he added. "One orchestra tried it with a rock and roll band. When a band doesn't care about the sound, it can be disastrous."

When music critics complained about his orchestra's standard repertory, Ozawa said finding good new music is difficult and, besides, he wasn't Leonard Bernstein.

"His language is so good. He goes out and tells them this is the greatest piece. And they believe it," Ozawa said. "But with my language?"

Ozawa smiled. A student then asked him about his hair style.

"I hope you are not questioning why my hair is black," he said. "But length? I don't know. I didn't like to go to the barber shop from the beginning. Always I cut it myself, or my mother, and now my wife. It got longer and longer, I think."

(UPI)

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

FEB 5 1972

New England Newsclip

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 701,743

FEB 6 1972

The Music Beat . . . With James Felton

U.S. Music Scene Has an Eastern Look

"OH, East is East, and West is West, And never the twain shall meet."

When poet Rudyard Kipling penned those famous lines, he was seeing the world through the eyes of British colonialism, which could boast that the sun never set on the British flag.

If he could see the present great invasion of Western classical music by Orientals, he would say that he had surely dreamed the wrong dream.

Just two weeks ago Japanese conductor Seiji Ozawa presided over the first known attempt to "marry" Eastern and Western music with the Philadelphia Orchestra.

• •

LAST WEEK, Ozawa was named conductor of the Boston Symphony, beginning the 1973-74 season. He is presently conductor of the San Francisco Symphony, which is closer and more receptive to Oriental influences than East Coast orchestras.

With that orchestra, he gave the first American performance of his compatriot Maki Ishii's work, called "So-Gu II."

When Ozawa brought the work here, hardly two weeks ago, "So-Gu II" was reported over national wire services as well as in the local press. Interest centered on the 10 gowned Japanese brought from their homeland as a Gagaku, or chamber music group.

Seiji Ozawa

. . . first Oriental to head major American orchestra

This group literally sat in with the Philadelphia Orchestra on stage and played their shrill wind instruments and plucked their stringed instruments in a reconstruction of ancient Japanese court music.

Wisely, I think, Ishii didn't try to blend both groups in some hybrid style. Each played its own music. They only collided by accident, in the hope of reaching some common ground where Eastern and Western music would sound good together. Ishii's score for orchestra was as advanced as any Western music is today, and full of fantastic color.

Ozawa is dynamic and wide in musical tastes. Regarding East and West, it can be said that he has the benefit of both, and a youthful, unprejudiced outlook. He is becoming a dominant influence in this country, and his Boston Symphony post will make him even more of a musical power.

Zubin Mehta, the Indian-born Parsee, is another powerhouse. His post as director of the Los Angeles Symphony again reflects the sympathetic attitude toward Orientals on the West Coast.

• • •

WITHOUT LEAVING the conductors' list, Ling Tung, born in Shanghai and living now in Bethayres, has become a patient and tireless Chinese who has drunk deeply at the well of Western music. Tung conducts the Philharmonic Orchestra annually in the Academy of Music and in places like Jackson Hole, Wyo., where he directs a summer music program. Tung, like many others, has all the zeal and devotion of the convert.

I can't list all the well-trained Orientals we are seeing more of on our concert stages due to lack of space. Last week alone the doll-like Korean violinist Kyung Wha Chung was splendid in the Sibelius Concerto, played with the London Symphony Orchestra.

This week Ozawa will introduce a Japanese pianist, Yuki Takahashi, who is also an avant-garde composer.

With some Orientals — Mehta, for example, — it even seems that they understand and can get more out of Western music than we do ourselves. The invasion from the East, begun after World War II, is coming now in wave after wave. Eastern enthusiasm is bombing Westerners out of complacency and pouring new excitement into our classics. In that way, Kipling's "twain" seems to be meeting after all.

As I Hear It

Bigamy Again

By Jay C. Rosenfeld

AMERICA DEMANDS high fidelity in its music but tolerates bigamy in its orchestras. Seiji Ozawa is to be the new musical director of the Boston Symphony Orchestra, but he is to be allowed to retain the analogous post he already holds with the San Francisco Orchestra.

This is no unique situation. There is such a paucity of charismatic conductors, that is of the kind not necessarily qualified solely by competence, that boards of trustees are forced and patently contented to share a man with another mistress. Boston has that situation already in the case of its incumbent, William Steinberg, who has also been musical director of Pittsburgh. And Boulez, Colin Davis and Andre Previn — to name but a few others—are equally ambi-dirextrous.

It is far from a routine matter to engage a musical director. The orchestras are much like the daughters of royalty for whom matches are usually arranged and they are always on the lookout for "catches."

* * * *

OZAWA and Boston have long been on very friendly and familiar terms so that the nuptials will require no great ceremony and little protocol. It sounds like a wise and fruitful promissory note.

When the orchestra was organized by Henry Higginson in 1881, the first conductor was George Henschel, a vocalist originally but a man of broad and comprehensive musical vision. He was followed down through the years by Wilhelm Gericke, Artur Nikisch, Emil Paur, Gericke for a second term—this time for eight years—Karl Muck, Max Fiedler (an uncle of "Pops" Arthur), Muck for a second term of eight years, Henri Rabaud and Pierre Monteux. Then, for those who became Berkshire "natives" by reason of the establishment of Tanglewood, there were Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and Steinberg.

* * * *

THERE ARE several qualifications which a musical director must have. One is not generally apparent but that, naturally after and above basic competence, is a repertory. A young man can beat time in front of the orchestra in almost anything, but to "know" a work, to have X-rayed it and palpated its innards, is another matter. One of the troubles for a guest conductor, who is not allowed adequate rehearsal time, is that very often he must stand in front of the musicians and no matter what gyrations he performs, they play as they played for the last, and regular, conductor.

Koussevitzky stayed on for twenty-five years. All the others held the post for much shorter terms. Munch was at the helm for 13 years, Leinsdorf for seven. The reasons for which each one left were always individual, but Leinsdorf insisted that a full year's programming, now that the orchestra had a 52-week season, was just too much. For a conscientious artist the problem of preparing so many new and contrasted concerts is a tremendously onerous task. That is the reason guest conductors are invited, not solely to relieve the incumbent, but also to bring new and unfamiliar works. There is no man, no matter how well he knows the orchestral literature, who can satisfy himself in the complete repertory.

* * * *

KARL MUCK came to Boston in 1906, departed for four years and came back in 1912 for another six years. Muck was a German and America retrogressed to a sort of patriotic infantility in those war years. Muck refused to play the national anthem, and anyone German in those years was *prima facie personna non grata* (or *vice versa*, if we are to write Latin) and he was asked to go.

As America now is discussing candidates for the various party presidential nominations, everyone became an arbiter of Muck's successor. It was high sport to mock Germany in those days and when one said "Hock the Kaiser," a very witty turn of *"Hoch der Kaiser,"* everyone was inwardly gratified that he had delivered a solar plexus to the enemy. Names were thrown in the hopper and among them, according to Carl Engle, then director of the music division of the Library of Congress, someone suggested Ernest Bloch, the Swiss-American composer. "No," said the chorus," we want nobody whose name ends in och." "How about Foch?" someone suggested. In any case, Rabaud was brought over for a single year, until Monteux came for one of the orchestra's resplendent periods.

* * * *

OZAWA IS a Berkshire Music Center product. The school to complement the orchestral concerts of the Tanglewood season was Koussevitzky's dream. The alacrity with which he and the orchestra accepted the invitation of the Berkshire Festival in 1936 to fill in, where Henry Hadley two years previously had inaugurated the summer concerts, was motivated in no little degree by the opportunity the summer schedule afforded their conductor to fulfill his lifelong visions.

Because we are so close to the trees, we may not see the true dimensions of the Berkshire Music Center forest, but the catalogue of its accomplishments reaches to international limits in its scope. The election now of one of its graduates to the topmost post of honor is of especial significance. It would be a mark of tremendous requital if the director-designate would apply as much energy to the Center as his mentor, an interest which the directors, since Koussevitzky, have allowed in some measure to deliquesce.

TIMES REPORTER
BELLOWS FALLS, VT.
D. 6,320

FEB 5 1972

New England Newsclip

Ozawa to direct Boston Symphony

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Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

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HERALD NEWS
FALL RIVER, MASS.
D. 41,749

FEB 4 1972

New Englan Newscl

Maestro Has Two Batons

SAN FRANCISCO (UPI) — Seija Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the prestigious Boston symphony.

"It took me two months to decide, but I know I can do it ...I need your help and your cooperation," he said in an address to his San Francisco musicians.

The move puts him at the helm of two of the nation's major orchestras — the first time in history one maestro has held two such positions.

The diminutive, Japanese conductor said he will assume directorship in Boston beginning with the 1973-74 season and will drastically cut his North American guest appearances to meet his responsibilities in San Francisco.

The dual directorship is possible because the two orchestras' seasons do not conflict.

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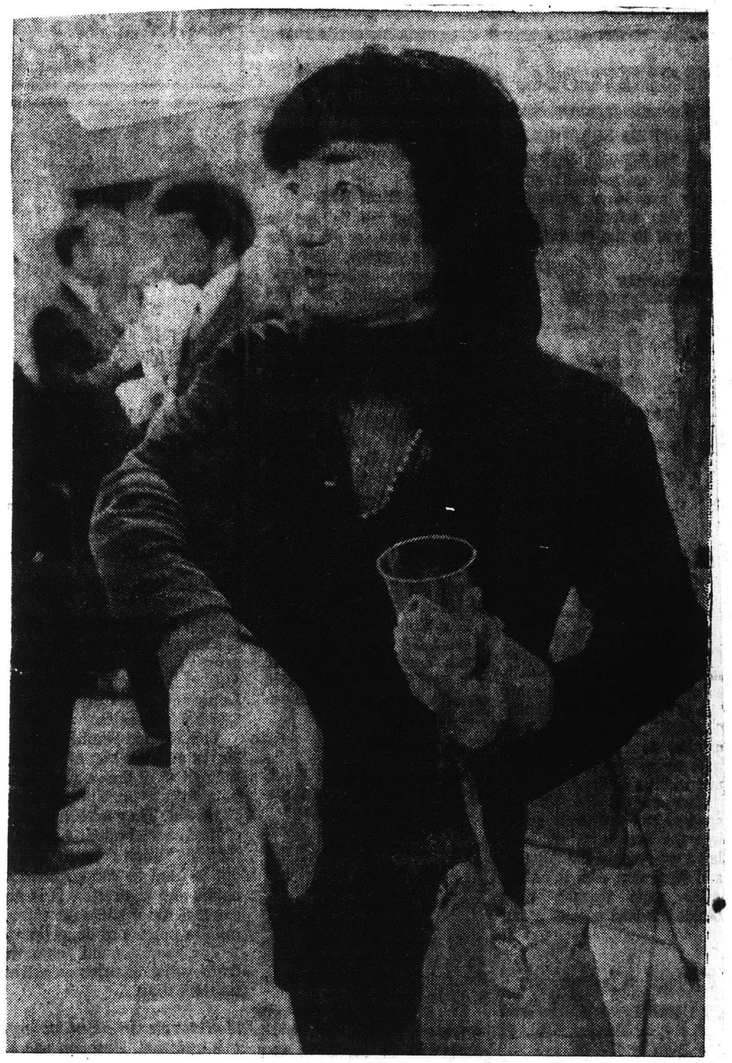
SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

FEB 7 1972

New England Newsclip



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THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 5 1972

New England Newsclip

NEW ENGLAND NEWS ROUNDUP

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OZAWA

He will replace William Steinberg who is retiring at the end of the current season.

Ozawa will serve as music advisor to the orchestra in the 1972-73 season.

He will retain his San Francisco post and his post as artistic director of the Berkshire Festival at Tanglewood.

Ozawa will devote at least 10 weeks of the regular season to the Boston Symphony. To do this he will confine his North American appearances exclusively to Boston and San Francisco.

LEVITTOWN, PA.
COURIER TIMES
D. 50,000

FEB 7 1972

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ENTERPRISE
LEOMINSTER, MASS.
D. 5,003

FEB 7 1972

New England Newsclip

Ozawa 'very excited' about leading Boston Symphony

BOSTON (UPI) — Seiji Ozawa says he is "very excited and very happy" to have the chance to lead the Boston Symphony Orchestra.

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WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

FEB 8 1972

Eye

BERNSTEIN TO BOSTON?: Leonard Bernstein, having left the New York Philharmonic, may wind up right back where he started — in Boston. He may do some guest conductor work with the Boston Symphony Orchestra next season. There's nothing definite yet, but at a news conference introducing the BSO's incoming music director, Seiji Ozawa, orchestra officials noted Bernstein would be required to live in Boston next winter as a visiting professor at Harvard. And, they said, it wouldn't be too surprising if he kept his baton in hand with the orchestra while he's in town.

TIMES REPORTER
BELLOWS FALLS, VT.
D. 6,320

FEB 5 1972

New England Newsclip

Ozawa to direct Boston Symphony

BOSTON (AP) — Seiji Ozawa, 36-year-old music director of the San Francisco Symphony Orchestra, has been chosen to succeed William Steinberg as music director of the Boston Symphony Orchestra effective in 1973.

Steinberg is retiring this summer after three years with the Boston orchestra.

The announcement Wednesday said Ozawa will continue as music director at San Francisco, dividing his time between the two orchestras.

He will join the Boston orchestra this summer but will hold the title "music advisor" for his first year.

Ozawa, who was born at Hoten, Manchuria, studied at the Toho School of Music in Tokyo.

He came to the United States for the first time in 1960 as a student conductor of the Boston Symphony at the invitation of the late Charles Munch, then music director.

Munch had been a judge the year before at the International Conductors Contest in Europe, won by Ozawa.

Ozawa became music director of the San Fransicso orchestra in 1970, moving there from a similar post at Toronto. That same year he became artistic director of the Boston Symphony's summer activities at Tanglewood in western Massachusetts.

He began guest appearances as conductor of the Boston orchestra in 1964 and has made several appearances since, the last in November, 1971.

In addition to conducting the Boston musicians during several recordings sessions, he served one year as assistant to Leonard Bernstein with the New York Philharmonic.

"I am honored and grateful to the trustees and players of the Boston Symphony Orchestra for this opportunity to make music with one of the greatest orchestras in the world," the new music director said.

"Beginning in 1973, in order to take on his expanded responsibilities with the Boston Symphony," the orchestra's announcement said, "Ozawa will confine his North American appearances exclusively to the Boston and San Francisco Symphonies.

HERALD NEWS
FALL RIVER, MASS.
D. 41,749

FEB 4 1972

New Englan Newsc

Maestro Has Two Batons

SAN FRANCISCO (UPI) — Seija Ozawa, the mod, Manchurian-born conductor of the San Francisco Symphony, will take on additional duties as director of the prestigious Boston symphony.

"It took me two months to decide, but I know I can do it ...I need your help and your cooperation," he said in an address to his San Francisco musicians.

The move puts him at the helm of two of the nation's major orchestras — the first time in history one maestro has held two such positions.

The diminutive, Japanese conductor said he will assume directorship in Boston beginning with the 1973-74 season and will drastically cut his North American guest appearances to meet his responsibilities in San Francisco.

The dual directorship is possible because the two orchestras' seasons do not conflict.

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SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.

FEB 7 1972

New England Newsclip

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THE BOSTON HERALD
Traveler
D. 210,540 S. 260,991

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New England Newsclip

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San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227

FEB 8 1972

Music World

And Now, Ozawa? Wait and Listen

Robert Commanday

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While stating that he wants to remain as long as we want him, even beyond the expiration of his recently renewed contract in 1976, he also proposed a novel "open-ended" agreement whereby the orchestra and public can ask him to leave when they tire of him. Presumably, he'd also have that option.

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THE CONDITIONS UNDER which a conductor makes his contract commitments are subject to constantly changing circumstances—career opportunities, altered needs of orchestra No. 1 or 2, record company A or B. Last summer for example, while investigating Ozawa's reported negotiations with the Philadelphia Orchestra, I was unequivocably told by Philip Boone, the SF Symphony president, that Ozawa had assured him that as long as he was on our podium, our symphony would be his only American orchestra. When I asked Ozawa about this early in December, he was startled and emphatically denied having promised that. Of course he had already been dickering with Boston for weeks then.

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Besides the prestigious honor, the dual orchestra arrangement undoubtedly will be advantageous to Ozawa. It will be more efficient and easier on him than one regular podium on the West Coast plus many guest appearances with all the hotel-hopping. He will be able to concentrate and consolidate his repertoire, using a basically similar program for both cities. He will not have to pick up and learn special works to suit the needs and desires of host musical directors.

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ON THE OTHER HAND, he will have enormously increased responsibilities for supervising, discussing and approving the year's programs and guests for both orchestras. Ozawa's season-planning here has not been distinguished. Boston's schedule is much more demanding and complex than San Francisco's and is subject to more intense scrutiny and comparisons. With greater pressure and more at stake in Boston, Ozawa's commitment here either will be lessened or strengthened by the experience. Most important, how will it affect the quality of his music-making generally?

This is the real issue which affects the San Francisco concert-goer — the musical now, not the iffy future. Ozawa's Boston decision forces an early review of his work here.

Thus far, halfway through his second full season as director, Ozawa has had marked success in many but not all aspects of the position. Still something of a matinee idol, he continues to attract record audiences. The public appreciates the advances in sensitive, sonorous, generally better ensemble orchestra playing. The orchestra is still happy and high in morale, give or take some inevitable grumbles.

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Until subsequent developments prove otherwise, I would prefer to cling to an optimistic view of Ozawa and his new plan. It is entirely possible that the combined Boston-S.F. experience will give him the added securiyt to bring out his musical best.

The rest of it — prestige, mythical orchestral rankings, record sales, stage charisma, magazine cover articles — be damned. That musical best is what we want, first and foremost, and let his future decisions fall where they may.

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

FEB 8 1972 New England Newsc

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He said that he was "very excited and very happy" at the prospect of "making music on the highest level in the musical world."

Ozawa will open the Tanglewood season June 30. The first weekend will include a performance of Haydn's "Seasons" and a Bach program.

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

FEB 8 1972 New England Newsclip

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NEWS-TIMES
DANBURY, CONN.
D. 31,285

FEB 7 1972 New England Newsclip

UPI

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TIMES
GLOUCESTER, MASS.
D. 11,000

FEB 7 1972 New England Newsclip

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EXPRESS
PORTLAND, MAINE.
D. 29,772

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San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227

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NEWS-TIMES
DANBURY, CONN.
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TIMES
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NEWS
BANGOR, MAINE
D. 78,230

FEB 8 1972 New England Newsclip

Colorful Japanese Leads Two Major US Symphonies

SAN FRANCISCO (UPI) — Seiji Ozawa, the diminutive, colorful conductor of the San Francisco Symphony Orchestra, Wednesday announced he would add the Boston Symphony to his responsibilities in an arrangement putting him at the helm of two of the country's major orchestras.

"I am not changing my job at all," the 36-year-old Japanese born conductor said in an address to his San Francisco musicians.

"It took me two months to decide, but I know now that I can do it . . . I need your help and your cooperation."

Ozawa said he would take over the music directorship of Boston Symphony beginning with the 1973-74 season, but will drastically cut down his North American guest appearances in order to maintain his responsibilities in San Francisco.

San Francisco is considered one of the country's most improved orchestras in the last 10 years, and Boston is a first-line symphony, one of the top five in the nation.

Ozawa said he, his wife Vera and their new daughter Seira, born Dec. 29, will continue to live in San Francisco, and he intends to remain after his present contracts ends in 1976.

He said he would appear briefly in Boston next season as music advisor and will continue to serve as co-artistic director of the Tanglewood Music Festival, the Boston Symphony's summer home, a post he has held since 1970.

In Boston, Ozawa will take over from William Steinberg, who has been interim director since the resignation of Eric Leinsdorf in August of 1969. Steinberg will continue as conductor of the Pittsburgh Symphony.

Ozawa began an association with the Boston Symphony in 1960 when he attended the Berkshire Music Center in Tanglewood. There he won the Koussevitzky prize as the most promising conducting student.

It was expected that the Boston Symphony will also announce the appointment of Michael Tilson Thomas, 27, as principal guest conductor.

Ozawa said he would devote equal time to each of the American orchestras starting with the 1973-74 season.

The diminutive Ozawa took over the San Francisco Symphony in the 1970-71 season and has been a resounding success, with his raffish image, energetic style on the podium and his thick, shoulder-length black hair.

A native of Hoten, Japan, he apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years before coming to San Francisco.

The San Francisco Symphony Association, which called a hasty news conference Tuesday to deny news reports that Ozawa would leave San Francisco if he took the Boston offer, said the two-orchestra arrangement was eminently satisfactory.

"I can think of no finer tribute to this great leader than to have these two major orchestras through which to express his unequalled musicianship," said Philip S. Boone, president.

EAGLE
CLAREMONT, N. H.
D. 6,735

FEB 11 1972 New England Newsclip

As They See It

Musical Chairs

One morning this week a group, including strangers to the newsroom, was anxiously hovering over the Associated Press teletype machine. A veteran newsman noticed them and wondered if an earthquake or an assassin had struck somewhere in the world. It turned out they were reading the announcement of the professional football draft and swap of players. It seems the New England Patriots had acquired a hot defensive end and what have you. It was hot stuff, provoking growls, grunts and an occasional stifled shout.

But there was no similar flurry of excitement later in the week when word reached the hinterland that Seiji Ozawa had been named musical director of the Boston Symphony Orchestra starting in 1973-74, though any musician could tell you this was quite a bomb.

Ozawa at 36 fits the Boston orchestra's new accent on youth. Some of the orchestra's best notices this year and last have been for concerts led by Associate Conductor Michael Tilson Thomas, still in his twenties.

Ozawa is Manchurian born, Tokyo educated and Tanglewood trained. He switched from concert pianist to conductor because of a soccer injury to one hand. He is now musical director of the San Francisco Symphony, which post he will continue to serve, along with his new one, at least until 1976. He is a popular guest conductor with the major orchestras; only last Tuesday he led the Philadelphia orchestra in New York. He will have the interim title of musical adviser to the Boston orchestra next year, when the contract of the venerable William Steinberg ends.

Ozawa isn't the only one with two jobs or more. Thomas, the associate conductor, is also director of the Buffalo orchestra. But in this game of musical chairs he will become one of two "principal guest conductors" at Boston, the other being Colin Davis of the Covent Garden Opera in London. An airplane is almost a musical instrument these days.

In 1973 the Boston Symphony will have, you might say, a new quarterback, a couple of new linebackers, and a whole new ballgame.

Rutland Herald

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 8 1972 New England Newsclip

Close-up

No One Was Happier than Seiji Ozawa

Wearing a soft, black pajama-like suit and carrying a shoulder bag, the Boston Symphony's diminutive, vivacious new almost-music director flew into Boston Saturday to be formally introduced to trustees, patrons and the press.

There is nothing formal about Seiji Ozawa. Enthusiastic, yes. Humble, but with a sure feeling for what he believes he can do; open to new people and new ideas. Spontaneous, not formal.

And, as if responding already to his style, the Boston Symphony Orchestra's administration managed to make his reception a relatively informal as well as a happy occasion. Perhaps 200 people stood and chatted among the painted brick pillars in the basement of Symphony Hall, nibbling caviar and anchovy canapes and bubbling — almost unanimously — with delight at the selection of the 36-year-old Japanese conductor as the orchestra's new leader. But no one seemed happier than Seiji Ozawa himself.

They Like Him

Among the crowd were many of the orchestra members, all of whom know Mr. Ozawa quite well already from his two seasons as co-director of the summer appearances in Boston, and they were obviously pleased.

"I think its an unprecedented situation for an orchestra," said one, "a new conducter who is liked by the players."

Indeed, both players and trustees have made it plain that the musicians' admiration for Mr. Ozawa, which deepened into a warm respect during last summer's Tanglewood season, was one of the clinching reasons that led to the board's offering him the leadership of the orchestra last November. No comparison here, they almost say, to Cleveland, where the players voted for Istvan Kertesz and the trustees hired Lorin Maazel.

But one critic was heard to wonder whether a conductor who gets along so well with his players can be very good for them.

And for some, at least, of the subscribers and the orchestra, part of the joy at the selection can probably be put down to sheer relief that after three years of frustrating search, the BSO has finally found someone willing to undertake its leadership on a more or less permanent basis.

A Long Life?

No one was speculating on just how permanent that basis would be (although Mr. Ozawa at one point in the press conference earlier referred to "keeping this musical life long"), having in the backs of their minds no doubt the abrupt departure of Erich Leinsdorf in 1968, just when everyone thought the egg of the orchestra's future was safely in the basket.

But Mr. Ozawa remains, for the time being, an almost-music director. During the next year, for which his schedule was booked well before the BSO's November offer came, he will hold the title of music advisor and will conduct only one week of the winter season in Boston. The orchestra will have two principal guest conductors, Colin Davis and Michael Tilson Thomas (the brilliant young man who will give up his post as the orchestra's associate conductor), who between them will account for about half of next year's season.

In the following year, when he will assume the title of music director, Mr. Ozawa will conduct 10 weeks of the 20-week Boston season and 14 weeks of the 24-week season of the San Francisco Symphony, of which he will continue as music director.

Orchestra's Character

At the press conference, Ozawa indicated he would plan in the future for somewhat more than 10 weeks a season in Boston, although he said he felt 10 weeks in the winter plus the time he spends with the orchestra at Tanglewood would be enough to let him determine "the character of the orchestra."

Ozawa praised the two men who will share the burden of guest conducting next year. Colin Davis, he said, is "a high musician, a deep musician, very good for the orchestra." And of Michael Tilson Thomas, the 27-year-old rising star who many had hoped would go on to lead the orchestra which gave him his success, Seiji Ozawa said:

"Michael is a very good friend of mine, and I think he is one of the finest talents you could have, and young blood — we need young blood."

Ozawa made it clear (as had trustees president Talcott M. Banks previously) that the popular, young-minded Spectrum concerts which Michael Thomas initiated this year would continue, presumably as long as Thomas wishes to conduct them.

Ozawa himself, of course, is young blood, and he spoke glowingly of his situation in San Francisco, which he seems to have no mind to leave (his current contract there expires in 1976).

'Young People Come'

"It is a good orchestra, and soon it is going to be a great one," he said. "The musicians work hard, I work hard. The city helps us, the young people come to the concerts — they are very excited — and (with a bow in the direction of the Boston trustees) also the old people keep coming."

Mr. Ozawa, obviously fatigued but equally obviously sincere, said the invitation to head the Boston Symphony, one of the world's great orchestra's by anyone's accounting, "was a very great honor for me" — particularly since the Boston contract would allow him to continue his work in San Francisco.

He said he saw the Boston assignment as extending his work at Tanglewood, which he will continue to share with Gunther Schuller, who has headed the music training aspect of the summer festival for the past two seasons.

"I am not a teacher," said Ozawa (who got his start in this country as a conducting student at Tanglewood under Charles Munch in 1960,) "and Mr. Schuller is so good at that. I think we will continue."

Mr. Ozawa said he felt that the level of technique among American orchestral musicians is higher than it has ever been, and said that was one reason a conductor could accomplish more in less time with an orchestra than in the past.

Referring to the recurrent question whether he can provide the kind of leadership a major orchestra requires while heading two at the same time, Mr. Ozawa said: "I know the musicians, and I am sure the musicians and the management will help me. If the musicians help, I can do it."

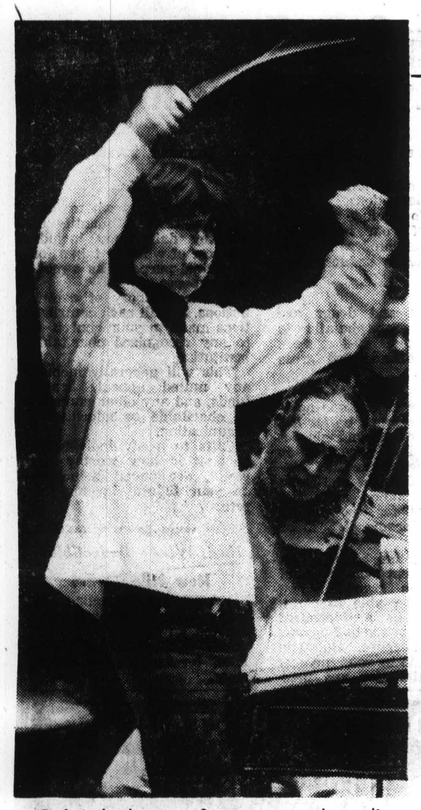
J.L

Seiji Ozawa at Saturday's reception in Symphony Hall, Boston. (UPI photo)

RECORD AMERICAN
BOSTON, MASS.
D. 416,003

FEB 8 1972

New England Newsclip

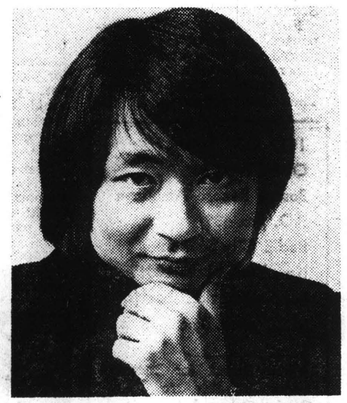


Definitely the man of assurance on the podium, Seiji Ozawa's baton movements are fluid, his concentration intense, his physical commitment to the music of the moment complete.

Today's Living

To Take Helm of Boston Symphony

Flamboyant Conductor Ozawa His Own Person Off the Podium



Seiji Ozawa, newly-appointed music director for the Boston Symphony Orchestra, strikes a contemplative, pose, top left. His wife, Vera, bottom left, indulges in some fashionable hijinks, right, as she and Ozawa model matching furs.

By FRAN WEIL

The slight, lithe, shaggy-haired man soon to be the Boston Symphony's new music director, stands poised — almost flamboyantly ready — before the ESO at the start of each concert.

Seiji Ozawa is a man of assurance on the podium. His baton movements are fluid, his concentration intense his physical commitment to the music of the moment complete.

Even in the formal attire of the concert stage, this long-haired 36-year-old is loose and easy — an almost-informal conductor with plenty of flair.

Again and again, this Tokyo-trained musical whiz kid has proven himself a favorite among the majority of Brahmin audiences. (Some balk, of course. There are those BSO subscribers who wish Ozawa would cut his hair, for instance.)

★

Off the podium, however, Seiji Ozawa is another man altogether. Though members of the orchestra apparently feel at ease with the young conductor (they say he has equilibrium . . . lacks a destructive temperament), Ozawa's public image is strictly low-profile.

At Tanglewood he shied away from accepting tribute directed toward him and the orchestra following a concert. "He directed all the tribute to the orchestra and was reluctant to face the audience until it became imperative," a fan recalled. But he was called back four times.

He does not like interviews. "Musicians cannot talk well," he insists.

But an acquaintance of Ozawa's thinks his shyness may be due to his sensitivity about his accent.

Another acquaintance claims it is Ozawa's fierce determination to keep his private life private that makes him wary of interviews and press coverage.

"Once you start mentioning his first wife, he starts pretending that he doesn't understand you and he starts spouting Japanese."

★

About all there is to know about Ozawa's current life is that his second wife, Vera, is a serene beauty who models. They consider home base San Francisco, where Ozawa will serve the San Francisco Orchestra as music director in tandem with the BSO. The couple has a new baby girl, born Dec. 29. She's named Seira — a combination of both parent's first names.

Ozawa was born in Hoten, Manchuria, in 1935. His family owned a piano and all the children learned to master the keyboard.

His mother was a convert to Christianity, and "although she never had us baptized," according to Ozawa, "she did sing us Christian hymns.

When he was 15, Ozawa was sent to live in a church for a year. "We were poor, and in exchange for playing the organ for services, I received my room and board. That was when I learned all the Protestant hymns and all of Bach's keyboard music."

At 19, during a rugged rugby match, Ozawa broke two fingers "and that stopped my piano career."

He did some composing and then devoted himself to conducting.

In 1935, Ozawa graduated from the Toho School of Music in Tokyo, where he won the first prizes in composition and conducting. In 1959, he went to Europe.

People

There, at the International Competition of conductors at Besancon, Ozawa won the first prize. And one of the judges just happened to be Charles Munch, who invited him to Tanglewood as a conducting student.

The following year, it was evident the young conductor's star was on the rise. He received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center.

Then came an apprenticeship under Leonard Bernstein at the New York Philharmonic during the '61-'62 season, followed by a tour through Japan, where he conducted 25 concerts with the Japan Radio Orchestra (NHK) and the Japanese Philharmonic Orchestra.

It was a turbulent time for Ozawa. He was torn between his alliance to his homeland and his fascination with America and the western world.

"I did not know where I wanted to be. I kept thinking of Japan as such a sweet country." When he returned for the 1962 tour and conducted the NHK. ". . . I had a big problem. The musicians were accustomed to taking orders only if they came from conductors with a German accent or Russian name. I was the first Japanese conductor in its 50-year history.

His bad experiences helped him decide. "Japan was really not that sweet."

★

Before his appointment as music director of the San Francisco Orchestra in 1970, he was at the helm of the Toronto Symphony. And since the summer of 1970, he has been co-director (with Gunther Schuller) of the Berkshire Music Center.

Ozawa's tenure with the Boston Symphony Orchestra will begin with the '73-'74 season.

He is interested in drawing more young people toward serious music. "Otherwise," he warns, "music will die."

And Ozawa is known to be anything but a traditionalist when it comes to music.

"I like to try different approaches. Not all the time. I just think it's nice to have a new dish on the menu once or twice a season."

GAZETTE
TAUNTON, MASS.
D. 13,000

FEB 8 1972

New England Newsclip

Symphony Post Pleases Ozawa

BOSTON (UPI) — Seiji Ozawa says he is "very excited and very happy" to have the chance to lead the Boston Symphony Orchestra.

Ozawa, named music director for three years beginning in the fall of 1973, attended a reception Sunday where he chatted with reporters and orchestra supporters. It was announced last Wednesday that Ozawa will take over the Boston position while remaining as music director of the Sam Francisco Symphony.

Ozawa said previous commitments will prevent him from being with the Boston Symphony for more than one week during the 1972-73 season, but he plans to be here for 10 weeks in 1973-74 and about 14 weeks the next weason. He said that would allow him to "keep the character of the orchestra going," while not allowing the orchestra members and the public to get "too tired of me."

The symphony officially announced other conducters during 1972-73 will be Michael Tilson Thomas, current interim director William Steinberg, Colin Davis, Claudio Abbado, Daniel Barenboim, Bernard Haitink and Lorin Maazel. In addition, Leonard Bernstein will give the Charles Eliot Norton lectures at Harvard for the season with the Boston Symphony involved in the illustration of his lectures.

Thomas D. Perry, manager of the orchestra, hinted that Bernstein might be involved with the Boston Symphony in other capacities during the season.

"I'll bet something will happen, but I can't yet say what it will be," Perry said. "We're working on various plans."

Ozawa said working with the orchestra is capable of "making music on the highest level in the musical world."

[107]

EAGLE
CLAREMONT, N. H.
D. 6,735

FEB 8 1972 New England Newsclip

Ozawa Excited Over Boston Symphony

BOSTON (UPI) — Seiji Ozawa says he is "very excited and very happy" to have the chance to lead the Boston Symphony Orchestra.

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HT - Feb 5, 1972

An Impressive Appointment

We imagine that most Bostonians who are concerned about the future of the Boston Symphony were pleased with the recent announcement of Seiji Ozawa's appointment as that orchestra's music director, beginning with the 1973-74 season. Congratulations are due the Symphony trustees on the successful outcome of their arduous search. We doubt that they could have found a more distinguished appointee than the imaginative and gifted Mr. Ozawa.

Though only 36 years old, he comes to the position highly acclaimed by his fellow musicians and with an impressive fund of experience. Most important of all, he becomes music director with the whole-hearted support and approval of the people he will be working with, the musicians of the BSO. We expect he will be an enlivening influence on the musical life of Boston and we extend him our most cordial welcome.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

FEB 8 1972 New England Newsclip

New BSO head

Ozawa's 'good family'

By Louis Snyder

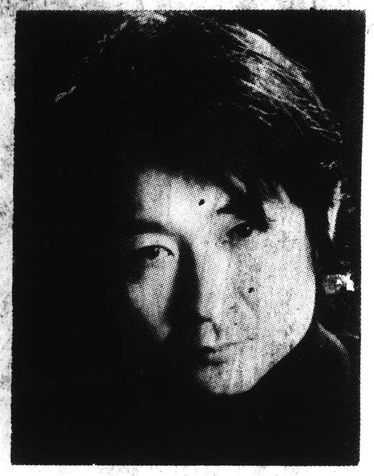
What is the Boston Symphony going to be like under its newly appointed music director, Seiji Ozawa? Definite answers weren't forthcoming at his first meeting with the press and his orchestra colleagues at Symphony Hall. But an era of mutual admiration seemed to be launched by his stated aim "to make a good family with the musicians, the BSO board and the staff," and his conviction that it will happen because "I know them and they know me." Audiences may also take comfort from his belief that "It doesn't make any difference where I go, I make music. And the Boston Symphony is one of the greatest in the world."

If Sunday's atmosphere was somewhat distrait, it stemmed from the fact that the Japanese maestro had made a flying trip to the West Coast at the time of the announcement, to assure members of the San Francisco Symphony that he would not be deserting them for Boston—this in the middle of his current guest conducting stint with the Philadelphia Orchestra.

The new director's session with the press was in the nature of a nostalgic review of his first contacts with the BSO as a student at Tanglewood through the interest of the then music director, Charles Munch. In the years since, he has kept returning to the orchestra, both in Boston and at Tanglewood, where for the past two summers he has shared the artistic directorship with Gunther Schuller—an arrangement he confirmed would continue.

It was also a visit to Japan by the Boston musicians, following an earlier one by the former Symphony of the Air, which decided Ozawa that he must be a conductor. ("That sound is still in my ears.") Now sitting in the driver's seat of the orchestra in its home town for the first time, Ozawa gave the impression of this being one more fortuitous thing that has happened to make him happy and surprised.

Since the offer of the Boston post was made in November, Ozawa has done both some soul-searching and some basic figuring, he admitted. How many weeks would he allot to each of the two orchestras in order to put his stamp on it? (10 to 15 weeks.) At present he spends 14 weeks in San Francisco out of the season's 24. Future commitments already made will limit his first Boston season (1972-73) to a single week, with 10 weeks in 1973-74, when he will fully assume the title and responsibilities of the music director's position.



Seiji Ozawa

Next season, when Ozawa will be BSO's music adviser, Colin Davis and Michael Tilson Thomas, entitled principal guest conductors, will do a major portion of the Boston concerts. Others scheduled to appear include Daniel Barenboim in his local conducting debut, Claudio Abbado, Bernard Haitink, Lorin Maazel, William Steinberg, and possibly Leonard Bernstein.

THEATER / ARTS

Ozawa happy about BSO job

By Michael Steinberg
Globe Staff

Seiji Ozawa, whose appointment as the Boston Symphony's music director for three years beginning in the fall of 1973 was announced Wednesday, said yesterday afternoon that he was "very excited and very happy" at the prospect of "making music on the highest level in the musical world."

At a press conference in Symphony Hall, Ozawa spoke about his double commitment as music director of both the Boston and San Francisco symphonies and gave away a few of the Boston Symphony's plans for the 1972-73 season for Tanglewood in summer of 1972. He will have the title of music adviser during the coming winter season, and he said that the arrangement that has been in force for Tanglewood since 1970, which makes him and Gunther Schuller artistic co-directors with Leonard Bernstein as adviser, would continue.

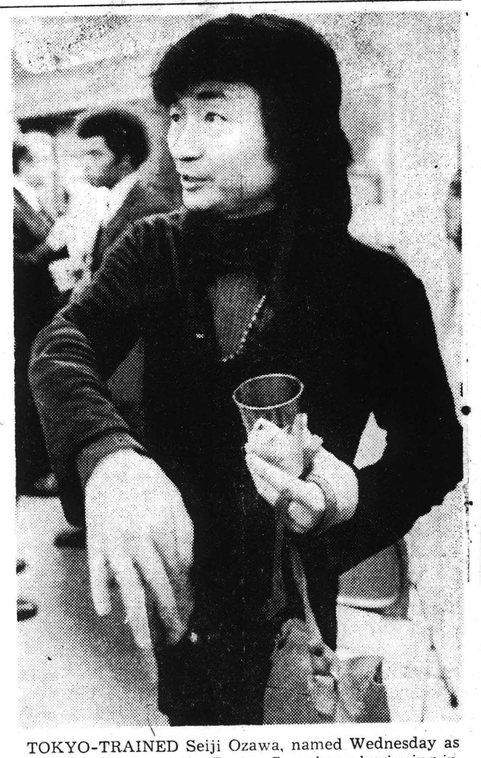
Ozawa became music director of the San Francisco Symphony in 1970 after four years with the Toronto Symphony, and he recently extended his contract there until 1976. Yesterday's meeting was attended by Joseph Scafidi, manager of the San Francisco Symphony, as well as by Talcott M. Banks and Thomas D. Perry Jr., president and manager respectively of the Boston orchestra.

Ozawa explained his close feeling for both cities, mentioning the impression the Boston Symphony had made on him when he heard it in Japan under Charles Munch in 1957, of Munch's inviting him to Tanglewood after Munch had been on the jury that awarded Ozawa first prize at the Besancon competition in 1959, and of his summer at Tanglewood in 1960 — where he sang in the chorus when Munch conducted Berlioz's "Damnation of Faust," the work which was on the program at Ozawa's final Tanglewood concert last summer. "I am sure maestro Munch knows of this appointment," Ozawa said. San Francisco was the orchestra with which he had his first professional engagement in this country — "the first concert I ever conducted all of from beginning to end" — an invitation received when the composer Aram Khatchaturian was unable to keep a date.

Because of arrangements made before negotiations with Boston became serious in November, Ozawa will be with the Boston Symphony for only one week during 1972-73. He will be here for 10 weeks in 1973-74 and hopes to lengthen his time here after that. He feels that the 14 weeks he conducts in a 24-week session in San Francisco is about the right ratio, enough to control the orchestra and to impose a certain character on it, not so much that players or audiences get bored.

The other conductors in Boston for 1972-73 will be Colin Davis ("a high musician, a deep musician, very good for the orchestra") and Michael Tilson Thomas ("one of the greatest talents you can have, and young blood — we need young blood"), both of whom will have the title of principal guest conductor; William Steinberg, Music Director 1969-72 ("he is really maestro maestro"), Claudio Abbado, Daniel Barenboim, Bernard Haitink, and Lorin Maazel.

Leonard Bernstein will give the Charles Eliot Norton lectures at Harvard in 1972-73. It is planned that his topic will be the interpretation of music and that the Boston Symphony will be involved in the illustration of his lectures. Asked about other plans for a Bernstein-BSO collaboration during that season, manager Perry said: "I'll bet something will happen, but I can't yet say what it will be. We're working on various plans."



TOKYO-TRAINED Seiji Ozawa, named Wednesday as musical director of the Boston Symphony beginning in 1973, chats with reporters yesterday. (UPI)

"And now," said Ozawa, "can I make some advertisement for Tanglewood?" Ozawa will open the season June 30, and the first weekend will include a performance of Haydn's "Seasons" and a Bach program. There will be a Beethoven weekend with Steinberg conducting twice and Ozawa once. Programs will include the 1st, 5th, 6th, and 9th symphonies, the Triple Concerto, and the Choral Fantasy, with Peter Serkin as piano soloist. There will be a four-Sunday Mahler cycle on which Bernstein, James Levine, Thomas, and Ozawa will conduct the 3rd, 6th, 5th, and 8th symphonies respectively. Colin Davis's programs will include the Berlioz Te Deum and Verdi's Four Sacred Pieces. Other conductors include Karel Ancerl, Aldo Ceccato, Bruno Maderna, and Eugene Ormandy; soloists include pianists Gina Bachauer, John Browning, Alicia De Larrocha, Misha Dichter, Claude Frank, Garrick Ohlsson, Alexis Weissenberg, and Earl Wild, violinists Joseph Silverstein and Paul Zukofsky, sopranos Phyllis Curtin and Jessye Norman, plus Doriot Anthony Dwyer, flute, Ann Hobson, harp, Sherman Walt, bassoon, and Ralph Gomberg, oboe.

The Boston Globe
(MORNING)
D. 261,042 SUN. 556,377

FEB 7 1972 New England Newsclip

Time Out Feb 9

Ozawa will lead BSO

By PAULA CHILDS

Seiji Ozawa has been appointed music director of the Boston Symphony Orchestra, beginning with its 1973/4 season.

The 36-year-old Manchurian-born conductor, who is now with the San Francisco Symphony, will serve both orchestras during his simultaneous three-year contracts. (He has just extended his contract with the San Francisco Symphony, where he has been since 1970.)

Since Ozawa's appointment does not become effective until next year, the Boston Symphony will be without a director when William Steinberg's tenure comes to an end this summer. Ozawa will act as its music advisor — an undefined position — until he takes over in the fall of 1973. Joseph Silverstein, the orchestra's concertmaster, will continue as assistant conductor next season, with Michael Tilson Thomas and Colin Davis as principal guest conductors.

Ozawa will also remain artistic director, with Gunther Schuller and music advisor Leonard Bernstein, at the Berkshire Festival in Tanglewood, the orchestra's summer residence.

The newly appointed conductor does not anticipate any major problems in dividing himself between San Francisco and Boston since the seasons of the two symphonies do not exactly coincide. During his first season with the BSO, Mr. Ozawa will conduct for ten weeks, with another 14 weeks spent with the San Francisco Symphony. However, subsequent seasons will see more of Ozawa in Boston.

Seiji Ozawa first came to Tanglewood in 1960 when he was invited by Charles Munch (then music director of the BSO) to be a student conductor at the Berkshire Music Center, after Ozawa had won the 1959 International Conductors' Contest at Besancon, France. He made his first appearance with the Boston Symphony during the 1964 Berkshire Festival. Six years later, in 1970, he became artistic director of Tanglewood.

Trained at the Toho School of Music in Tokyo, Ozawa later switched from piano to conducting after a soccer injury to his hand. In 1961 he was appointed one of the New York Philharmonic's assistant conductors and directed the orchestra in several concerts. The following summer he conducted 25 concerts in Japan with the NHK and Japanese Philharmonic orchestras.

The next year Ozawa made his first major North American conducting engagement with the San Francisco Orchestra. Two years later, in 1964, he again became assistant conductor of the New York Philharmonic under Leonard Bernstein.

Ozawa has appeared all over the world since that time, as guest conductor of many of the greatest orchestras including the London Symphony, Concertgebouw, Vienna Symphony, Vienna State Opera, Philadelphia, Chicago Symphony, and Pittsburgh Symphony. ●

THE BOSTON HERALD
Traveler
D. 210,510 S. 280,961

FEB 7 1972 New England Newsclip

SEIJI OZAWA, music director of the BSO beginning with the 1973-74 season, is shown pondering a question from the press during a reception in his honor at Symphony Hall yesterday.

Guest at Symphony Hall

Ozawa Greets New Colleagues

By HARRY NEVILLE

Seiji Ozawa, appointed last week as music director of the Boston Symphony beginning with the 1973-74 season, arrived in Boston this weekend for a press conference and reception in Symphony Hall. Yesterday, between parts I and II of "The Trojans," which he was reported to be enjoying at the Aquarius Theater, he was introduced to his employers, to his colleagues in the BSO, to some of his patrons among the BSO subscribers, and to his potential critics among the Boston (and Eastern Seaboard) press.

Ozawa had flown in from San Francisco, and he was accompanied in his good-will mission by Joseph Scafidi, manager of the West Coast orchestra that will share Ozawa's conductorial services at least through the 1975-76 season. Ozawa had nothing new to say about his appointment — nothing that is, that has not already been reported in the various news stories that have appeared since the announcement.

He expressed extreme happiness at the thought that he will be working with an orchestra with which he has had so many happy associations. He expressed happiness — and humility, too — that he had been asked to conduct one of the world's great orchestras. He felt that 10 weeks out of a season — the amount he will conduct 1973-74 — would be enough to allow him to "keep the character of the orchestra going." He added that he felt it important for the orchestra and the audience not to get "too tired of me."

Clearly, it's too early for Ozawa to have formulated any significant plans for the BSO. What is clear at this point is that Ozawa has a personal charm that is truly formidable — more than enough to overcome the misgivings of the crustiest Friday afternoon dowagers. As Talcott Banks, president of the BSO trustees, indicated, yesterday was indeed "a most happy occasion."

The Boston Globe
(MORNING)
D. 261,612 SUN. 565,377

FEB 6 1972 New England Newsclip

It's Ozawa:

YOUTHFUL, long-haired, mandarin-jacketed, adventurous about new music, at home with traditional repertoire, Seiji Ozawa, 36, Wednesday was named new Music Director of the Boston Symphony Orchestra. Ozawa was born in Manchuria, trained in Tokyo, and has been affiliated with the B.S.O. off-and-on since his student days at Tanglewood. He will be "music advisor" during the 1972-73 season and assume duties of Music Director in 1973-74.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

FEB 9 1972

New England Newsclip

Will Ozawa Alter BSO?

By LOUIS SNYDER
Christian Science Monitor

BOSTON — What is the Boston Symphony going to be like under its newly appointed music director, Seiji Ozawa? Definite answers weren't forthcoming at his first meeting with the press and his orchestra colleagues at Symphony Hall. But an era of mutual admiration seemed to be launched by his stated aim "to make a good family with the musicians, the BSO board and the staff," and his conviction that it will happen because "I know them and they know me." Audiences may also take comfort from his belief that "It doesn't make any difference where I go, I make music. And the Boston Symphony is one of the greatest in the world."

If Sunday's atmosphere was somewhat distrait, it stemmed from the fact that the Japanese maestro had made a flying trip to the West Coast at the time of the announcement, to assure members of the San Francisco Symphony that he would not be deserting them for Boston—this in the middle of his current guest conducting stint with the Philadelphia Orchestra.

The new director's session with the press was in the nature of a nostalgic review of his first contacts with the BSO as a student at Tanglewood through the interest of the then music director, Charles Munch. In the years since, he has kept returning to the orchestra, both in Boston and at Tanglewood, where for the past two summers he has shared the artistic directorship with Gunther Schuller — an arragnement he confirmed would continue.

It was also a visit to Japan by the Boston musicians, following an earlier one by the former Symphony of the Air, which decided Ozawa that he must be a conductor. ("That sound is still in my ears.") Now sitting in the driver's seat of the orchestra in its home town for the first time, Ozawa gave the impression of this being one more fortuitous thing that has happened to make him happy and surprised.

Since the offer of the Boston post was made in November, Ozawa has done both some soul-searching and some basic figuring, he admitted. How many weeks would he allot to each of the two orchestras in order to put his stamp on it? (10 to 15 weeks). At present he spends 14 weeks in San Francisco out of the season's 24. Future commitments already made will limit his first Boston season (1972-73) to a single week, with 10 weeks in 1973-74, when he will fully assume the title and responsibilities of the music director's position.

Next season, when Ozawa will be BSO's music adviser, Colin Davis and Michael Tilson Thomas, entitled principal guest conductors, will do a major portion of the Boston concerts. Others scheduled to appear include Daniel Barenboim in his local conducting debut, Claudio Abbado, Bernard Haitink, Lorin Maazel, William Steinberg, and possibly Leonard Bernstein.

SEIJI OZAWA
. . . changes coming?

SAN FRANCISCO, CALIF.
NICHI BEI TIMES
D. 7,000

FEB 11 1972

PAGE ONE

OZAWA NOW FORMALLY BOSTON SYMPHONY'S NEW MUSIC DIRECTOR

BOSTON, Feb. 10 — (UPI) — Seiji Ozawa says he is "very excited and very happy" to have the chance to lead the Boston Symphony orchestra.

Ozawa, named music director for three years beginning in the fall of 1973, attended a reception Sunday where he chatted with reporters and orchestra supporters.

It was announced last Wednesday that Ozawa will take over the Boston position while remaining as conductor and music director of the San Francisco Symphony.

Ozawa said previous commitments will prevent him from being with the Boston Symphony for more than one week during the 1972-73 season, but he plans to be here for 10 weeks in 1973-74 and about 14 weeks the next season.

He said that would allow him to "keep the character of the orchestra going," while not allowing the orchestra members and the public to get "too tired of me."

Patriot Ledger, 2.3.72

Ozawa To Guide Boston Symphony

By Jon Lehman

The Boston Symphony Orchestra yesterday named Seiji Ozawa, the 36-year-old Japanese conductor as the man to lead it out of the uncertainties over future directions which have lingered since the abrupt departure of Erich Leinsdorf nearly four years ago.

Mr. Ozawa, who is music director of the San Francisco Symphony, will retain his position there and will take over the leadership of the Boston orchestra in a two-phased arrangement beginning next fall when he will become music advisor. The music advisor position is to provide a transition during the year following the scheduled resignation of the orchestra's current music director, 72-year-old William Steinberg, who is returning to the Pittsburgh Symphony which he also heads.

During the 1972-73 season, when Mr. Ozawa's previous commitments will allow him only one weekend of conducting in Boston, the orchestra will be led by two principal guest conductors. One of those will be Michael Tilson Thomas, who will give up his title as the orchestra's associate conductor, and the other will be Colin Davis, conductor of London's Covent Garden Opera House, a director who has long enjoyed a close relationship with the BSO.

Mr. Ozawa will formally assume the position of music director of the Boston Symphony at the beginning of the 1973-74 season, when he will devote at least 10 weeks to the winter season in Boston, according to the orchestra's announcement. Beginning with that season, the arrangement with Boston requires that Mr. Ozawa restrict his appearances on North American podiums to Boston and San Francisco.

He will not be required, however, to give up his relationship with the Japan Philharmonic in Tokyo, of which he is also music director, or his annual guest conducting series in Europe. He will also continue as artistic director of the Boston Symphony's Berkshire music festival at its summer home in Tanglewood, a post he has shared for the past three summers.

The selection of Mr. Ozawa, who has had close connections with the Boston Orchestra since he came to this country as a Tanglewood student 12 years ago, was made after consultation with the orchestra's members. According to Robert Ripley, chairman of the players' committee, "he is the choice of the players."

GAZETTE
TAUNTON, MASS.
D. 13,000

FEB 8 1972

New England Newsclip

HUB SYMPHONY CONDUCTOR—Tokyo - trained Seiji Ozawa, 36, named music director of the Boston Symphony Orchestra beginning with the 1973-74 season, chats with reporters following a press conference. During the 1972-73 season he will hold the title of music advisor. As music director, Ozawa will be principal conductor, but Boston will share his services with the San Francisco Symphony where he has been musical director since 1970. (UPI)

The Washington Post
WASHINGTON, D. C.
D. 500,119 SUN. 657,[illegible]

FEB 9 1972

New England Newsclip

Ozawa —With Fervor

By Paul Hume

Reprinted from yesterday's late editions

Seiji Ozawa has decided to complicate his life by becoming music director of the Boston Symphony while retaining that title with the San Francisco Symphony. The latest comment on where the gifted young Japanese conductor will end up comes in his latest assurance to San Francisco: "I plan to stay in San Francisco after my present contract." That contract runs through 1976. Boston is expecting Ozawa for increasingly longer seasons long before then.

Monday night, however, Ozawa was in Constitution Hall with neither Bostonians nor San Franciscans, but Philadelphians. It is easy to see why orchestras and their boards of directors like Ozawa. He plans a program with care and directs it with a strong personal fervor.

That fervor comes in varying sizes and shapes, depending on the character of the music at hand. Monday night, Ozawa offered the Philadelphia in three different sizes: one for Ravel's Mother Goose Suite; another for Edgard Varese's Hyperprism, and still another for the Mahler First Symphony.

The Ravel was a good-sized chamber orchestra, led with extreme delicacy so that the exquisite textures emerged in clear strands. The music was paced as if to support ravishing ballerinas and gallant escorts. It was a perfect matching of pastels floating on a sea of weightless silks.

Varese wrote Hyperprism in 1923. It is one of his studies in mingled sonorities, this time balancing 10 winds with a percussion chorus that extends itself far enough to include a lion's roar, siren, woodblocks and slapsticks.

In case you are wondering, the lion's roar comes from dragging a heavy rope through a hole cut in the bottom of a wooden tub. Like most Varese, the central concern of the music is to offer listeners new concepts in sound. Blocks of sound, sounds launched into space, new dimensions in sound were the chief stimuli to Varese's creative thinking. Hyperprism was one step on the journey that lasted the entire final half-century of his life.

United Press International

Seiji Ozawa.

Ozawa conducted the music not from the podium, but standing on the stage floor, directly in front of the three woodwinds at stage center; behind them were ranged the brass and percussion. It was a completely informed and lively reading that presented the audience with the evening's second grouping of instruments.

For the Mahler First, everyone was there, the full ensemble in its only appearance of the evening. While it would be foolish to suggest that any orchestra functions automatically in any great music, the Mahler First is certainly in the Philadelphians' blood these days.

With the rediscovered "Blumine" movement, they have played it often at their home base, on tour and in the recording studio, and are scheduled to open the summer season with it at Wolf Trap. Perhaps a change is in order.

Ozawa knows how well Ormandy's musicians know and can play Mahler. But he is not a man to take them through another man's account. In matters of balance, dynamics, phrasing and tempos, his Mahler First was a very different thing from Ormandy's. Its gaiety was less tinged with the "weltschmerz" that belongs there; its waltz felt more unabashedly Viennese-light-hearted, rather than Viennese-world-weary. The great violin peroration leading into the Dflat section was lighter in weight, with the climaxes rather the same, though perhaps more frenetic.

It was a reading of beauty, of youth, of impulsiveness in music where these things were once pertinent, though they would not long remain so.

STANDARD TIMES
NEW BEDFORD, MASS.
S. 63,259

FEB 13 1972

New England Newsclip

A Look At the Arts

E. J. DIAS

Boston Symphony has new director

The recent appointment of Seigi Ozawa as music director of the Boston Symphony Orchestra, beginning with the 1973-74 season, and of Colin Davis and Michael Tilson Thomas as principal guest conductors is of considerable interest. Ozawa, whom I have seen conduct many times, is a diminutive, dynamic, intense Japanese of 36 with a good deal of drive and a musical background that includes the artistic direction at Tanglewood, service as conductor of the Toronto Symphony, and his two present directing posts with the San Francisco Symphony and the Japan Philharmonic.

That the great Boston aggregation needs a conductor who will take an interest in them and restore some of the cohesion and esprit de corps which has somewhat declined in recent years is obvious. The present musical director, William Steinberg, is an able man, but he has been plagued by illness during his Boston tenure; consequently, his appearances on the Symphony Hall podium have been rare.

What the orchestra needs is a sure and firm guiding hand — one that can win the respect and cooperation of the players. Whether Ozawa can fill the bill only time will tell. However, the appointment of Davis as a permanent guest conductor (this means that he will spend six weeks in Boston for each of the next three years) is welcome news.

It is no secret in professional circles that the Boston Symphony has long wooed Davis and has, in fact, on several occasions offered him the music directorship. Davis has not accepted the post because his recent interests have been in opera. For example, last week he conducted "Pelleas and Melisande" at the Metropolitan, and in England he presides over the Covent Garden Opera as well as serving as permanent guest conductor of the BBC Symphony. A man of 44 with a no-nonsense approach to music, he is a highly competent conductor, and his presence in Boston, even on a limited basis, should be beneficial to the orchestra.

As for young Thomas, he is, although tremendously gifted, still in the process of development. The experience he is gaining as associate conductor of the Boston ensemble and as chief conductor of the Buffalo Philharmonic will stand him in good stead in future years. He is not yet ready, however, to take over the important post as music director of the Boston Symphony — although this remains a possibility in the future.

In any event, these changes in Boston were badly needed. Let us hope that they mean a return to the glory that was once the hallmark of the Boston Symphony.

THE BOSTON HERALD
Traveler
D. 210,540 S. 290,961

FEB 13 1972

New England Newsclip

What Determines Orchestra's Future

To the Herald Traveler Editor:

I believe the feeling of confidence which your editorial has expressed in the future of Boston Symphony Orchestra under Mr. Ozawa would be justified were musicianship alone the orchestra's urgent need.

It seems to me, however, that equally important is the need for leadership and this, I suggest, can only be provided by a conductor who identifies with Boston, who lives here and makes Boston and its culture his first priority. This need is not met by the appointment of a man, no matter how talented, who has a greater loyalty to another city, perhaps to two other cities, and who next year can come here for only one visit, and in the next and following years can spare only ten weeks of his time for Boston.

The Ozawa, like the Steinberg appointment, seems to me a regrettable compromise with the true requirements of Boston Symphony.

You speak of an arduous search by the trustees. It is reasonable to infer that there must have been such, but the nature and extent of the search or the qualifications being sought have never been made known. This points up the orchestra's second urgent need—improved communications.

By carefully following the Boston and New York papers subscribers can occasionally glean bits of information about the orchestra and some collateral activities, but better rapport and perhaps a broader financial support would be encouraged by a policy of open disclosure of the orchestra's plans and problems to its constituency.

HESLIP E. SUTHERLAND

Quincy

NEW YORK, N. Y.
DAILY WORLD
DAILY CIRC. N. AVAIL.

FEB 9 1972

A man with transcontinental talents, Seiji Ozawa, 36, will be music director of the Boston Symphony Orchestra beginning with the 1973-74 season — and will also continue to hold the same post with the San Francisco Symphony where he has been musical director since 1970.

TIMES
PEABODY, MASS.
W. 6,043

FEB 16 1972

New England Newsclip

Ozawa to conduct symphony

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During the coming season, 1972 - 73, when his commitments will allow him to be in Boston only briefly, he will serve as Music Advisor and continue to serve as Artistic Director of the Berkshire Festival, a post he has held since 1970 at Tanglewood, the Orchestra's summer home. Ozawa last conducted the Boston Symphony in November of 1971.

Ozawa is presently Conductor and Music Director of the San Francisco Symphony, a post he will continue to hold.

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Ozawa is present guest conducting the Philadelphia Orchestra.

Both the Boston and San Francisco Symphony Orchestras have figured prominently in the spectacular career of the 36 - year - old conductor. Seiji Ozawa's first visit to the United States came as a student conductor at Tanglewood in 1960 as the result of an invitation from Charles Munch.

PILOT
(CATHOLIC)
BOSTON, MASS.
135,000

FEB 12 1972

New England Newsclip

By Francis M. Prout

Seiji Ozawa, brilliant young conductor of the San Francisco Symphony accepted the overture of the Boston Symphony Orchestra Trustees—among whom is Msgr. Edward G. Murray, Pastor of St. Paul's, Cambridge—to become Music Director starting with the 1973-1974 season. The mop-top musician who has guest conducted the BSO a number of times much to the pleasure of the Hub's demanding symphonyophiles, will next conduct the BSO at Tanglewood this summer. Ozawa will retain his San Francisco assignment next season while doubling in brass in the Hub as Music Advisor with Michael Tilson Thomas and Colin Davis, assisting as Principal Guest Conductors.

OUR NEIGHBORS

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

FEB 14 1972

TO HEAD THE BOSTON—Seiji Ozawa, who has guest conducted many times at Saratoga and over at Tanglewood, will take over as music director of the Boston Symphony with the 1973-74 season. During the 1972-73 season he will act as music advisor of the Symphony and will continue to hold his post as conductor and music director of the San Francisco Symphony. In 1973 Ozawa will confine his North American appearances exclusively to the Boston and San Francisco Orchestras. At present Ozawa is guest conducting with the Philadelphia Orchestra which is in residence at the Saratoga Center every August.

NEWS ADVERTISER
WESTFIELD, MASS.
W. 5,050

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Seiji Ozawa's first major North American guest conducting engagement was with the San Francisco Symphony Orchestra in 1962. He has been its music director since 1970, and in 1973 will take it abroad on its first European tour.

Newsday
GARDEN CITY, N. Y.
D. 427,270

FEB 9 1972

New Boston conductor

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BEE
NEWTOWN, CONN.
W. 12,559

FEB 18 1972

New Engla News

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POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,000

FEB 11 1972

New Engln Newsc

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 11 1972

New England Newsclip

Choice of Ozawa

Re the reaction to Ozawa's appointment to the Boston Symphony Orchestra: Some published comments about the extra-musical characteristics of Mr. Ozawa were tasteless and representative of the feelings from which even grosser cruelties stem.

Issues of hair and birthplace are not germaine, never are! All we need to know is if the man can conduct and get along with the orchestra, and since this one can, the choice is excellent, the matter closed.

PAUL LAMAR

Allston

SOCIALLY YOURS . . .

Lillian

Tokyo-trained Seiji Ozawa a young 36, will become the Boston Symphony's new music director beginning 1973. He will succeed William Steinberg. During his Boston tenure, Mr. Ozawa will continue as music director of the San Francisco Symphony with whom he has been associated since 1970. A former pianist turned conductor as the result of a soccer injury to his hand, Ozawa has finesse and carries the promise of a long and successful career as a maestro. . .

* * *

TIMES
PEABODY, MASS.
W. 6,043

FEB 16 1972 New England Newsclip

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(CATHOLIC)
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BEE
NEWTOWN, CONN.
W. 12,559

FEB 18 1972 New England Newsc

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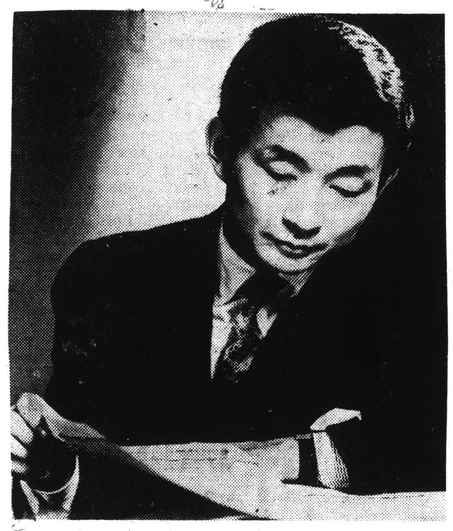
OUR NEIGHBORS

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 115,169

FEB 14 1972



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POST GAZETTE
BOSTON, MASS.

FEB 11 1972 New England Newsc

SOCIALLY YOURS . . .

Ellen

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NEWS ADVERTISER
WESTFIELD, MASS.
W. 5,050

FEB 18 1972 New England Newsclip

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The Boston Globe
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PAUL LAMAR

Allston

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 16 1972

New England Newsclip

Seiji Ozawa: Only Time Will Tell

By Peter M. Knapp

"What they want is a conductor to take a real interest in them, and they haven't had this for some reason. When they find one who will, they'll be good again. They've just been drifting, that's all."

Also sprach Colin Davis in a New York Times interview a few days ago in reference to the Boston Symphony Orchestra. Davis' remarks were certainly made before the announcement that Seiji Ozawa will become music director of the Boston Symphony beginning with the 1973-74 season. But the Ozawa appointment still leaves a number of questions up in the air which perhaps only time will resolve.

Next year, for example, the Boston Symphony will still be "drifting," as Davis put it. The orchestra's standards have not really slipped to the point the English conductor suggests — there have been some splendid performances lately — but unquestionably the lack of permanent leadership has put considerable strain upon the orchestra as it has had to adjust to a parade of guest conductors.

Not Since

Boston has not had a permanent full-time music director since Erich Leinsdorf left at the end of the 1969-70 season. Since then the Boston Symphony has had to share its nominal music director, William Steinberg, with the Pittsburgh Symphony. And because of Steinberg's illness, Boston has seen even less of him than his split-schedule contemplated.

For all intents and purposes, the principal conductor of the orchestra for the past two years has been Michael Tilson Thomas, the youthful Californian who came to Boston as Steinberg's assistant conductor and has blossomed into a mature and internationally acclaimed star of the podium whose career is being compared to that of Leonard Bernstein.

During the next season, Ozawa will be the BSO's "Music adviser" and will conduct here only one week. Davis and Thomas will be "principal guests conductors," with Concertmaster Joseph Silverstein continuing as assistant conductor. (For the Berkshire Music Festival at Tanglewood, the co-leadership of Ozawa and Gunther Schuller, president of the New England Conservatory, will continue indefinitely.)

This means until the 1973-74 season, when Ozawa will conduct at least 10 weeks in Boston, the BSO will have no resident director. Although no one has said so, you can read between the lines that the valuable Silverstein will be more or less in charge while the parade of guest conductors continues.

After that, Boston again will compromise on divided leadership, sharing Ozawa with San Francisco, where he has been music director of the symphony since 1970 with an extended contract running to 1976. Under the terms of the agreement with the Boston Symphony, Ozawa will confine his "North American appearances" exclusively to the Boston and San Francisco Symphonies (14 weeks in 1973-74). But this doesn't limit his extra-continental appearances with the Japan Philharmonic, of which he is also music director, or guest appearances in Europe. Ozawa will be very much a young man on the go, typical of the jet-set conductor.

Too Much

Ironically, Erich Leinsdorf gave as the reason for his resignation announced in 1967, the burden of too much work. He was functioning as administrative music director and principal conductor of the BSO, plus running the eight-week Berkshire Music Festival and summer school at Tanglewood.

During that season, there were 86 subscription concerts in Boston, plus trips to New York, several New England cities, St. Louis, Chicago, Cincinnati, Newark and Washington. Leinsdorf noted that in six and a half years he had conducted nearly 600 concerts, to say nothing of rehearsals, or the long, painstaking work associated with advance planning of programs, lining up guest conductors and soloists, learning new scores and restudying standard repertoire, auditioning new players, and the myriad other tasks the music director must attend to.

Ozawa and Thomas . . . question marks

Too much, said Leinsdorf — but Ozawa is going to have two orchestras, plus Tanglewood and other commitments. If the full-time job was too much for Leinsdorf, is Ozawa going to be able to manage on a part-time basis? When asked this question at a news, conference the Japanese conductor replied hopefully: "I know the musicians, and the management will help me. If the musicians help, I can do it."

The fact of life in musical leadership these days is intense competition among orchestras for the small band of premiere conductors — a market of small supply and great demand. Hardly any of the major conductors are content with one orchestra or opera house. Colin Davis, for example, says he "can't do two jobs" — but he is music director of Covent Garden, the London opera house; chief guest conductor of the BBC Symphony; principal conductor of the Promenade concerts in London; and directs at the Metropolitan Opera in New York plus taking on the additional assignment as one of the two principal guest conductors in Boston next season. One job?

Not Content

Besides the artistic scope such multi-directorships offer the ranking conductors, it's also becoming a matter of status. The days apparently are gone when a prominent musician could be content with the directorship of one major orchestra; the trend probably started when Herbert von Karajan in the 1950s showed he could direct the Berlin Philharmonic, run the Vienna State Opera and the Salzburg Festival, direct at La Scala in Milan, and keep a foot in London and Paris as well.

Of necessity, this kind of arrangement means a conductor has to compromise on his time with his orchestras. And for Boston, it's not an ideal situation, for the BSO, as Leinsdorf pointed out, is a fulltime job — and then some. Leinsdorf may have been the last completely full-time director of the BSO.

However, if is pretty clear that the Boston Symphony was left with few choices. Most of the leading conductors of the stature Boston would consider have been tied up years in advance. There were reports that the post had been offered to Carlo Maria Giulini and to Davis, both of whom turned it down. And rumors flew concerning other possibilities.

Ozawa has the benefit of youth (he is 36) and vitality, plus the evident good will of the musicians, who say they are very happy with the appointment. Whether this will endure and insure a high level of artistry remains to be seen, but it is a positive factor, and Ozawa's rapport with the Orchestra has been evident in performance. (Cellist Gregor Piatigorsky once commented that a guest conductor has an advantage over a permanent one for three reasons: "He really knows his one program, the orchestra does not really know him, and everyone knows he will go away.")

Ozawa's appointment also shatters precedent. Most of the Boston Symphony's music directors have been in the Germanic meat-and-potatoes tradition, occasionally spiced with Gallic musicians, though dominated in recent memory by the Russian Serge Koussevitsky. For many of those to whom Symphony is a tradition, The Music Director is a tall, stately, dignified European presence of some six decades, whose fondest scores are marked Beethoven or Tschaikowsky. Ozawa, a Westernized oriental with Beatle-length hair and a fondness for casual Mod dress, is not in the pattern. Yet his personality and flair have made him popular with audiences.

'Best Known'

There remains the unanswered question of Michael Tilson Thomas' future relationship with the orchestra. For the time being, it will continue, although the transposing of Thomas' title from "associate conductor" to "principal guest conductor" suggests a process of disassociation. Within three years, Thomas has become the world's best known "associate conductor," has gained a music directorship of his own in Buffalo, has made several highly praised recordings for Deutsche Grammophon, initiated an exciting Spectrum series this year that has packed Symphony Hall with enthusiastic young people, has numerous guest conducting invitations and will make his debut at the Metropolitan Opera next season.

The future relationship of Boston's musical wunderkind is about as precise as the shifting harmonies of Debussy's "Images." He will, of course, conduct a good share of next year's winter season, and will continue (apparently indefinitely) with the Spectrum concerts. But as Ozawa takes over the directorship of the Symphony, how long will the ambitious and talented Thomas remain in Boston now that the top job is not available? Another question mark.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 16 1972

New England Newsclip

Tempers not only for sopranos

By Ellen Pfeifer
Globe Staff

QUODLIBET Bos Symphony

While the Metropoliton Opera and Met-watchers are anticipating the new regime of General Manager Goeran Gentele, the Stockholm Opera — where Gentele used to be director — is having its problems.

According to "Opera News," the newly appointed, 28-year-old music director Leif Segerstam has resigned his post, claiming he cannot cooperate with the new director Bertil Bokstedt.

"This is my way to show that I reject Bokstedt as a director personality," Segerstam said of his resignation. He accused Bokstedt of social climbing and "caring only about golden statistics and not artistic quality."

Bokstedt called Segerstam's action regrettable but said the conductor's statements only confirm that he is immature and that his presence "taints the atmosphere."

Mudslinging in connection with new artistic managements seems to be de rigeur, and Boston is no exception. Among the artistic and managerial people at the BSO, there has been unanimous praise for the selection of Seiji Ozawa as new music director. However, reactions among outside observers have been a bit more mixed.

Since the appearance of an article I assembled on initial reactions to Ozawa's appointment, there have been a number of letters with unsolicited opinions.

One states: "He's (Ozawa's) just what the BSO needs — a conductor with beads and a saddle (shoulder) bag, and ten years experience. (Signed) Racist Joe."

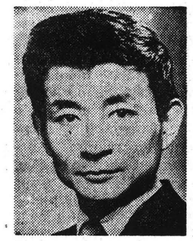
And on the other side, a former subscriber writes: "There are a great many people who haven't gone to Symphony for years who are now enthusiastically considering redeeming their lapsed subscriptions.

"In spite of our declining interest in the standard orchestral repertoire, we have listened to some concerts conducted by Mr. Ozawa and for the first time in years found great pleasure in various "warhorses" he conducted with his marvelous elucidation of structure combined with attention to interesting detail.

"At any rate . . . some of us are absolutely delighted that Mr. Ozawa is coming to Boston. Now there may be an air of excitement surrounding what was once considered the world's finest orchestra — and may soon be again."

Dame Margot Fonteyn will dance the role of "The Sleeping Beauty" with the National Ballet of Washington at the Music Hall, March 2 at 8 p.m.

The role of Aurora has been danced more often



SEIJI OZAWA
. . . in shorn era

and over a longer period of time by Dame Margot than by any other ballerina.

HERALD
NEW BRITAIN, CONN.
D. 33,737

FEB 16 1972

New England Newsclip

Out of town

Donald Lee, black poet and philosopher who teaches black literature at Howard University, will present a lecture and reading tonight at 8 o'clock in the Washington Room at Trinity College. Headliner for Trinity's observance of Black History Week, Lee is the founder of Third World Press, editor of Black Book Bulletin and author of "Think Black," "Black Pride," and "Dynamite Voices: New Black Poets of the 1960's."

———

The Greek pianist, Gina Bachauer, will be the soloist for the Hartford Symphony Orchestra's seventh subscription concert March 1 at 8:15 p.m. at the Bushnell.

———

The University Players, University of Hartford, will present Paul Foster's Viking fantasy, "Heimskringla," March 8 through 12 at 8:15 p.m. in the Auerbach auditorium on campus. The play tells the story of Leif Ericson's discovery of America.

The Elm City Kennel Club Inc. will hold its 56th annual all-breed dog show Feb. 27 at the Goffe Street Armory, New Haven. Judging will begin at 10 a.m. Parking will be available at Bowen Field, with a shuttle service to the armory. Admission will be charged.

———

The Boston Symphony Orchestra has announced the appointment of Seiji Ozawa as music director of the Boston Symphony beginning with the 1973-74 season. During the coming season, 1972-73, when his commitments will allow him to be in Boston only briefly, he will serve as music advisor and continue to serve as artistic director of the Berkshire Festival, a post he has held since 1970 at Tanglewood, the orchestra's summer home. Ozawa last conducted the Boston Symphony in November, 1972.

Ozawa is presently conductor and music director of the San Francisco Symphony, a post he will continue to hold.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 130,000

MAY 1972

Appointments

Seiji Ozawa has been appointed conductor of the Boston Symphony, beginning with the 1973-74 season. During the coming season (1972-73) he will serve as music advisor, and he will continue as artistic director of the Berkshire Festival. He will also retain his position as music director of the San Francisco Symphony, where his contract runs through the 1975-76 season. . .

The Boston Globe
(EVENING)
D. 195,032
FEB 13 1972
New England Newsclip

OZAWA: Why he declined, accepted BSO offer

By Michael Steinberg
Globe Staff

PHILADELPHIA—The first question was where to go for lunch. Seiji Ozawa, whose appointment as Music Director the Boston Symphony had announced three days earlier and who was now in the middle of a three-week guest engagement with the Philadelphia Orchestra, was not allowed to eat in the dining room of his posh hotel in Rittenhouse Square because he no longer owns any jackets and ties. And room service, he added, "is slow, very slow. Do you mind delicatessen?" To long-sleeved knit shirt, beads, jeans, moccasins, he added an orange-lined jacket of pale, spiky fur and a canvas shoulder-bag, and we went out into the world of corned beef, spiced beef, tongue ("sorry, dear, pastrami's out"), and beer—"and bring plenty of extra pickles, those fresh ones."

Ozawa had spent the morning and some of the previous evening with the Boston Symphony's Assistant Manager, Mary Smith, working out details of the coming summer at Tanglewood—"we're very late." Together with Gunther Schuller, he has been Artistic Director there since 1970, and in a sense, his two summers there served both parties as a trial marriage before the Boston Symphony's formal proposal to him in November and his firm acceptance of their suit only two Tuesdays ago.

"Before that, whenever I was asked unofficially, when Lennie asked me, I alway said 'no.'" Then, when BSO Manager, Thomas D. Perry Jr., began to ask more and more "officially," Ozawa found that an automatic "no" would no longer do. Boston was a flattering offer. More than that, it had special associations for him, that hearing the Boston Symphony on its Japanese tour in 1957 had been one of those major shocks that had formed his on its Japanese tour in 1957 had been one determination to become a conductor, that it was Charles Munch who had "discovered" him in Europe and had brought him to America to attend the 1960 session of the Berkshire Music Center (then 23, he won the Koussevitzky Prize and got an "a name to remember" review in the Times), and his two years of helping to run Tanglewood. In November, he had two weeks with the orchestra in Boston, and they were an exceptional success with public, players, and press.

On the other hand, in 1970 he had succeeded Joseph Krips as Music Director of the San Francisco Symphony. He began with the usual three-year contract, and in the same November 1971 he re-upped for 1973-76. He takes his San Francisco post very seriously—everyone who knows Ozawa remarks on his seriousness about obligations and his loyalty. The board there, he says, has been marvelous about allowing him the means to improve the orchestra and is paying for the expensive luxury of a European tour in May 1973. The San Francisco management had reason to be pleased with Ozawa: pre-season ticket sales this year were up 13 percent compared with the same time last year, and 1970-71 had shown a 13½ percent increase over the last Krips season.

For Ozawa, at any rate, it was not a moment just to say thank you very much and good-bye.

When he finally decided to accept the Boston offer, Ozawa showed his regard for his San Francisco orchestra by insisting on taking time out of his Philadelphia rehearsals to fly to the Coast and back in a 23-hour period in order to tell them the news himself. Newsweek, not sharing Ozawa's sensibility, broke the story two days before his trip to California, moreover getting it wrong by saying he would leave San Francisco in 1973 in order to take Boston: it upset and angered Ozawa so much that he scared the Boston trustees and management half to death by seriously turning over in his mind the idea of not accepting their offer after all.

Ozawa also stresses how much he and his wife, Vera, love the city of San Francisco. It became clear to him that if he took on Boston, it would be in addition to, not instead of San Francisco. How would the two managements take to that, particularly Boston, just coming to the end of a not very happy experience of sharing a conductor, (Steinberg) with another city

THE BIRTH OF ACCEPTANCE — Seiji Ozawa indicates the birth of his daughter influenced his acceptance of the offer from the B.S.O. Seira, born Dec. 29, 1971, is six days old in this photo.

(Pittsburgh)? Boston understood the conditions under which Ozawa was to be had, and wanted him enough. San Francisco had no objections either, partly, Ozawa speculated, "because is different market, partly because Boston Symphony is Boston Symphony, is not like sharing with San Diego or Albany."

"But I think, am I crazy?" He worried about his neck, to which he did painful disc and nerve damage last season during four days' rehearsing and three performances of the Mahler 8th at La Scala, Milan, where the soloists and the hundreds of choristers were up on high platforms, "for a week I conduct like this," tipping his head all the way back, "then I go to hospital." He saw though, that if so inclined, he could as readily kill himself running one orchestra and guest conducting all over the place as running two.

OZAWA, Page 74

San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227
APR 12 1972

Ozawa Wins Cultural Prize In Japan

Tokyo

Seiji Ozawa, conductor of the San Francisco Symphony, Japan Philharmonic and Tanglewood Festival, has been named 1972 winner of the Japanese Academy of Arts' Cultural Prize. It will be presented on June 7 in Japan.

The yearly award is made "for outstanding contributions in cultural arts for Japan and abroad." It marks the first official recognition of Ozawa's talent from within Japan.

Now age 36, he will assume directorship of the Boston Symphony in September 1973, in addition to concurrent duties in Tokyo and San Francisco.

Our Correspondent

DAYTON DAILY NEWS
DAYTON, OHIO
D. 161,249 SUN. 215,360
FEB 20 1972

Musical Game-Playing Goes On and On and On

By BETTY DIETZ KREBS

It was just a year ago that the musical game-playing had all the gossips busy. Who would follow William Steinberg in the post he was giving up with the Boston Symphony? Where would Cleveland find a successor to the late George Szell? If Eugene Ormandy decided to vacate the Philadelphia Orchestra post, who would move in?

But it takes more than bodies to fill the gaps. The games are still far from over, and it will be fascinating to see what happens.

The most intriguing situation is unquestionably Cleveland's — how much will Lorin Maazel take from the musicians if they keep up the cold-shoulder treatment after making their Maazel veto a juicy scandal, or will the musicians have the good sense to quiet down and do what they're hired to do?

Another thought to chew over is the impact that colorful, independent Seiji Ozawa, still only 36, will have on staid and proper Boston. Incidentally, four or five days before Ozawa told the world he was the new man for the Boston Symphony, report had already been leaked out and a spokesman for the orchestra told me on the phone that no decision had been made. So much for official statements.

Ozawa, who has been artistic director of the Boston Orchestra's Berkshire Festival at Tanglewood since 1970, will take over as music director of the symphony starting with the 1973-74 season. Next year he'll serve as music adviser only, because of prior commitments.

Few young conductors have shot up quite as fast as Ozawa. He turned up at Tanglewood as a student conductor in 1960, during his first U.S. visit. Two years later he made hios major conducting debut with the San Francisco Symphony and for the 1964-65 season he served as assistant to Leonard Bernstein for the New York Philharmonic.

There was talk about the Cincinnati Symphony's resident conductor, Erich Kunzel, in connection with the Boston post. Kunzel did about 10 guest conducting stints with the Boston Symphony during the holidays. But don't rule out Kunzel. Arthur Fiedler won't go on indefinitely with the Boston Pops, no matter how hale and fit he looks.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,681
FEB 11 1972

Bernstein To Conduct In Boston?

Leonard Bernstein, having left the New York Philharmonic, may wind up right back where he started — in Boston. He may do some guest conductor work with the Boston Symphony Orchestra next season.

There's nothing definite yet, but at a news conference introducing the BSO's incoming music director, Seiji Ozawa, orchestra officials noted Bernstein would be required to live in Boston next winter as a visiting professor at Harvard. And, they said, it wouldn't be too surprising if he kept his baton in hand with the orchestra while he's in town.

POST
BRIDGEPORT, CONN.
D. 84,000
FEB 17 1972
New England Newsc

Passing Show
—By Fred Russell

OZAWA APPOINTED

Seiji Ozawa has been appointed music director of the Boston Symphony Orchestra beginning with the 1973-74 season. During the coming season, 1972-73, when his commitments will allow him to be in Boston only briefly, he will serve as music advisor and continue as artistic director of the Berkshire Festival, a post he has held since 1970 at Tanglewood, the orchestra's summer home.

Ozawa is presently conductor and music director of the San Francisco Symphony, a post he will continue to hold.

Ozawa's road to BSO began with that 'C boom-boom-boom...'

★ OZAWA
Continued from Page 69

He decided that by giving up all other North American engagements and reducing his commitments in Japan and Europe, the Boston and San Francisco combination could add stability to his life, though he never specifically said so. Ozawa offered enough to make it clear that the fact his wife was pregnant made a tremendous difference to his thinking about all this. Their daughter, Seira, was born (9 lbs., 2 ounces) in San Francisco on Dec. 29, and that is a date to which he frequently referred as that beginning of a "new life."

About Vera and Seira: the Ozawas have been married between four and five years, he having been previously married to a Japanese pianist now living in Paris ("very good pianist, and we are still very good friends"). Vera Ozawas father was a white Russian emigre to Japan (she has a Russian grandmother in San Francisco), her mother is Japanese, she herself was born in Yokohama. The name, Seira, is put together from Seiji and Vera, but "ra" is also the second syllable of Seiji's mother's name, Sakra, and of Nara, which is the Ozawas' favorite city in Japan. "We hope to have lots of children."

Ozawa, now 36, is the third of four sons. His father, who died last year, was a dentist, "strong father, strong man, normal man, very normal man. He drink much, I drink much." He was a Buddhist, but his widow is a Presbyterian. The children were brought up as Christians, but Seiji's oldest brother returned to Buddhism. He is a sculptor, married to a painter, but because they make no money at those callings, Dr. Ozawa bought them a small inn in Kyoto — "lovely life, very quiet."

The second brother's field is German literature, and this year he is on an exchange professorship at the University of Marburg. The youngest is an actor, "not classical, but more like Broadway musicals." When they were boys, the four sang together as the Golden Gate Quartet — voices and ages descended in parallel, so Seiji sang first bass — borrowing the repertory (learned off recordings) as well as the name of the famous black close - harmony gospel group.

"No, we didn't really know English." Ozawa's English now though fairly heavily accented and inclined to lack articles, is efficent and most of the time quite fluent. He gets apprehensive about words in which R occurs third in a series of consonants — "spectrum," for instance, or "Hyperprism," the piece by Varese he was conducting that week, or "Also sprach Zarathustra," which was on the programs for the week following. What about other languages "Japanese, marvelous for poetry, otherwise no use. French and German, just enough to rehearse an orchestra. Italian, soooooo little! I must learn Italian because so many Italians speak nothing else, live in very closed world. When I did 'Cosi fan tutte' at Salzburg I had many Italian singers and Maestro Karajan found me Italian rehearsal pianist — was difficult." He wants to learn Russian to speak with his grandmother-in-law in San Francisco, and he is enviously admiring of his easily polyglot colleagues like Zubin Mehta, Lorin Maazel, and Niklaus Wyss, his Swiss assistant conductor.

He does most of his reading in Japanese, and San Francisco is a very possible town in which to get books in that language. Often he first finds something in English, then, if it engages him enough that he wants really to read it — recently Solzhenitsyn, for example — he will get it in Japanese translation. He is now reading a lot of Japanese history, offering himself as an appallingly under-educated man now catching up — "that is trouble with going to Conservatory."

How does he, as an Oriental, live in Western culture and specifically in so refined and special a product of it as its music? "Very difficult question, very difficult. Western music is fresh to me more than foreign. My teacher, Professor Hideo Saito, who had spent time in Germany, said I must go to Europe. There music is like bread, necessary. In Japan, they hear about Western music, they don't want to miss anything, they enjoy, but is not like bread." Ozawa's musical upbringing was in Western music. The first time he learned anything about Gagaku music and its instruments was when he prepared a new piece by Ishi for the previous week's concerts in Philadelphia; his first experience with the biwa and the shakuhachi, two popular Japanese instruments, was in Takemitsu's "November Steps" (on his Boston programs in November 1969). As the product of an essentially Western education, though it was received in Japan, Ozawa is now anxious to recapture the Japanese part of his heritage: "My daughter will look Japanese, and I want her to know what that's all about."

Ozawa began piano at seven, and enrolled in the then new Toho School in Tokyo. He broke both index fingers playing rugby — "I wanted to be a really good rugby player, at highest level" — and he was told that ended his prospects as a pianist. For months he did not know what to do, then said he wanted to be a composer. He does not compose now, though for a while he did it quite seriously and successfully, writing, among other things, the score for a popular Japanese film about the war in Okinawa.

He recalled the impact of hearing an orchestra for the first time — "like this!" (fist brought sharply to side of head) — and the successively greater shocks of hearing on their Japanese tours the Symphony of the Air ("I can still hear the opening of Brahms 1st, that C, boom-boom-boom, boom-boom-boom, I had never heard such sound") and then "Boston Symphony under Maestro Munch, so full of fire."

So knowing that he wanted to conduct became surer, and he took his teacher's advice and went to Europe "for my crazy scooter period." Scooter period? "Yes, I had no money at all, but Japanese motor scooters were just beginning to be exported and I thought perhaps scooter firm would give me money and a scooter to promote scooters in Europe." He went to every scooter manufacturer until he found one who did just that, a little bit of money anyway, and after a long trip by freighter he landed at Messina with a scooter

FUEL FOR THOUGHT — Following the advice of his music teacher, Seiji Ozawa studied in Europe, and to support himself there he promoted Japanese motor scooters.

Ozawa's road to Hub

★ OZAWA
Cont'd from preceding page

16

and a guitar: "I did not play guitar, but I thought I must have musical instrument. I built case on ship."

His future first wife by chance saw an announcement of the Besancon conductor's competition on a bulletin board at the Paris Conservatoire where she was studying piano, and then came the orderly sequence of winning at Besancon where Munch was a judge, Munch's invitation to Ozawa to go to Tanglewood, the Koussevitzky prize, the assistantship under Bernstein in New York, the first professional engagements in America (the very first was with the San Francisco Symphony in 1962, Boston following in 1964, the music directorship at Ravinia Park (the Chicago Symphony's summer season) and Toronto, then San Francisco and Boston.

Ozawa recalled a hard period when his reputation and the demand for his services grew faster than his repertory, a period where everything he did seemed to be for the first time. "Is better now." He says he is a quick study when he needs to be, but dislikes needing to be (even while enjoying the professionalism that makes it possible). He takes enormous pleasure in studying something for a long time and with great concentration as he could, for instance, with Stravinsky's "Rite of Spring" and Mozart's "Cosi fan tutte." What was he working on now? Three Berlioz operas, "Benvenuto Cellini," "Beatrice and Benedict," and "The Trojans," and also Schoenberg's "Moses und Aron" ("so great and beautiful, more marvelous the more I learn").

In matters of repertory as well as other things, Ozawa expects his San Francisco and Boston jobs to pose very different challenges, "Boston is most musical city in America, where music is most like bread." He is pleased particularly with its many choruses, the excellent orchestral freelancers, the New England Conservatory, the adventurousness of the Opera Company of Boston (whose work he knows only by reputation), and the potential for a large young audience provided by the many colleges and universities. "To come to work in Boston is to find large, comfortable armchair all ready for you to sit in — nice, and also dangerous. In San Francisco we must still finish building chair."

Ozawa is not yet ready to talk about his Boston repertory, though he did say that he very much wants to do "Gurrelieder" for the Schoenberg centenary in 1974. Because of commitments made before his Boston appointment (which is preceded by a year as Music Advisor. 1972-73), he will be here for only one week next season. "I don't know program yet. We were going to do recording piece, maybe Saint-Saens 3rd Symphony. Now it's so important, we're going to have to think about."

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

APR 1972

Seiji Ozawa, Conductor and Music Director of the San Francisco Symphony, will add the music directorship of the Boston Symphony Orchestra to his responsibilities beginning with the 1973-74 season.

Louis Hood, Public Relations Director of the Cleveland Orchestra and former Publicity Director of The Philadelphia Orchestra, returned in March to Philadelphia to assume his old post with the Orchestra. He succeeded Wayne Shilkret who was named Director of Publicity and Promotion at the Kennedy Center in Washington.

Courier EXPRESS
BUFFALO
Western New York's
Greatest Newspaper
D. 154,165 SUN. 311,112

FEB 15 1972

Japanese Conductor Brings Frisco Symphony Back Into Limelight

SAN FRANCISCO (UPI) — A few strands of gray have appeared in conductor Seiji Ozawa's shoulder-length black hair.

But no one — certainly not the dirrectors of the San Francisco Symphony — has suggested that the real "long hair" of the classical music world get his locks trimmed.

Since the 35-year-old Ozawa took the baton from aging Josef Krips at the start of the 1970-71 season, the local orchestra's ticket sales have jumped dramatically.

Ozawa's raffish image, his swaying, bouncing vibrancy on the podium and his consummate musicianship have endeared him to both students and dowagers.

THE STUDENT-dominated Wednesday night concerts are a season-long sellout and sales for all concerts, including the Thursday matinees favored by well-to-do matrons, are running at record levels.

Ozawa, whose musical tastes run from European classical to Oriental to rock and roll, also conducts the Japanese Philharmonic, co-directs the Boston Symphony's Berkshire Summer Festival at Tanglewood, Mass., makes regular guest appearances throughout the world, and records with some of the nation's top symphonies.

He recently extended his original three-year contract as San Francisco's conductor and musical director for another three seasons — through 1976-77 — and said he was "cutting down" some of his other activities.

THE SAN FRANCISCO Symphony, a second-line orchestra since the late Pierre Monteux left it more than a dozen years ago, had improved steadily under Krips. And wtih Ozawa at the helm it has scheduled a 1973 European tour and is talking about recording again.

A native of Hoten, Japan, who apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years, Ozawa strode into his annual San Francisco news conference recently in his usual street garb; a shaggy, off-white, knee-length mongolian lamb coat; a thin blue silk jacket, blue turtleneck shirt, beads, faded blue jeans, white socks and black sandals.

IN HIS HEAVILY-accented and carefully chosen English, Ozawa talked about the state of classical music today and his ubiquitous musical tastes.

"We heard a few years ago that classical music is dead" he said. "I thought it might be true. But now it is coming to more people's ear.

"Life is more difficult (so) music is more important. Music is a very pure thing. You get it through your ears and it goes direct to your hear. You don't have to understand it. It is a natural thing.

"It comes from God to bring joy to people. They come to the concert to enjoy it."

OZAWA ADDED that he personally enjoys good rock and roll and said that a concert last year with a blues band worked very well.

"But it is dangerous," he added. "One orchestra tried it with a rock and roll band. When a band doesn't care about the sound, it can be disastrous."

Ozawa's road to BSO began with that 'C boom-boom-boom...'

★ OZAWA
Continued from Page 69

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Ozawa, now 36, is the third of four sons. His father, who died last year, was a dentist, "strong father, strong man, normal man, very normal man. He drink much, I drink much." He was a Buddhist, but his widow is a Presbyterian. The children were brought up as Christians, but Seiji's oldest brother returned to Buddhism. He is a sculptor, married to a painter, but because they make no money at those callings, Dr. Ozawa bought them a small inn in Kyoto — "lovely life, very quiet."

The second brother's field is German literature, and this year he is on an exchange professorship at the University of Marburg. The youngest is an actor, "not classical, but more like Broadway musicals." When they were boys, the four sang together as the Golden Gate Quartet — voices and ages descended in parallel, so Seiji sang first bass — borrowing the repertory (learned off recordings) as well as the name of the famous black close - harmony gospel group.

"No, we didn't really know English." Ozawa's English now though fairly heavily accented and inclined to lack articles, is efficent and most of the time quite fluent. He gets apprehensive about words in which R occurs third in a series of consonants — "spectrum," for instance, or "Hyperprism," the piece by Varese he was conducting that week, or "Also sprach Zarathustra," which was on the programs for the week following. What about other languages "Japanese, marvelous for poetry, otherwise no use. French and German, just enough to rehearse an orchestra. Italian, soooooo little! I must learn Italian because so many Italians speak nothing else, live in very closed world. When I did 'Cosi fan tutte' at Salzburg I had many Italian singers and Maestro Karajan found me Italian rehearsal pianist — was difficult." He wants to learn Russian to speak with his grandmother-in-law in San Francisco, and he is enviously admiring of his easily polyglot colleagues like Zubin Mehta, Lorin Maazel, and Niklaus Wyss, his Swiss assistant conductor.

He does most of his reading in Japanese, and San Francisco is a very possible town in which to get books in that language. Often he first finds something in English, then, if it engages him enough that he wants really to read it — recently Solzhenitsyn, for example — he will get it in Japanese translation. He is now reading a lot of Japanese history, offering himself as an appallingly under-educated man now catching up — "that is trouble with going to Conservatory."

How does he, as an Oriental, live in Western culture and specifically in so refined and special a product of it as its music? "Very difficult question, very difficult. Western music is fresh to me more than foreign. My teacher, Professor Hideo Saito, who had spent time in Germany, said I must go to Europe. There music is like bread, necessary. In Japan, they hear about Western music, they don't want to miss anything, they enjoy, but is not like bread." Ozawa's musical upbringing was in Western music. The first time he learned anything about Gagaku music and its instruments was when he prepared a new piece by Ishi for the previous week's concerts in Philadelphia; his first experience with the biwa and the shakuhachi, two popular Japanese instruments, was in Takemitsu's "November Steps" (on his Boston programs in November 1969). As the product of an essentially Western education, though it was received in Japan, Ozawa is now anxious to recapture the Japanese part of his heritage: "My daughter will look Japanese, and I want her to know what that's all about."

Ozawa began piano at seven, and enrolled in the then new Toho School in Tokyo. He broke both index fingers playing rugby — "I wanted to be a really good rugby player, at highest level" — and he was told that ended his prospects as a pianist. For months he did not know what to do, then said he wanted to be a composer. He does not compose now, though for a while he did it quite seriously and successfully, writing, among other things, the score for a popular Japanese film about the war in Okinawa.

He recalled the impact of hearing an orchestra for the first time — "like this!" (fist brought sharply to side of head) — and the successively greater shocks of hearing on their Japanese tours the Symphony of the Air ("I can still hear the opening of Brahms 1st, that C, boom-boom-boom, boom-boom-boom, I had never heard such sound") and then "Boston Symphony under Maestro Munch, so full of fire."

So knowing that he wanted to conduct became surer, and he took his teacher's advice and went to Europe "for my crazy scooter period." Scooter period? "Yes, I had no money at all, but Japanese motor scooters were just beginning to be exported and I thought perhaps scooter firm would give me money and a scooter to promote scooters in Europe." He went to every scooter manufacturer until he found one who did just that, a little bit of money anyway, and after a long trip by freighter he landed at Messina with a scooter

FUEL FOR THOUGHT — Following the advice of his music teacher, Seiji Ozawa studied in Europe, and to support himself there he promoted Japanese motor scooters.

Ozawa's road to Hub

★ OZAWA
Cont'd from preceding page

and a guitar: "I did not play guitar, but I thought I must have musical instrument. I built case on ship."

His future first wife by chance saw an announcement of the Besancon conductor's competition on a bulletin board at the Paris Conservatoire where she was studying piano, and then came the orderly sequence of winning at Besancon where Munch was a judge, Munch's invitation to Ozawa to go to Tanglewood, the Koussevitzky prize, the assistantship under Bernstein in New York, the first professional engagements in America (the very first was with the San Francisco Symphony in 1962, Boston following in 1964, the music directorship at Ravinia Park (the Chicago Symphony's summer season) and Toronto, then San Francisco and Boston.

Ozawa recalled a hard period when his reputation and the demand for his services grew faster than his repertory, a period where everything he did seemed to be for the first time. "Is better now." He says he is a quick study when he needs to be, but dislikes needing to be (even while enjoying the professionalism that makes it possible). He takes enormous pleasure in studying something for a long time and with great concentration as he could, for instance, with Stravinsky's "Rite of Spring" and Mozart's "Cosi fan tutte." What was he working on now? Three Berlioz operas, "Benvenuto Cellini," "Beatrice and Benedict," and "The Trojans," and also Schoenberg's "Moses und Aron" ("so great and beautiful, more marvelous the more I learn").

In matters of repertory as well as other things, Ozawa expects his San Francisco and Boston jobs to pose very different challenges, "Boston is most musical city in America, where music is most like bread." He is pleased particularly with its many choruses, the excellent orchestral freelancers, the New England Conservatory, the adventurousness of the Opera Company of Boston (whose work he knows only by reputation), and the potential for a large young audience provided by the many colleges and universities. "To come to work in Boston is to find large, comfortable armchair all ready for you to sit in — nice, and also dangerous. In San Francisco we must still finish building chair."

Ozawa is not yet ready to talk about his Boston repertory, though he did say that he very much wants to do "Gurrelieder" for the Schoenberg centenary in 1974. Because of commitments made before his Boston appointment (which is preceded by a year as Music Advisor. 1972-73), he will be here for only one week next season. "I don't know program yet. We were going to do recording piece, maybe Saint-Saens 3rd Symphony. Now it's so important we're going to have to think about."

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

APR 1972

Seiji Ozawa, Conductor and Music Director of the San Francisco Symphony, will add the music directorship of the Boston Symphony Orchestra to his responsibilities beginning with the 1973-74 season.

Louis Hood, Public Relations Director of the Cleveland Orchestra and former Publicity Director of The Philadelphia Orchestra, returned in March to Philadelphia to assume his old post with the Orchestra. He succeeded Wayne Shilkret who was named Director of Publicity and Promotion at the Kennedy Center in Washington.

Courier EXPRESS
BUFFALO
Western New York's
Greatest Newspaper
D. 154,165 SUN. 311,112

FEB 15 1972

Japanese Conductor Brings Frisco Symphony Back Into Limelight

SAN FRANCISCO (UPI) — A few strands of gray have appeared in conductor Seiji Ozawa's shoulder-length black hair.

But no one — certainly not the dirrectors of the San Francisco Symphony — has suggested that the real "long hair" of the classical music world get his locks trimmed.

Since the 35-year-old Ozawa took the baton from aging Josef Krips at the start of the 1970-71 season, the local orchestra's ticket sales have jumped dramatically.

Ozawa's raffish image, his swaying, bouncing vibrancy on the podium and his consummate musicianship have endeared him to both students and dowagers.

THE STUDENT-dominated Wednesday night concerts are a season-long sellout and sales for all concerts, including the Thursday matinees favored by well-to-do matrons, are running at record levels.

Ozawa, whose musical tastes run from European classical to Oriental to rock and roll, also conducts the Japanese Philharmonic, co-directs the Boston Symphony's Berkshire Summer Festival at Tanglewood, Mass., makes regular guest appearances throughout the world, and records with some of the nation's top symphonies.

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THE SAN FRANCISCO Symphony, a second-line orchestra since the late Pierre Monteux left it more than a dozen years ago, had improved steadily under Krips. And wtih Ozawa at the helm it has scheduled a 1973 European tour and is talking about recording again.

A native of Hoten, Japan, who apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years, Ozawa strode into his annual San Francisco news conference recently in his usual street garb; a shaggy, off-white, knee-length mongolian lamb coat; a thin blue silk jacket, blue turtleneck shirt, beads, faded blue jeans, white socks and black sandals.

IN HIS HEAVILY-accented and carefully chosen English, Ozawa talked about the state of classical music today and his ubiquitous musical tastes.

"We heard a few years ago that classical music is dead" he said. "I thought it might be true. But now it is coming to more people's ear.

"Life is more difficult (so) music is more important. Music is a very pure thing. You get it through your ears and it goes direct to your hear. You don't have to understand it. It is a natural thing.

"It comes from God to bring joy to people. They come to the concert to enjoy it."

OZAWA ADDED that he personally enjoys good rock and roll and said that a concert last year with a blues band worked very well.

"But it is dangerous," he added. "One orchestra tried it with a rock and roll band. When a band doesn't care about the sound, it can be disastrous."

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 465,085 SUN. 367,010

FEB 20 1972

Ozawa Shows Podium Lifestyle Is Changing

By DANIEL WEBSTER
Of The Inquirer Staff

Seiji Ozawa may not be the prophet of change in all things musical, but his appointment to the podium of the Boston Symphony Orchestra signifies a drastic change there. The appointment, in fact, waited months while the essential point at issue was discussed.

The issue was not personalities or musical qualifications, but presence. The BSO has a reputation for finding a conductor with dramatic differences. Monteux had the aura of association with Stravinsky and the new musical riots in Paris. Koussevitzky had the force of the original man. His forays into mother Russia on a Volga barge, his active participation in new music in Paris, his quirky, unpredictable personality made him stand out, even among the Boston originals. Charles Munch was the elegant bohemian, fired by impulse, capable of cancelling all rehearsals because of the intuition that all would go well in the concert.

Ozawa has many of the qualities Bostonians apparently like in their leaders. He has the close association with Munch and his involvement with Tanglewood since his first days in this country to recommend him. The exoticism of his Japanese gestalt is all the more attractive. No one doubts his musicality or his gifts in working with an orchestra.

The problem at issue was his availability, and in this Ozawa staunchly represented his generation and the world attitude. He refused to make the BSO the one and only orchestra in his life, and he declined to make Boston his home. Because of this stand, the podium remained open a few more months while the BSO directors absorbed the implications of the new life style they were about to embrace.

Much in the symphony orchestra scene is changing, and whether it is for the better can only be guessed.

In the last 10 years, the year-round contract became a reality, work weeks were shortened, rehearsal time, considered at the minimum, was cut even farther. Probably the next round of contracts will see even more changes in the routine of orchestral life.

Seiji Ozawa, newly-appointed conductor of Boston Symphony Orchestra: "If Ozawa achieves a specific sound in Boston, it will undoubtedly be echoed in San Francisco. A Philadelphia Sound, now unique, will probably not survive as unique."

The same decade has seen the less obvious but no less important change in conductor's attitudes.

The important change is in this matter of presence. The years as he continues with his music director was always chosen for his musicality, and his willingness to abjure a private life in favor of administering the orchestra throughout the year.

This was the old pattern, one set largely by the European conductors who held the major posts. Interestingly enough, this was not the European norm, for the orchestras there played comparatively short seasons, requiring the presence of a Furtwangler or a Beecham for eight or nine weeks. Those orchestras, too, were available to any conductor who had the money to hire them by the week, month or day.

TRIPLE DUTY

The major change came in this country with the appointment of Georg Solti in Chicago. He brought with him Carlo Maria Giulini and kept his position with Covent Garden in London, and even added the Orchestra de Paris to his duties.

Others have fallen into line. Cleveland will see its new music director, Lorin Maazel, infrequently in the next five other work. San Francisco, Boston and the Japan Philharmonic will share Ozawa, just as Los Angeles shares Mehta with the Israel Philharmonic and the Metropolitan Opera.

The idea concentrates many orchestras in a few hands, creating an even smaller circle of super-superstars, constantly on the move, glamorous figures on whose shoulders rest the musical fate of millions. The result will be a graying of programs as conductors will tend to repeat programs prepared for one location in the next.

ON THE MOVE

The change in style will probably mean the end of American orchestras with strong personalities of their own. In their place will grow orchestras of considerable agility, able to adapt quickly to the man on the podium this week. If Ozawa. for example, achieves a specific sound in Boston, it will undoubtedly be echoed in San Francisco. A Philadelphia Sound, now unique, will probably not survive as unique.

All the change won't be on the podium, either. With increasingly absentee artistic direction, orchestras themselves may grow, rather than shrink, in size to allow a greater flow of musicians. With more free time the aim of musicians, the larger orchestra will provide it. It will also provide a more mobile and flexible orchestra, able to appear in chamber concerts, school settings, theater ensembles.

The Ozawa appointment means this kind of change in Boston. It does not represent the beginning of change but almost the completion of it, something listeners can watch with hopes and some fears.

Long Island Press
JAMAICA, N. Y.
D. 441,061 SUN. 423,790

FEB 13 1972

Ozawa Breathes New Life Into Symphony Orchestra

By DUSTON HARVEY

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Ozawa, whose musical tastes run from European classical to Oriental to rock and roll, also conducts the Japanese Philharmonic, co-directs the Boston Symphony's Berkshire Summer Festival at Tanglewood, Mass., makes regular guest appearances throughout the world, and records with some of the nation's top symphonies.

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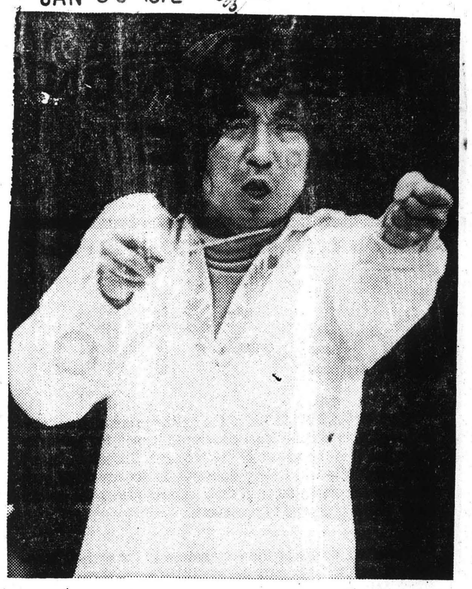
The San Francisco Symphony, a second-line orchestra since the late Pierre Monteux left it more than a dozen years ago, had improved steadily under Krips. And with Ozawa at the helm it has scheduled a 1973 European tour and is talking about recording again.

When music critics complained about his orchestra's standard repertory, Ozawa said finding good new music is difficult and, besides, he wasn't Leonard Bernstein.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,160

JAN 30 1972



HIP CONDUCTOR — Long-haired Seiji Ozawa with his raffish style and vibrant image, not to mention his consummate skills, has become the darling of San Francisco Symphony directors and patrons alike. (UPI photo)

Modish Ozawa $ells Tickets

EDITOR'S NOTE: Flamboyant conductor Seiji Ozawa is a familiar figure in this area in the summer with appearances on the podiums at the Saratoga Performing Arts Center and the Berkshire Music Festival at Tanglewood. One of the most popular conductors, he appeals to both dowagers and teen-agers not only here, but judging from this story, in San Francisco as well.

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A native of Hoten, Japan, who apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years, Ozawa strode into his annual San Francisco news conference recently in his usual street garb:

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In his heavily-accented and carefully chosen English, Ozawa talked about the state of classical music today and his ubiquitous musical tastes.

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Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661

JAN 30 1972

Music

Japanese Conductor Enlivens Orchestra

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San Francisco Chronicle
THE VOICE OF THE WEST
D. 480,233 SAT. 450,227

FEB 22 1972

Music World

An End Coming to Orchestral Discs?

By Heuwell Tircuit

IN ALL THE fuss and dust over Seiji Ozawa's appointment to the Boston Symphony, he finally blurted out publicly that he is planning to record with the San Francisco Symphony, hopefully in time to precede their 1973 European tour. He said that DGG already had the Boston Symphony for an American orchestra, but made vague statements about "another company."

Why fake? Everyone knows that Ozawa's current contract is with England's EMI—"Angel" in America. The implications are obvious.

Angel and DDG now have a business tie, much like English Decca (London Records) and Telefunken. Karajan (a DGG artist) is now doing substantive releases for Angel: A new "Fidelio" (bad) and a pair of Bruckner Symphonies, Nos. 4 and 7 (marvelous!). DGG, in return, gets some performances by Yehudi Menuhin, and their first Ozawa release.

★ ★ ★

WE COULD end up on both labels. The Symphony chooses to be cagey — devious, not "John"—but with my own bulging eyeballs, I have seen chief staff from both Angel and DGG in the Opera House boxes in recent months, their ears like bird dogs on point.

My spy system informs me that the orchestra passed, the Opera House flunked. If and when there are recordings, they will be made outside San Francisco—Marin's Veterans' Memorial, or the Flint Center in Cupertino. (But wouldn't it be a hit in the eye if the engineers decide on Oakland Auditorium Theater? Ugh, ugg, ahgh—that smarts!)

All this not withstanding, there are grievous problems in the way.

★ ★ ★

THE BASIC PROBLEM is national, rather than particular. Name of the game is money, or more accurately, how much? Unless there is a radical shift in union demands—an unlikely event—there will be no American orchestras recording once existing contracts expire. This would take about two years.

Speaking to assorted officials at assorted levels, it has become perfectly apparent that they are not bluffing. Classical recordings do make money, but not a lot, and it usually requires years to recoup investment outlay.

It costs an average of $30,000 to put out a single disc of orchestral music these days. The company makes something less than $2 on a $5.98 disc sale. The same disc costs about $7000 to produce in Europe, $10,000 if it is a superstar orchestra like the Berlin Philharmonic. An American orchestra has to clear an 18,000-copy sale to break even.

★ ★ ★

RCA VICTOR admitted that only two out of all its recordings of Beethoven's Fifth Symphony—Toscanini's and Ozawa's—made a profit. Conductors as distinguished as Munch and Reiner didn't, and this is with a warhorse, mind you. Get into the Dvorak 8th Symphony or Schumann First and you really face a situation.

The Cleveland Orchestra has no recording contract at present. Philadelphia records for RCA Victor, the New York Philharmonic for Columbia, but both face dismal futures. London Records is currently in very hard negotiations with both Chicago and Los Angeles about possibly not renewing their contracts. DGG is moaning about the expense of keeping their Boston Symphony ties, and may drop them. Angel has dropped is official contract with Chicago, doing some new taping there on a job-by-job basis.

Part of the problem stems from exaggerated, often unreasoned demands by the players. Salaries are inflated beyond reality, but apart from that, working strictures are patently absurd in many cases.

★ ★ ★

A CASE IN point was London's new Mahler Symphony No. 7, a super sensational set by Georg Solti and the Chicago Symphony. Unhappy with sound in Chicago. London decided to go the added expense to take the giant forces all the way to Urbana from Chicago, to use the new concert hall at the University of Illinois.

So, alright, what happens? The sessions go so smoothly that the Mahler is finished ahead of schedule by several hours. Solti's idea was to use the time to tape the Tchaikovsky "Pathetique" during the remaining time. The orchestra had just played it, and was ready, but a membership union vote failed. By contract, they had to go on with the sessions as planned, redoing bits of the Mahler 7th that didn't really need redoing—instead of the Tchaikovsky. A similar incident eight years ago was the reason Columbia dropped an option on Chicago after one session with Stravinsky.

With prices as they are, the record companies can no longer pay triple the price for such antics. Either the orchestra is co-operative, or they get summarily dumped—no matter who they are.

The San Francisco local has a reputation for being generally reasonable and responsible, far more so than the average Eastern local. If they are, this might be the best time, rather than the presumed worst, for getting back into the catalogue. Players are having to learn not to goose the golden egg on the turntable.

THE BLADE
TOLEDO, OHIO
D. 176,688 SUN. 200,492

FEB 20 1972

The World Of Music

Sizing Up Seiji Ozawa On Boston's Podium

By BORIS NELSON
Blade Music Critic

If there were a lot of rumors preceding the appointment of Georg Solti as music director of the Chicago Symphony, and if there was much embittered confusion about Lorin Maazel becoming the successor to the late George Szell with the Cleveland Orchestra, there was little of either with the announcement that Seiji Ozawa will become the music director of the Boston Symphony Orchestra, beginning with the 1973-74 season. He will replace William Steinberg, also the music director of the Pittsburgh Symphony, who has held the post in Boston since 1969.

Actually, the Bostonians will be without a music director for a year. The reason for this is quite complicated. Because of previous commitments Ozawa's contract with the San Francisco Symphony, where he has been music director since 1970, was recently extended through 1976, and he will guest-conduct the Boston Symphony for only one week during the 1972-73 season. He will, however, serve during that year as music adviser.

He also will continue as co-director with Gunther Schuller of the orchestra's Berkshire Music Center and Festival at Tanglewood, a post he has occupied since 1970.

Michael Tilson Thomas, currently associate director of the orchestra, as well as the Buffalo Philharmonic director, and Colin Davis, musical director of London's Royal Opera, were named principal guest - conductors. Thus Thomas' title of associate conductor falls vacant. Joseph Silverstein, concertmaster of the orchestra, continues as assistant conductor.

There have been those in Boston who wanted to see young Thomas, who has repeatedly and very successfully led the orchestra, in its conductorial position, but, however talented, Thomas, it is felt, still needs seasoning and, above all, experience. Davis was reputedly the trustees' first choice after Erich Leinsdorf's departure back in 1967, but could not be persuaded to accept the post.

★ ★ ★

That Ozawa is popular with the players of the Boston Orchestra is no secret. He is amiable, easy to get along with. Despite his age — 36 — he has come a long way in a comparatively short time.

And when he conducts the Bostonians, as he frequently does at Tanglewood, it is always a relaxed relationship despite a certain theatricality that he invariably brings to his chores.

During the summer, wearing a loose-fitting white silk shirt with embroidery, a cross between a Japanese and a Russian blouse, with his long black hair swirling around his neck, the short figure bounces to the podium and takes command. Make no mistake about it, he takes command, and, with the fullest cooperation from the orchestra, he usually has his complete way, throwing himself body and soul into the music — from the contemporaries to Berlioz.

The result is always scintillating, effervescent, grandiose. (I don't recall ever having heard him conduct Mozart, however).

SEIJI OZAWA
Ex-scooter salesman

Ozawa's connection with the Bostonians goes back to 1960, when the Manchurian-born, Tokyo-trained musician, who switched from piano to conducting because of a soccer injury to his hand (ghosts of Robert Schumann!), was a student at Tanglewood. He won the Koussevitzky prize that year as the most promising student conductor.

He had come to the Berkshire Music Center at the invitation of Charles Muench, then Boston Orchestra's music director, who had been a judge when Ozawa won the International Conductors' Contest at Besancon, France, in 1959.

Ozawa's first major guest engagement in North America was with the San Francisco Orchestra in 1962, and his frequent guest visits with the Boston Symphony began at Tanglewood in the summer of '64.

During the 1964-65 season he was Leonard Bernstein's assistant at the New York Philharmonic, and he also has been music director of Chicago's Ravinia Summer Festival, the Toronto Symphony, and the Japan Philharmonic.

★ ★ ★

What every orchestra needs, and the Boston Symphony is no exception, is a degree of continuity in its leadership. With the illness of Mr. Steinberg, the Boston had to do with all sorts of well-reputed guest conductors. Ozawa has stated that he will confine his work after 1973 to North America, and will conduct the Bostonians for 10 weeks, more in subsequent seasons (his initial contract is for three years).

But he will maintain his association with the San Francisco Orchestra as well, and there is the rub, for each major orchestra would like to call its music director its own — exclusively.

In a recent press conference, Ozawa promised "to make a good family with the musicians," and he correctly asserted that "I know them, and they know me."

One hears that the offer for the Boston post was made last November. It seems there that Ozawa took time to think about it and make up his mind.

I still remember vividly the rehearsals and final presentation of Berlioz' "Mass" and "Damnation of Faust" at the end of two Tanglewood seasons. They were opulent performances, with Ozawa embracing the works with consummate skill, shaping them well-balanced and dramatically.

He is by no means a romantic music conductor exclusively. For example, at the early February concerts with the Philadelphia, which he also will continue to guest-conduct, he presented an odd program consisting of "Sicilian Vespers" Overture, the "Pathetique" and Maki Ishii's "So-Gu II," classical chamber music of the Japanese court, in an encounter that made East at least meet West, even if the two could not fully merge. The 10-member Gagaku ensemble, in traditional costume, enhanced the presentation.

The critics agree that Ozawa is consistently exciting as a conductor who keeps one absorbed. Having guest-conducted most of the major orchestras around the world already, and having a goodly number of recordings to his credit has added to his knowledge and experience.

No wonder, then, that Talcott W. Banks, president of the Boston Orchestra board of trustees, welcomed "this brilliantly gifted and utterly devoted conductor" and that he was joined by cellist Robert Ripley, chairman of the orchestra's players' committee who said that "the members of the orchestra are delighted with this appointment . . . we are looking forward with keenest anticipation to working with him on a regular basis."

It has been a long and fast road from Hoten (Hobin), Manchuria, since 1935, via Tokyo and Europe, where he also served a stint as an agent for a Japanese motor scooter company in the early 1950s, to America to one of the most prestigious positions in the conductorial world.

Can the summer favorite sustain his elan and excitement over the full winter season? Only time will tell; we will have to wait for any hints until the 1973-74 season.

THE BOSTON HERALD
Traveler
D. 210,540 S. 200,961

MAR 5 1972

New England Newsclip

An orchestral debate

by Harry Neville

In a recent issue of New York Magazine Alan Rich devoted his music column to a discussion of what he termed the "disaster ahead for our orchestras," if the tendency toward guest conductors is allowed to continue. Rich attended the recent Symphony Hall press conference at which Seiji Ozawa's appointment as the next BSO music director was announced. Rich recalled that when he was a youngster in Boston the prevailing attitude was that a conductor and his orchestra were one and the same thing. "Serge Koussevitzky took maybe four weeks off during the season," he said, "and during the rest of the time he worked to create an orchestra wonderfully responsive not only to his baton but to every twitch of his nose, every flicker of his eyelid."

Rich wondered how Ozawa could hope to create this kind of rapport with an orchestra, in view of the fact that the new music director will conduct only half the season at most and in view of the fact that he will carry on an "overtly bigamous" relationship with one or more other orchestras at the same time.

Ozawa's reply, according to Rich, was that orchestral musicians are so much better trained these days that they can respond to a conductor's personality much sooner than used to be the case. He added, too, that today's public demands lots of variety in its concert fare. "The more guest conductors the better," is the way Rich paraphrased (inaccurately, it seems to me) Ozawa.

From there Rich went on to develop a well-reasoned argument whose principal thesis was that "You can buy the most adept orchestral players in the world, put them together on a stage in a house with the most beautiful acoustical conditions in all the world . . . and you still won't have a symphony orchestra—not, that is, until a single dominant personality is put on the podium, to work with the musicians week after week, studying the strengths and weaknesses of the individual players, and gradually molding a sound that comes to represent the uniqueness of that orchestra."

There are probably very few people who would disagree with Rich's thought. There are probably even fewer who don't

Seiji Ozawa

regret the increasing rarity of orchestral uniqueness—the kind of quality that was represented by Koussevitzky and the BSO, Szell and the Cleveland Orchestra, Toscanini and the N.B.C. In this country Ormandy and the Philadelphia Orchestra are about the only remaining example of the kind of thing Rich is talking about.

Orchestra managers generally adduce two explanations for this situation, one being that there simply aren't enough top-rank conductors to go around, the other being that few top-rank conductors are willing to settle down with a single orchestra nowadays. Conductors find the guest-circuit attractive not only because it is lucrative and prestigious but also because of the ease with which it can be done in the jet age.

Rich seems to agree with these explanations, but he goes on to point out that if there aren't enough conductors to go around, then something ought to be done about it. He suggests that orchestra managements too often are hung up on the unrealistic hope of finding a new Leonard Bernstein, that they ought to be willing instead to take on "talented music-oriented" conductors who will grow in skill over the years, that managements should be concerned with the idea of providing a climate conducive to the growth of new conductors.

All of which sounds eminently sensible and some of which has for some time been practiced by the BSO management, which surely did its utmost to provide an atmosphere in which the young and enormously talented Michael Tilson Thomas could grow. Should the BSO trustees have followed through by making Thomas the new music director? I'm told they almost did so last spring. Frankly, I'm glad it didn't happen, for it would have been calamitous for the morale of the players.

I think it's accurate to say that Thomas has the respect and admiration of a majority of the orchestra members. I think it's equally accurate to say that his appointment would have created bitter resentment among the players, many of whom don't see Thomas as being ready for the job at this stage of his career.

Objections to Ozawa's appointment come primarily from non-orchestral sources. First of all, there are those who feel the trustees could have done better than to end up with a part-time music director, in answer to which it might be said that only a foolish management would ignore the feelings of the players.

In this instance, the players appeared to prefer the part-time services of Ozawa to the full-time services of any other available conductor. There have been objections, too, from a certain kind of BSO subscriber—the kind of person who does not see Ozawa as an entirely suitable ornament to her dinner table. His hair is too long, his dress too outlandish, etc., etc., There is, of course, no answer to this kind of objection.

As to Ozawa's chances of bringing about a new Golden Era in Boston—something comparable, say to the Koussevitzky reign—it probably won't happen. Excellence of that kind, it seems to me, was possible only under a supreme autocrat, and the day of the autocratic conductor is just about over. Players will no longer tolerate being flayed alive twice a day in order for a conductor to get the results he wants. Most conductors have to adopt a more democratic approach nowadays, which certainly seems to be the case with Ozawa. Right now he has a lot going for him—most importantly, the respect of the players. Let's hope the honeymoon lasts a long time.

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169

FEB 26 1972

SEIJI OZAWA

7 Guest Conductors at Saratoga Center

Seven guest conductors will share the podium with Eugene Ormandy this coming summer during the Philadelphia Orchestra's annual August residency at the Saratoga Performing Arts Center.

Of the seven, six are familiar favorites to Saratoga audiences. They are Franz Allers, Fruhbeck de Burgos, Andre Kostelanetz, James Levine, Seiji Ozwa and Julius Rudel.

A newcomer to the Center's podium is the young Italian Aldo Ceccato, who will make his local debut on August 16. Recent engagements include appearances with the Boston Symphony, Cleveland Orchestra, Chicago Symphony and the New York Philharmonic. He is also the conductor of the new recordings of "Maria Stuarda" and "La Traviata," both with Beverly Sills.

Franz Allers, currently on the roster of the Metropolitan Opera, will return for a program featuring Lerner and Loewe selections. He led the original production of "My Fair Lady" on Broadway.

The Japanese maestro, Seiji Ozawa, will conduct two performances in Saratoga Ozawa was recently named the new music director of the Boston Symphony Orchestra. He will take on this assignment while continuing the same position with the San Francisco Symphony.

Andre Kostelanetz returns for the Orchestra's ballet evening following several important engagements. In May he celebrates his tenth anniversary as conductor of the New York Philharmonic Promenade concerts, and in July he will open a new concert hall in Berlin.

James Levine, a young American still in his 20's, has just been named principal conductor of the Metropolitan Opera. He is the first conductor in the history of the Met to hold this title.

A special Veinnese evening will bring back Julius Rudel, the director of the New York City Opera and music adviser of the John F. Kennedy Center for the Performing Arts in Washington.

Fruhbeck de Burgos, music director of the National Orchestra of Madrid, will be responsible for the music on two evenings during the summer, including the repeat performance of Orff's "Carmina Burana."

The remaining conerts will be led by the Orchestra's music director, Eugene Ormandy.

ANDRE KOSTELANETZ

The Sunday Star
WASHINGTON, D. C.
SUN. 338,862
FEB 6 1972

A Raffish Conductor

By DUSTON HARVEY
United Press International

SAN FRANCISCO — A few strands of gray have appeared in conductor Seiji Ozawa's shoulder-length black hair.

But no one — certainly not the directors of the San Francisco Symphony — has suggested that the real "long hair" of the classical music world get his locks trimmed.

Since the 35-year-old Ozawa took the baton from aging Josef Krips at the start of the

MUSIC

1970-71 season, the local orchestra's ticket sales have jumped dramatically.

Ozawa's raffish image, his swaying, bouncing vibrancy on the podium and his consummate musicianship have endeared him to both students and dowagers.

The student-dominated Wednesday night concerts are a season-long sellout and sales for all concerts, including the Thursday matinees favored by well-to-do matrons, are running at record levels.

Ozawa, whose musical tastes run from European classical to Oriental to rock and roll, also conducts the Japanese Philaharmonic, co-directs the Boston Symphony's Berkshire Festival at Tanglewood, Mass., makes regular guest appearances throughout the world, and records with some of the nation's top symphonies. Last week he was named music director of the Boston Symphony, a post he will hold while continuing in San Francisco.

He recently extended his original three-year contract as San Francisco's conductor and musical director for another three seasons — through 1976-77 — and said he was "cutting down" some of his other activities.

The San Francisco Symphony, a second-line orchestra since the late Pierre Monteux left it more than a dozen years ago, had improved steadily under Krips. And with Ozawa at the helm it has scheduled a 1973 European tour and is talking about recording again.

A native of Hoten, Japan, who apprenticed with Leonard Bernstein at the New York Philharmonic and then conducted the Toronto Symphony for three years, Ozawa strode into his annual San Francisco news conference recently in his usual street garb: unkempt, long, black hair, sprinkled with a few strands of gray: a shaggy, off-white, knee-length Mongolian lamb coat; a thin blue silk jacket, blue turtleneck shirt, beads, faded blue jeans, white socks and black sandals.

In his heavily-accented and carefully chosen English, Ozawa talked about the state of classical music today and his ubiquitous musical tastes.

"We heard a few years ago that classical music is dead," he said. "I thought it might be true. But now it is coming to more people's ear.

"Life is more difficult (so) music is more important. Music is a very pure thing. You get it through your ears and it goes direct to your heart. You don't have to understand it. It is a natural thing.

"It comes from God to bring joy to people. They come to the concert to enjoy it."

Ozawa added that he personally enjoys good rock and roll and said that a concert last year with a blues band worked very well.

"But it is dangerous," he added. "One orchestra tried it with a rock and roll band. When a band doesn't care about the sound, it can be disastrous.

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SEIJI OZAWA

TIME
NEW YORK, N. Y.
W. 3,473,000
FEB 14 1972

MUSIC

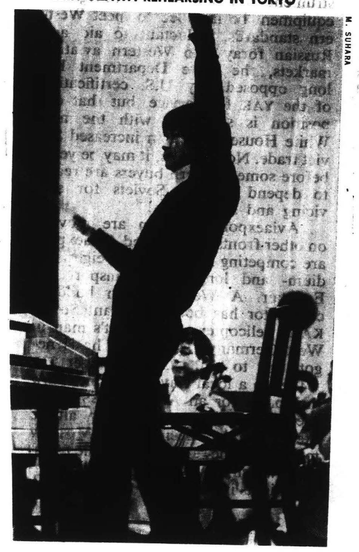
Two-Castle Man

"Once upon a time," says Japanese Conductor Seiji Ozawa, "nearly every major orchestra was a dedicated maestro's proudest castle. It no longer is." Where one castle used to suffice for a Toscanini or a Koussevitsky, now only two—or more—will do. Pierre Boulez now jets between the New York Philharmonic and London's BBC Symphony, Georg Solti between the Chicago Symphony and Orchestre de Paris, Zubin Mehta between the Los Angeles and Israel Philharmonics, Lorin Maazel between London's New Philharmonia and the Berlin Radio Orchestra; Maazel will also conduct the Cleveland Orchestra beginning next fall.

No one, however, typifies the new mobility better than lithe, mod Ozawa. Last week, at 36, Ozawa grabbed off one of the biggest plums in American orchestral life: the august, auburn-sounding Boston Symphony, which he will take over in 1973. Since he already has another juicy plum in hand as conductor of the San Francisco Symphony and has no plans to give it up, Ozawa has instantly become one of the most powerful and busy men in American music.

If anyone can handle both San Francisco and Boston, it is Ozawa. He is at once a demanding orchestral perfectionist—especially brilliant with 20th century music—and a genial man under whom musicians enjoy working. If a flaw could be found in his musical makeup, it is that he often seems to be learning his repertory as he goes along from hall to hall, hotel to hotel.

SEIJI OZAWA REHEARSING IN TOKYO



M. SUHARA

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Boston's choice of Ozawa ended a wearying man hunt. In a bit of jet-setting of his own, the Pittsburgh Symphony's William Steinberg took on the Boston post for a three-year period, in 1969, succeeding Erich Leinsdorf, but had to curtail his activities almost immediately because of ill health. With Pittsburgh's schedule expanding, and because of the heavy dual load, Steinberg, 72, decided early on not to return to Boston next year.

Michael Tilson Thomas, 27, the talented associate conductor who has brilliantly filled in for Steinberg and who was a popular favorite for the job, was passed over largely because of his age and lack of administrative experience. He and London's Colin Davis will be on hand starting next season as principal guest conductors.

Ozawa and the other two-castle men are not necessarily greedy for power. There are simply not enough superstar conductors of great luster to go around. The result of all the doubling up sometimes seems to be a numbing jet-age confusion, affecting conductor and orchestra alike, but it is the answer to necessity. Like almost every other orchestra in the nation, the Boston Symphony needs money and a new young audience. One way to win both is to hire a conductor who is an established name in the LP marketplace, and who is attractive, personable and young. He should also be musical. The closest thing possible, in other words, to a Leonard Bernstein. Right now that just happens to be Ozawa, a Bernstein protégé whom Lenny first heard in 1960 and later hired as assistant conductor of the New York Philharmonic. Married to a former Tokyo model named Vera, and the father of a baby girl born in December, Ozawa is as hip as can be. At a recent recital by Cellist Mstislav Rostropovich, Ozawa, still sporting his familiar Beatle hairdo, wore a red turtleneck and carried a leather purse on a longish strap. Is Boston ready for this?

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WASHINGTON, D. C.
SUN. 338,660
FEB 6 1972

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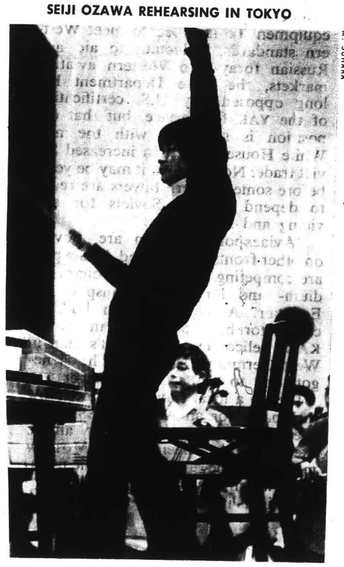

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Orchestras Need Full-Time Conductors

By PAUL HUME

Los Angeles Times-Washington Post News Service

WASHINGTON — When Seiji Ozawa was busy explaining to the members of the San Francisco Symphony orchestra, of which he is music director, just how he was going to continue in that post and at the same time take the same position with the Boston Symphony, he said, among other things:

"I don't have to work in the old style when the musical director stays with one orchestra completely for 20-25 weeks. Times have changed because of jets, and the audience needs more variety on stage."

I wonder.

Take a look at the orchestras of this country which are now widely regarded as the greatest in the world, those of Boston, Chicago, New York, Philadelphia and, with a large question mark over its head, Cleveland.

Koussevitsky Tenure

Boston's greatness, begun by such geniuses as Nikisch, Muck, and Monteux, reached its finest heights during the 25-year tenure of Serge Koussevitsky. During those years, Koussy, disdaining the many offers that constantly poured in on him from all over the world to guest conduct, made it a rule to spend all of his time with his great Bostonians and, in turn, to limit sharply the number of guest conductors invited to lead from his podium.

In Chicago, the orchestra begun by Theodore Thomas in 1891, lived out its first 50 years with only two conductors: Thomas and his successor Frederick Stock, who raised the orchestra to superb heights by working with it practically exclusively for 37 years.

Or take the Philadelphia orchestra where Eugene Ormandy will, during the coming season, equal Stock's record for longevity as a conductor and at the same time stretch to 60 the number of years during which that peerless orchestra has been led chiefly by two men: Ormandy, and his famed predecessor, Leopold Stokowski.

Cleveland's case is another: profiting from the leadership of Rodzinski for 10 years, it developed, in the quarter-century that George Szell was its head, into an ensemble that some called the greatest in the world.

Philharmonic Case

Of the five great American orchestras, the New York Philharmonic is the one which has consistently engaged more guest conductors, has enjoyed periods of greatness at times when men such as Toscanini and Bernstein made it their principal business, and suffered severe lapses in years when it was led by a steady procession of too many less-gifted guests in too short a time.

There is a corollary to the Philharmonic's history that is worth noting, especially in view of a comment by Georg Solti recently when he was discussing the whole business of guest conductors. "It is not that guest conductors are bad for an orchestra," he said, "but only that it is bad for an orchestra to have bad guests." Thus it is true that some years the Philharmonic, sharing its platform with Toscanini and those whom he invited, did not fall into bad habits when those guests were men such as Mengelberg, Furtwangler, Beecham, Reiner, Krauss, Kleiber, Stokowski, Walter and Klemperer, all of whom appeared with the orchestra during Toscanini's great decade from 1925 to 1935.

UPI Telephoto

Seiji Ozawa believes in "jet conducting."

Central Question

But Solti posed the question that is still the central one, a question that Ozawa, naturally, did not face. Solti asked, "Where are the good conductors these days?" He is looking only for a man good enough to fill a month's absence now facing Chicago by the decision of Carlo Maria Giulini to conduct there one month instead of two.

Ozawa's comment was "times have changed because of jets, and the audience needs more variety on stage." That argument does not seem to hold water if you ask the audience who listened raptly to the music produced by Szell, Ormandy, Solti, Koussevitsky, or Reiner, men who stayed with their orchestras long enough and closely enough to give them not only singular greatness, but also a musical personality strong enough that each orchestra had its own identity, style and sound that could be identified as coming from Cleveland, Boston, or Chicago.

The greater problem for orchestras seeking musical greatness is that unless a conductor with a real genius for teaching an orchestra greatness in technique and style — and many conductors lack this completely — will come stay with the players until, like Koussevitsky and Stock and Ormandy and Bernstein, he knows not only the players' names but their personalities, their problems and their strengths, he will not be able to improve their playing, their morale, or their sense of a unique ensemble.

Even the great orchestras of Chicago, Boston and New York have known times of sheer musical disaster when their boards of directors turned them over, always for wildly ridiculous reasons, to conductors who were infinitely small in their inability to bring forth greatness. This is unfair to both audiences and players alike. It is a danger measureably increased by the jet age and the prevalance of inferior guest conductors.

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
S. 111,360
MAR 5 1972 New England Newsclip

GAZETTE
WORCESTER, MASS.
D. 97,539
MAY 8 1972 New England Newsclip

PRESS
MIDDLETOWN, CONN.
D. 19,775
MAY 12 1972 New England

The Washington Post
WASHINGTON, D. C.
D. 500,118 SUN. 657,560
APR 30 1972

Music

Ozawa: A Touch Of The Exotic For Proper Boston

By JOHN THORNTON

THE RECENT appointment of Seiji Ozawa as music director of the Boston Symphony Orchestra establishes two precedents: he is the youngest director in the long and brilliant history of the Boston orchestra and its first permanent conductor from the Far East.

Ozawa is current director of the San Francisco Symphony Orchestra, and it is a post he will keep, since the schedules of the SFSO and the BSO do not clash.

William Steinberg, present music director at Boston, who succeeded Erich Leinsdorf in 1968, has suffered since from illnesses, which led to cancellation of many conducting appearances.

Another important coincidence of the Ozawa appointment is that it reflects the contemporary phenomena of dual-directorship of major orchestras.

The precedent was set at Boston by Steinberg, who simultaneously reigned over the podium of the Pittsburg Symphony.

Yet, Leinsdorf, when he resigned, contended that the BSO schedule alone was too much for one man. The burden, he said, restricted its director from accepting guest invitations. Being boss of the winter series and director of the large and active season at Tanglewood left him too little time for relaxation, no opportunity to plan the future, he complained.

At the time, Boston's proper air was filled with pros and cons of the dignified dispute between trustees and Leinsdorf, but gradually the disagreement faded.

Steinberg's appointment is in a sense an admission that the music world is undergoing great changes. In Europe, Van Karajan, flying his own plane and driving a sportscar (he is a speed demon, a winter sports buff who would ski from one podium to the other if he could) commanded three orchestras at one time. Partly because he has charismatic image good for box office and orchestra and is a fine conductor, Van Karajan pleases trustees, players and audiences.

In this country George Solti is bringing to the Chicago Symphony the best conducting it has enjoyed since the time of Fritz Reiner. The Hungarian is also an executive power at Covent Garden in England.

In this day of speed travel, it has become customary for performing artists to fill day to day dates thousands of miles apart. That phenomena also has a bearing on the situation.

Ozawa brings to Boston's podium his own unique image, and it is one that shatters tradition. The Japanese born musician is a fashionable fellow, who dresses with vivid sartorial taste, in sharp contrast to the BSO's leaders of past years. Pinstripe dignity has just about disappeared from the famous Green Room, and it is a refreshing change.

Ozawa achieved his new post, one of the most important in music, through a series of associations.

He first came to the Boston Symphony as guest conductor during the 1964 Berkshire Festival. Born in Hoten, Manchuria in 1935, he had grown up in an atmosphere of music, graduating from the Toho School of Music in Tokyo with first prizes in composition and conducting.

In 1959 he visited Europe and won an international conducting competition. One of his judges was Charles Munch, who was so impressed he invited Ozawa to be a conducting student at Tanglewood. Ozawa won a Koussevitsky scholarship the following summer.

Appointed as an assistant conductor of the New York Philharmonic in 1961, Ozawa directed the orchestra in several concerts and in addition directed Japanese orchestras in 25 concerts.

His conducting talent and unusual personality led to many guest conducting dates with prominent European orchestras including Vienna Symphony, London Philharmonic and Concertgebouw Orchestra. In the United States he became in demand too, leading the Philadelphia, Chicago and San Francisco orchestras in successful concerts.

By 1968-69 Ozawa was so busy filling guest conducting roles he had to resign as music director of the Toronto Symphony. In that season he directed opera for the first time, "Cosi fan Tutte," at Salzburg.

Prestigious guest appearances piled up in promising succession — with the Cleveland Symphony, the Philadelphia and New York Philharmonic — and he also made important recordings for three companies.

Two seasons ago came his appointment as director at San Francisco. But he had never been away from Boston for too long since his apprentiship at Tanglewood. He had directed the BSO several times and was a familiar sight on the beautiful rolling green meadows at Lenox. So his rement appointment should be no great surprise.

Ozawa, however, is still so busy that he cannot accept full responsibility as music director at Boston until the 1973-74 season.

Young and vibrant as he is, he will not be put in the position Leinsdorf resented nor will he inherit the crushing conducting burden typical of the days of Koussevitsky and Munch.

He will have two principal guest conductors, Micheal Tillson Thomas and Colin Davis. Thomas, also young and talented, came to the rescue of the BSO during Steinberg's illness and is one of the most exciting young conductors on the scene. If he had been a little older and a bit more experienced, some speculate the job would have been his.

Davis readily accepts the principal guest conductor offer. Twice approached to be the Boston's permanent director, he twice refused, prefering his conducting posts in England, and the easier, quieter life of the English countryside.

Ozawa has quite a tradition to uphold. The BSO for decades has been led by legendary figures: Karl Muck, Pierre Monteux, Koussevitsky (the record holder, 25 years) Munch (17 years) and Leinsdorf.

He brings to staid Symphony Hall along with his unquestioned ability a flambouyant style. He is a swinger in tiger striped trousers dustman cap and bright turtle neck sweater. Blithe and zestful, he keeps his cool in an emergency. For instance, when he was director at Toronto he once arrived only three minutes before concert time. Dashing past worried directors with a yell, "give me two minutes," he arrived at the podium right on time, collected and ready in tails.

With the great Boston Symphony's future in his young hands, it might just be about to enter its most fascinating period.

AMSTERDAM, N. Y.
RECORDER &
DEMOCRAT
(ALBANY MARKET AREA)
D. 14,000
FEB 26 1972

Saratoga Conductors Announced

Seven guest conductors will share the podium with Eugene Ormandy this coming summer during The Philadelphia Orchestra's annual August residency at the Saratoga Performing Arts Center.

Of the seven, six are familiar favorite to Saratoga audiences. They are Franz Allers, Fruhbeck de Burgos, Andre Kostelanetz, James Levine, Seiji Ozawa and Julius Rudel.

A newcomer to the center's podium is the young Italian Aldo Ceccato, who will make his local debut Aug. 16. Recent engagements for him include appearances with the Boston Symphony, Cleveland Orchestra, Chicago Symphony and the New York Philharmonic. He is also the conductor of the new recordings of "Maria Stuarda" and "La Traviata," both with Beverly Sills.

Franz Allers, currently on the roster of the Metropolitan Opera, will return for a program featuring Lerner and Loewe selections. This is particularly appropriate for the man who led the original production of "My Fair Lady" on Broadway.

The vibrant young Japanese maestro, Seiji Ozawa, will conduct two performances in Saratoga. Ozawa was recently named the new music director of the Boston Symphony Orchestra. He will take on this assignment while continuing the same position with the San Francisco Symphony. Andre Kostelanetz returns for the Orchestra's ballet evening following several important engagements. In May he celebrates his tenth anniversary as conductor of the New York Philharmonic Promenade concerts, and in July he will open a new concert hall in Berlin.

James Levine, a young American still in his 20's, has just been named principal conductor of the Metropolitan Opera. He is the first conductor in the history of the Met to hold this title.

A special Viennese evening will bring back Julius Rudel, the energetic director of the New York City Opera and music adviser of the John F. Kennedy Center for the Performing Arts in Washington.

Fruhbeck de Burgos, music director of the National Orchestra of Madrid, will be responsible for the music on two evenings during the summer, including the repeat performance of Orff's "Carmina Burana."

The remaining concerts will be led by the Orchestra's music director Eugene Ormandy.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JAN 5 1972

New England Newsclip

SOCIETY

by Miriam Tod

There is no question that for those fortunate enough to have gone on the super-tour of Europe sponsored by the Boston Symphony Orchestra last spring it was the highlight of their year. The enthusiasm that the Friends of the orchestra brought back with them is still bubbling, and the rapport they established with the members of the orchestra while on the three-week tour a very tangible thing.

There were many Friends, though, whose pocketbooks couldn't run to the $4,000 odd it cost to accompany the orchestra on their tour of European cities. Their interest in and affection for the musical group is no less than that of those who did go, though, and so for these music-lovers the trip proposed for spring 1972 is tailor-made.

We all love to bask in reflected glory and claim an intimacy with those in the public eye. The members of the Friends are no different, their heroes are the members of the Boston Symphony Orchestra. The success of the Stage Door Lectures at which these musicians speak informally to members of the Friends attests to this, and the one overwhelming fact that came out of the European tour was the opportunity on the part of the Friends to get to know the orchestra members so well.

The BSO's spring 1972 tour is brief and, in comparison to last year, local. It is for four days instead of three weeks and for $335 instead of $4,000, members of the Friends of the Boston Symphony Orchestra can accompany the orchestra to New York, and be in on all the parties, celebrations and inside-doings connected with the tour. The four-day event is called "The Mini-Tour."

The dates are April 6, 7, 8 and 9. A special train will leave for New York on the morning of April 6. It will be called the BSO train and each car will be named for previous musical directors, for composers and for symphonies. A special luncheon will be served aboard on the way to New York. A hotel near Central Park will be the headquarters at which the guests on the Mini-Tour will stay during the three nights in the city.

On the first evening, the Friends will be present at the very first Pops Concert ever given in New York when Arthur Fiedler conducts the orchestra in a concert to celebrate the anniversary of Carnegie Hall, and they will be at the special reception held afterwards for the orchestra, trustees and Friends.

The next evening the group will be entertained by Mr. and Mrs. John Hoyt Stookey at their apartment at 1125 Fifth Ave. before the concert at Lincoln Center which William Steinberg will conduct. Mr. Stookey is an overseer of the BSO and with his wife, the former Katherine Emory, and their daughters Helen and Laura, summer at Sasco Hill in Southport, Conn. After the concert that evening, a large reception in honor of the orchestra, its New York "Friends of the BSO" and the Mini-Tour guests will be held in the "Promenade" of Philharmonic Hall at Lincoln Center.

The exclusive Colony Club on Park Avenue will be the setting for a gala luncheon on the Saturday and, in the evening, Mr. Steinberg will conduct the BSO at Carnegie Hall. There are many more parties and events planned during the four days in New York as well as time allowed for shopping and other sightseeing. On Sunday, the special BSO train will bring the travelers back to Boston.

Invitations for the Mini-Tour are being mailed this week. Of the $350 charged for the event, $75 will be a tax-deductible gift to the orchestra. Mrs. Albert Goodhue of Marblehead, Mrs. Richard Thompson of Swampscott and trustee and originator of unusual fund raising events for the BSO, Mrs. Harris Fahnestock of Boston, are cochairmen of the Mini-Tour.

Among the many Friends who have been working hard this week addressing the invitations are Mrs. Garrett Bowne, Mrs. Raymond Ellis of Marblehead, Mrs. John T. B. Nichols of Marblehead, Mrs. Nelson Darling of Swampscott, Mrs. Frederic B. Mayo, Mrs. Walter McKim, Mrs. Fairfield Raymond, Mrs. Robert M. P. Kennard of Newton, Mrs. Walter Watson II, of Boston, Mrs. Edward L. Francis of Dover, Mrs. W. Russell Peabody of Dedham, Mrs. William J. Mixter of Dedham, Mrs. Robert Miller, Mrs. Edward L. Bond of Dedham, Mrs. T. Mitchell Hasting of Dedham, Mrs. Robert F. Daley of Dedham, Mrs. John Mecham of Westwood, Mrs. Richard Banks of Dover, Mrs. Albert C. Titcomb of Boston, Miss Constance Learned of Boston, Mrs. Robert T. Hamlin of Brookline, Mrs. Robert H. Hopkins of Chestnut Hill, Mrs. Vernon Alden of Boston, Mrs. Victor Jones, Mrs. William D. Manice of Weston and Mrs. Robert G. Weise.

THE BOSTON HERALD Traveler
D. 210,540 S. 260,961

JAN 3 1972

New England Newsclip

Social Chatter

by Alison Arnold

Friends of B.S.O. Offered 'All This and Heaven, Too'

IF YOUR NEW YEAR'S RESOLUTION was to get to know the players of the Boston Symphony Orchestra, to ride on a private train, to visit Lincoln Center, to celebrate the very first Pops Concert in New York, to see the sights, visit museums and shops and to have lunch with your dearest friend, "All this and Heaven, too," is being offered to the Friends of the Boston Symphony Orchestra!

Take your new 1972 calendar and put stars on the dates of April 6, 7, 8 and 9 — a shining weekend to share with the orchestra. The chairmen of this Mini-Tour have many unique plans for the Friends. A "Limited Edition," or the first 100 Friends to accept promptly, will be the fortunate travelers. The chairmen are Mrs. Richard H. Thompson and Mrs. Albert Goodhue.

The invitations, with complete itinerary, will be received the end of the week. The special train will leave Boston for New York Thursday morning, April 6, with luncheon aboard. Arthur Fiedler and the Pops will commemorate the anniversary of Carnegie Hall with a concert that evening, followed by a reception for the orchestra and Friends.

The day will be yours on Friday, but later, John H. Stookey, an Overseer of the BSO, and Mrs. Stookey will be hosts at a party at their Fifth Avenue home. Then comes the concert at Lincoln Center with William Steinberg conducting the BSO. The "Promenade" of Philharmonic Hall will be the scene of a large reception in honor of the Symphony and its New York Friends of the BSO, as well as all the Mini-Tour guests.

The Colony Club on Park Avenue will be the setting for a luncheon, Saturday, and in the evening Mr. Steinberg will conduct the BSO train with cars named for musical directors, composers and symphonies, will take the travelers back to Boston.

Of the $350 you will be asked for, $75 will be a gift to the orchestra. All facts and figures on the spring Mini- Tour in New York will be on the invitation. If you are not a Friend, hurry and call Mrs. Whitty at the Friends office, so you will be eligible to receive an invitation.

Among the many Friends addressing invitations this week are Mrs. Garrett Bowne, Mrs. Raymond Ellis, Mrs. John T. G. Nichols, Mrs. Nelson Darling, Mrs. Frederic B. Mayo, Mrs. Walter McKim, Mrs. Fairfield Raymond, Mrs. Robert M. P. Kennard, Mrs. Walter Watson 2d., Mrs. Edward L. Francis, Mrs. W. Russell Peabody and Mrs. William J. Mixter.

Also, Mrs. Edward L. Bond, Mrs. T. Mitchell Hastings, Mrs. Robert Miller, Mrs. Robert F. Daley, Mrs. John Mechem, Mrs. Richard Banks, Miss Constance Learned, Mrs. Albert C. Titcomb, Mrs. Vernon Alden, Mrs. Robert T. Hamlin, Mrs. Robert H. Hopkins, Mrs. Victor Jones, Mrs. William D. Manice and Mrs. Robert C. Weise.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 2 1972

New
England
Newsclip

SOCIETY

by Miriam Tod

If you are one of the lucky 100 going on the Mini-Tour to New York with the Boston Symphony Orchestra in April, would you like to travel in "~~Koussevitsky,~~" "Munch," "Beethoven," "Berg," "Eroica" or "Munch-Synthesizer?" These are the names of the private cars attached to the Amtrak train that will take the 100 Friends of the Boston Symphony Orchestra, the musicians and their wives to New York for three days of "living with the orchestra" from April 6 to 8.

The newly decorated 21st floor of the Park Sheraton Hotel will be the home away from home of those paying the $350 for the privilege of being behind the scenes on this brief New York tour of the BSO.

It should be a fascinating weekend for, in addition to the very first Pops concert ever given in New York and a concert at Carnegie Hall conducted by William Steinberg at both of which the Friends will be guests of honor, there are cocktail parties and receptions arranged for them. There is a cordon bleu luncheon at the Colony Club on Park Avenue; a special BSO bus to transport them around New York, and ample time to renew acquaintance with the sights of the city and to shop at the famous stores that are adjacent to the hotel.

The tour has to be on a first come, first served basis for the members of the Friends as 100 is the limit that can go. Mrs. Harris Fahnestock of Boston, Mrs. Richard Thompson of Swampscott and Mrs. Albert Goodhue of Marblehead are the cochairmen in charge of this latest venture of the Friends. Mrs. Charles Lee Sargent of Dover, president of the group, and Talcott Banks of Lincoln, president of the trustees of the orchestra, are among the first to sign up for this unique experience.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JAN 28 1972

New
England
Newsclip

Social Chatter

by Alison Arnold

Friends of Symphony to Embark On Gala N.Y. 'Mini Tour' April 6

SPRINGTIME IN NEW YORK compares favorably with springtime in Paris, according to the Friends of the Boston Symphony Orchestra. They can hardly wait for April 6 when 100 of them will embark on a festive 4-day "mini-tour" of the big city at $350 per person, $75 of which will be a gift to the orchestra.

The Friends, along with members of the orchestra and their wives, will leave Boston on the Amtrak train. They will arrive at the Park-Sheraton, where they will be ensconced on the newly decorated 21st floor in time to leave for Carnegie Hall for the first Pops Concert ever to be given in New York.

The cochairmen of the committee, Mrs. Harris Fahnestock of Boston, Mrs. Richard H. Thompson of Swampscott and Mrs. Albert Goodhue of Marblehead, tell us. "Carnegie Hall is overflowing with joy for Arthur Fiedler, who will conduct the Pops Orchestra to celebrate Carnegie Hall's 80th anniversary." The audience can also do that at a reception there after the concert.

ANOTHER FEATURE of this mini-tour will be Boston Symphony music conducted by William Steinberg in Philharmonic Hall at Lincoln Center. Before this concert, John H. Stookey, an overseer of the BSO, and Mrs. Stookey will entertain at cocktails in their Fifth Avenue duplex apartment.

There will be a Cordon Bleu luncheon at the Colony Club, Saturday, before the final concert in Carnegie Hall, at which William Steinberg will conduct Bruckner's Eighth.

On Sunday, the private cars, appropriately named "Koussevitzky," "Munch," "Beethoven," "Berg," "Heroica" and "Muench-Synthesizer" will be patiently waiting at the station for the return trip to Boston.

Mrs. Goodhue said: "After a super, catered luncheon en route and music from firemen's bands, the travelers will arrive in Boston about 4 o'clock Sunday afternoon." And she added: "They will feel they have shared in a bit of musical history and at the same time made a donation to their beloved orchestra."

Also joining the 100 Friends, to whom the mini-tour is open on a first-come-first-served-basis, will be Mrs. George Lee Sargent, chairman of the Friends, and Talcott M. Banks, president of the trustees.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

MAR 14 1972

New
England
Newsclip

Social Chatter

by Alison Arnold

Details for BSO Mini-Tour Outlined by Fran Fahnestock

FIRELIGHT AND SPRING FLOWERS made a delightful background for the cocktail party late yesterday afternoon in Mrs. Albert C. Titcomb's Beacon street apartment. The trustees and the Council of Friends of the Boston Symphony Orchestra planned this pleasant party to discuss details of the 4-day New York Mini-Tour scheduled April 6-9, for 100 Friends.

Talcott Banks, president of the trustees of the orchestra, explained that $75 of the $350 per person will be a gift to the orchestra. And then he added: "Fran Fahnestock, who shepherded us so wonderfully on the Maxi-Tour to Europe last spring, will explain the delights of the Mini-Tour."

Fran, whose name appears in the Social Register as Mrs. Harris Fahnestock, is one of the two women trustees of the orchestra. She praised the Amtrak train that will take the visitors to New York, and also the newly decorated Park-Sheraton, which is now called the New York Sheraton. It overlooks Central Park and is near Carnegie Hall where Arthur Fiedler will conduct the Boston Pops orchestra, and Philharmonic Hall, where William Steinberg will conduct the Symphony.

"You can have the days to yourself to shop or visit with friends," Fran explained. "And you won't want to miss the cocktail party to be given by the John Stookeys at their 5th Avenue duplex apartment. But the best part of all will be the trip home," she continued. "It will be fun and games all the way with music from firemen's bands and a super catered luncheon.

"We'll be one big happy family with magazine writers and newspaper people, including music critics.' And she summed it all up by saying, "But, of course, most important of all is the wonderful rapport with the members of the orchestra," to which Mrs. Titcomb heartily agreed.

Mrs. Richard H. Thompson of Swampscott, Mrs. Fahnestock's co-chairman, also spoke and pointed out that the "camp followers" will feel they have shared in a bit of musical history and at the same time made a donation to their beloved orchestra. Among others who agreed were Mr. and Mrs. Richard Chapman.

CHEROKEE, IOWA
TIMES
D. 5,000

FEB 11 1972

ISU Festival Features Symphony

AMES — The Boston Symphony Orchestra, three outstanding conductors, an array of solo artists and a world premiere will be featured in the Ames International Orchestra Festival at Iowa State University, March 8-13.

The five concerts at the Iowa State Center will include four by the Boston Symphony Orchestra in the C. Y. Stephens Auditorium and Pops Night by the Boston Pops Orchestra in the James H. Hilton Coliseum.

The distinguished conductor William Steinbert will conduct the opening concert on Wednesday, March 8. Soprano Eileen Farrell, who enjoyed wide popularity as a radio artist even before embarking on an operatic career, will be the soloist for selections from Wagner's "Tristan and Isolda" and "Gotterdammerung."

Arthur Fiedler, who for more than 40 years has conducted the famous Pops concerts, will conduct the Boston Pops Orchestra's program in the Coliseum on Friday, March 10. "Doc" Severinsen, orchestra leader on the Johnny Carson "Tonight Show," will be trumpet soloist. In the style of the Pops concerts in Boston, refreshments will be served and some of the audience will be seated at tables and chairs on the arena floor. More than 12,000 spectators will be seated in the Coliseum's theater-type seats for a total audience of 14,000.

Youthful Michael Tilson Thomas will conduct the symphony orchestra's Saturday, March 11, concert. Already widely acclaimed at 27, Thomas is the orchestra's associate conductor. Soloist Malcom Frager will perform Beethoven's Piano Concerto No. 4 in G Major.

The world premiere of a new choral work, sung by 230 Iowa State students, will be a highlight of the Sunday, March 12, concert. William Schuman, one of America's foremost composers was commissioned to do the composition "Mail Order Madrigals," especialy for Iowa State under a grant by J. W. Fisher of Marshalltown. The composer and his wife will attend.

Soprano Veronica Tyler, bass-baritone Robert Hale, and the Iowa State Singers and Oratorio Chorus will join with the orchestra in presenting the Brahms "Requiem," which will be sung in English.

The series will end Monday, March 31, with a program that will include Zino Francescatti as soloist in the Concerto for Violin and Orchestra in D Major by Brahms.

All concerts will begin at 8 p.m with the exception of the Sunday matinee at 3. Ticket orders by mail and phone are being accepted by the Stephens Auditorium (294-2436) for the March, 8, 11 12 and 13 concerts in the auditorium. Pops Night, March 10, in the Coliseum is sold out.

OELWEIN, IOWA
REGISTER
D. 7,000

FEB 11 1972

5 concerts planned at Iowa State

AMES — The Boston Symphony Orchestra, three outstanding conductors, an array of solo artists and a world premiere will be featured in the Ames International Orchestra Festival at Iowa State University, March 8-13.

The five concerts at the Iowa State Center will include four by the Boston Symphony Orchestra in the C. Y. Stephens Auditorium and Pops Night by the Boston Pops Orchestra in the James H. Hilton Coliseum.

The Boston organization becomes the third to present a concert series at Iowa State. Previous festivals featured the New York Philharmonic Orchestra and the Philadelphia Orchestra.

The distinguished conductor William Steinbert will conduct the opening concert on Wednesday, March 8. Soprano Eileen Farrell, who enjoyed wide popularity as a radio artist even before embarking on an operatic career, will be the soloist for selections from Wagner's "Tristan and Isolde" and "Gotterdammerung."

Arthur Fiedler, who for more than 40 years has conducted the famous Pops concerts, will conduct the Boston Pops Orchestra's program in the Coliseum on Friday, March 10. "Doc" Severinsen, orchestra leader on the Johnny Carson "Tonight Show," will be trumpet soloist. In the style of the Pops concerts in Boston, refreshments will be served and some of the audience will be seated at tables and chairs on the arena floor. More than 12,000 spectators will be seated in the Coliseum's theater-type seats for a total audience of 14,000.

MARSHALLTOWN, IOWA
TIMES-REPUBLICAN
D. 15,000

FEB 16 1972

Boston Symphony Is Scheduled For ISU Orchestra Festival Five Days In March

AMES — The Boston Symphony Orchestra, three outstanding conductors, an array of solo artists and a world premiere will be featured in the Ames International Orchestra Festival at Iowa State University, March 8-13.

The five concerts at the Iowa State Center will include four by the Boston Symphony Orchestra in the C. Y. Stephens Auditorium and Pops Night by the Boston Pops Orchestra in the James H. Hilton Coliseum.

The Boston organization becomes the third to present a concert series at Iowa State. Previous festivals featured the New York Philharmonic Orchestra and the Philadelphia Orchestra.

The distinguished conductor William Steinbert will conduct the opening concert on Wednesday, March 8.

Arthur Fiedler, who for more than 40 years has conducted the famous Pops concerts, will conduct the Boston Pops Orchestra's program in the Coliseum on Friday, March 10. "Doc" Severinsen, orchestra leader on the Johnny Carson "Tonight Show," will be trumpet solist. More than 12,000 spectators will be seated in the Coliseum's theater-type seats for a total audience of 14,000.

Youthful Michael Tilson Thomas will conduct the symphony orchestra's Saturday, March 11, concert.

The world premiere of a new choral work, sung by 230 Iowa State students, will be a highlight of the Sunday, March 12, concert. William Schuman, one of America's foremost composers was commissioned to do the composition "Mail Order Madrigals," especially for Iowa State under a grant by J. W. Fisher of Marshalltown. The composer and his wife will attend.

Soprano Veronica Tyler, bass-baritone Robert Hale, and the Iowa State Singers and Oratorio Chorus will join with the orchestra in presenting the Brahms "Requiem," which will be sung in English.

The series will end Monday, March 31, with a program that will inclde Zino Francescatti as solist in the Concerto for Violin and Orchestra in D Major by Brahms.

All concerts will begin at 8 p.m. with the exception of the Sunday matinee at 3. Ticket orders by mail and phone are being accepted by the Stephens Auditorim (294-2436) for the March 8, 11, 12 and 13 concerts in the aditorim. Pops Night, March 10, in the Colisem is sold out.

AMES, IOWA
TRIBUNE
D. 8,350

FEB 9 1972

March 'Orchestra Festival' features Boston organization

The Boston Symphony Orchestra, three outstanding conductors, an array of solo artists and a world premiere will be featured in the Ames International Orchestra Festival at Iowa State University, March 8-13.

The five concerts at the Iowa State Center will include four by the Boston Symphony Orchestra in the C.Y. Stephens Auditorium and Pops Night by the Boston Pops Orchestra in the James H. Hilton Coliseum.

Third Major Orchestra

The Boston organization becomes the third to present a concert series at Iowa State. Previous festivals featured the New York Philharmonic Orchestra and the Philadelphia Orchestra.

The distinguished conductor William Steinbert will conduct the opening concert on Wednesday, March 8. Soprano Eileen Farrell, who enjoyed wide popularity as a radio artist before embarking on an operatic career, will be the soloist for selections from Wagner's "Tristan and Isolde" and "Gotterdammerung."

Arthur Fiedler, who for more than 40 years has conducted the famous Pops concerts, will conduct the Boston Pops Orchestra's program in the Coliseum on Friday, March 10. "Doc" Severinson, orchestra leader on the Johnny Carson "Tonight Show," will be trumpet soloist.

In the style of the Pops concerts in Boston, refreshments will be served and some of the audience will be seated at tables and chairs on the arena floor. More than 12,000 spectators will be seated in the Coliseum's theater-type seats for a total audience of 14,000.

Youthful Michael Tilson Thomas will conduct the symphony orchestra's March 11 concert. Already widely acclaimed at 27, Thomas is the orchestra's associate conductor. Soloist Malcom Frager will perform Beethoven's Piano Concerto No. 4 in G Major.

ISU Special

The world premiere of a new choral work, sung by 230 Iowa State students, will be a highlight of the Sunday, March 12, concert. William Schuman, one of America's foremost composers was commissioned to do the composition "Mail Order Madrigals," especially for Iowa State under a grant by J. W. Fisher of Marshalltown. The composer and his wife will attend.

Soprano Veronica Tyler, bass-baritone Robert Hale, and the Iowa State Singers and Oratorio Chorus will join with the orchestra in presenting the Brahms "Requiem," which will be sung in English.

The series will end March 31, with a program that will include Zino Francescatti as soloist in the Concert for Violin and Orchestra in D Major by Brahms.

All concerts will begin at 8 p.m. with the exception of the Sunday matinee at 3 p.m. Ticket orders by mail and telephone are being accepted by the Stephens Auditorium (294-2436) for the March 8, 11, 12 and 13 concerts in the auditorium. Pops Night, March 10, in the Coliseum is sold out.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

MAR 4 1972 New England Newsclip

BSO's midwest tour

A 12-day, 10-concert tour will take the Boston Symphony Orchestra to five midwestern cities between March 7 and 12. After playing in Madison, Wis., on March 7, the orchestra participates in the Ames (Iowa) International Orchestra Festival, where one of its five concerts will be a Boston Pops event. Ann Arbor, Mich., and Urbana, Ill., will hear one concert each before the BSO concludes its tour in Chicago with one Boston Pops and one orchestral concert. William Steinberg, Michael Tilson Thomas, and Arthur Fiedler will be the conductors, and soloists include vocalists Eileen Farrell, Veronica Tyler, and Robert Hale; violinist Zino Francescatti; pianists Malcolm Frager, Jeffrey Siegel, and Alexis Weissenberg; and trumpeter Doc Severinsen.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

MAR 10 1972 New England Newsclip

MILWAUKEE SENTINEL
MILWAUKEE, WISC.
D. 165,653

FEB 29 1972

Concert Planned

Madison, Wis. – The Boston Symphony Orchestra will make its first Madison appearance at the University of Wisconsin Pavilion on March 7. The concert is one of 20 planned by the orchestra on its nationwide tour this year.

AMES, IOWA
TRIBUNE
D. 8,500

FEB 21 1972

Orchestra festival assn. makes plans for Boston Symphony

The Ames International Orchestra Festival Assn. will endeavor to make the members of the Boston Symphony "feel at home, part of the family and part of Ames" during their visit here March 8-13.

Mrs. William McCormack, president of the Ames International Orchestra Festival Assn. said past experience with the New York Philharmonic and Philadelphia Orchestra has shown how to make the musicians' stay in Ames as enjoyable as possible. Successful mechanics are being sharpened, streamlined and enlarged.

A reception for conductors, managers and presidents of the symphony orchestras of the midwest states will be held at the Holiday Inn following the opening concert. At the same time, a reception for Boston Symphony members will be held at the Octagon.

President and Mrs. W. Robert Parks will entertain following the concert Sunday, March 12, at a reception honoring William Schuman, composer of the compositions commissioned by the music department of Iowa State University to be given its premier performance by the Iowa State Singers and Oratorio Chorus.

Entertainment of orchestra members on an individual basis will again be channeled through the hospitality committee. Inquiries concerning dinners, trips, tours or other plans for the orchestra members should be directed to Mrs. Daniel Zaffarano, hospitality committee chairman, 292-2834, or to the office of Alvin Edgar, festival director, at Stephens Auditorium.

Would Symphony members enjoy learning how to square dance? This is a new idea under consideration as well as the possibility of a bridge party.

Bicycle transportation, so popular last year, will depend on the March weather, said Mrs. McCormack. Bicycle owners can make arrangements to loan their bicycles through the hospitality committee.

In another innovation, the ISU Musica Antiqua group has invited those in the Symphony who play Renaissance instruments to join them in a 'jam session" sometime during the week.

University athletic facilities will again be available for squash, tennis, handball and swimming. The Coliseum may be open for public skating in which case you may find yourself circling the ice alongside a violinist.

Fraternities and sororities who wish to entertain orchestra members at dinner during the week will coordinate their plans through Mrs. Wilbur Layton.

Filling a need encountered last year, volunteer drivers will be available in case of medical, dental or other emergencies involving Symphony personnel.

A daily schedule of concerts and activities will be announced later. Tickets for the Auditorium concerts of the Boston Symphony are still available.

MASON CITY, IOWA
GLOBE GAZETTE
D. 26,000

FEB 21 1972

Boston Pops plans four ISU concerts

AMES — The Boston Symphony Orchestra, three outstanding conductors, an array of solo artists and a world premiere will be featured in the Ames International Orchestra Festival at Iowa State University, March 8-13.

The five concerts at the Iowa State Center will include four by the Boston Symphony Orchestra in the C. Y. Stephens Auditorium and Pops Night by the Boston Pops Orchestra in the James H. Hilton Coliseum.

The Boston organization becomes the third to present a concert series at Iowa State. Previous festivals featured the New York Philharmonic Orchestra and the Philadelphia Orchestra.

The distinguished conductor William Steinbert will conduct the opening concert Wed., March 8. Soprano Eileen Farrell, who enjoyed wide popularity as a radio artist even before embarking on an operatic career, will be the soloist for selections from Wagner's "Tristan and Isolde" and "Gotterdammerung."

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In the style of the Pops concerts in Boston, refreshments will be served and some of the audience will be seated at tables and chairs on the arena floor. More than 12,000 spectators will be seated in the Coliseum's theater-type seats for a total audience of 14,000.

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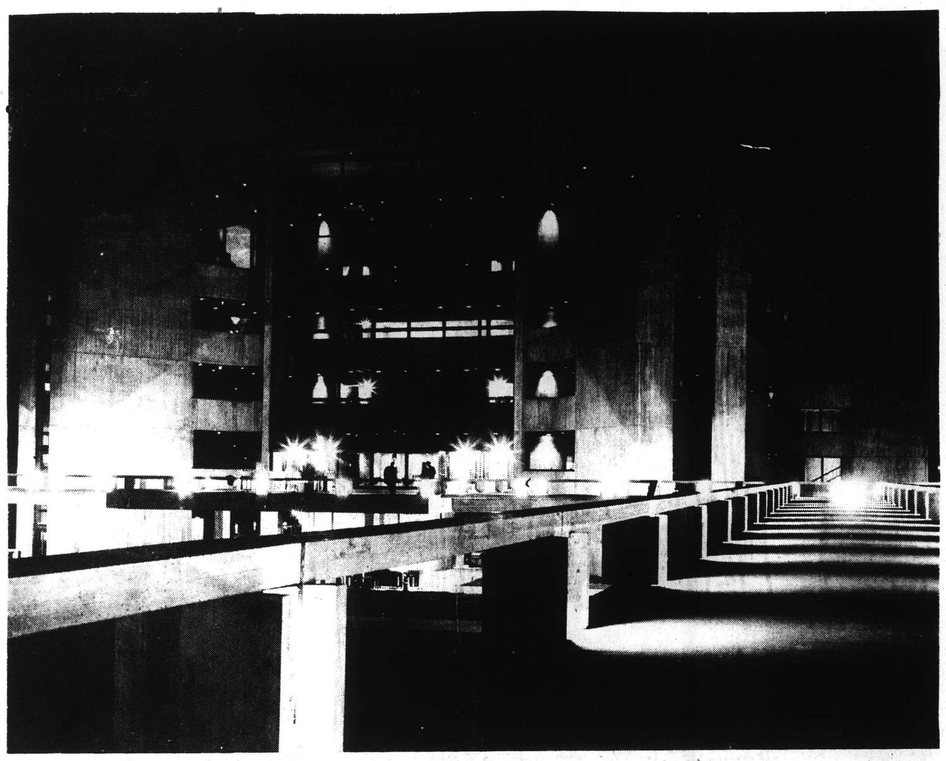
AMES, IOWA
TRIBUNE
D. 8,500

FEB 26 1972



MANY ATTRACTIONS—C.Y. Stephens Auditorium continues to offer fine programs, concerts and special speakers after some two years serving the cultural needs of Ames and Iowa State University. An upcoming attraction in early March will be the Boston Symphony. Last year the auditorium hosted the famous New York Philharmonic Orchestra.

WAUSAU, WIS.
RECORD-HERALD
D. 21,000

MAR 1 1972

Boston Symphony to be in Madison

MADISON — The Boston Symphony Orchestra, one of the world's prestige orchestras, will make its first Madison appearance at the University of Wisconsin Pavilion Tuesday.

Michael Tilson Thomas will conduct the Union Theater-sponsored concert, and principal oboe player Ralph Gomberg will be the soloist.

The concert is one of 20 presented on tour across the nation this year.

Tickets are available at the Memorial Union Theater box office, 800 Langdon St., Madison 53706. Prices are $5.20, $4.16 and $2.60.

THE CAPITAL TIMES
MADISON, WISC.
D. 46,029

MAR 1 1972

Center.

March 7: Boston Symphony Orchestra, under the direction of Michael Tilson Thomas. 8 p.m. in the University Stock Pavilion.

Des Moines Tribune
DES MOINES, IOWA
D. 113,781

MAR 1 1972

Soprano Tyler In Pella Recital

(The Tribune's Iowa News Service)

PELLA, IA. — Soprano Veronica Tyler will present a recital at 8 p.m. Mar. 13 in Douwstra auditorium at Central College.

Miss Tyler will appear here following her performance with the Boston Symphony Orchestra in Ames. There will be no admission charge.

STORM LAKE, IOWA
PILOT-TRIBUNE
W 6,133

MAR 1 1972

Five From Area In ISU Chorus

Appearing in the world premiere of a choral composition by William Schuman to be presented by the Iowa State Singers at the Boston Symphony orchestra concert Sunday, March 12, will be five students from this area.

The composition, "Mail Order Madrigals" was commissioned especially for the Iowa State Singers under a grant from J. W. Fisher of Marshalltown. Director W. Douglas Pritchard will also conduct the Singers and Oratorio Chorus in two other Schuman compositions, "Prelude for Voices" and "Carols for Death."

Richard Scott, 604 W. Fifth is a member of the Iowa State Singers. Others from this area who belong to the Oratorio Chorus are: Thomas Wall, Alta; Joann Fulcher, Fonda; Kirk Benson, Marathon; and Lindsey Brummer, Newell.

AMES, IOWA
TRIBUNE
D. 8,500

FEB 28 1972

Boston Symphony Orchestra has had succession of strong men at helm

Boston Symphony Orchestra, at home in Symphony Hall

Most of this country's orchestras were organized by committees of interested citizens, but the Boston Symphony Orchestra was started by one man.

Major Henry Lee Higginson made and lost fortunes in the Boston financial world, dreaming all the while of providing the city with a great symphony orchestra. In 1881 his dream was realized when the first concert was given in Boston Music Hall, the orchestra's home until Symphony Hall was opened in 1900. In those years the German tradition in music prevailed, with its devotion to Beethoven, Mozart and Schubert, and the early Boston Symphony conductors were German.

With the strong anti-German feeling that accompanied World War I, some members of the orchestra and its conductor were unfortunately dismissed. Major Higginson, then in his 80's, entrusted the orchetstra to a board of trustees for the first time in 1918. French conductor Henri Rabaud led the orchestra for a season, then Pierre Monteux took over for five seasons, at the end of which he was praised for his restoration of the orchestra to its pre-war standing.

For the next 25 years, Serge Koussevitzky brought his own dramatic flair and electric enthusiasm to bear on the orchestra's development. During his turnure the orchestra accelerated its recording schedule, undertook live radio broadcasts of its concerts, began the free Esplanade Concerts on the Charles River embankment under the leadership of Arthur Fiedler, played the first summer concerts in the Berkshire Hills, and began its annual summer residence at the now famous estate of Tanglewood in Lenox, Mass., where the Berkshire Music Center was founded in 1940.

After Koussevitzky came Charles Munch, under whom the orchestra made its first tours abroad, for 13 years. Then Erich Leinsdorf for seven years. When Leinsdorf retired in 1969, he was succeeded by William Steinberg, who will bring 106 musicians—99 men and seven women—here for the Ames International Orchestra Festival March 8-13.

In 1881, Major Higginson made the orchestra's music available to students and others of limited means byopening the final (Friday) rehearsal each week to all comers who paid in coins for the opportunity. The practice was revived in 1950 and today the final rehearsals in Symphony Hall are open to the public at one price for all, with no seats reserved and the proceeds going to the orchestra's pension fund.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

MAR 25 1972

New
England
Newsclip

BSO Performs 'Romeo et Juliette' by Berlioz

By HARRY NEVILLE

After a two-week absence during which the Boston Symphony toured the Midwest, the orchestra returned to Symphony Hall yesterday to give a complete performance of "Romeo et Juliette," Berlioz' dramatic symphony after the tragedy by Shakespeare. William Steinberg conducted; the soloists were mezzo-soprano Joanna Simon, tenor Kenneth Riegel and bass Ara Bergerian; and the choral part was sung by the New England Conservatory Chorus, which had been prepared by Lorna Cooke de Varon.

"Romeo et Juliette" is an incomparably beautiful score which isn't often performed, and this fact works in favor of nearly any performance, even one that is only adequate. Steinberg conducted a performance that was by no means "only adequate," but it seemed to this listener that much of its strength came from the sheer magnificence of the music and from the excellence of some of the individual contributions.

STEINBERG'S conception of this work is noble but not as moving as one could wish. He is not a conductor who wears his heart on his sleeve, and for that we can be grateful. Nevertheless, his restraint seemed excessive on this occasion. The love scene in the garden, for example, surely needs more passionate treatment than it got, and the same is true of the music for the tomb scene.

Steinberg's speeds struck this listener as being quite different from what we hear from most conductors: slightly faster in the slow sections, slightly slower in the fast sections. A somewhat deliberate pace lent a feeling of remorselessness to the fighting of Capulets and Montagues in the introduction, but for Queen Mab it did little except to make her plodding. Sloppy ensemble work, a result of Steinberg's vague beat, worked against the conception in both cases.

THERE WERE many fine solo contributions from the players, particularly from the woodwind section. Generally, the playing was refined though lacking in the sensuousness the score would seem to call for. Joanna Simon gave a rich-voiced, textually sensitive account of the contralto solo, and Kenneth Riegel sang the brief tenor solo with a great deal of charm and verve. Ara Berberian made a dignified yet sympathetic figure of Friar Laurence at the conclusion. The chorus produced a full-bodied, well blended tone and sang with flawless diction.

The Lively Arts/Alan Rich

BIGAMY ON THE ORCHESTRAL FRONT

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While I was in Boston a couple of weeks ago to gawk at Sarah Caldwell and her Trojan horse, I also dropped in at Symphony Hall, that great place, to attend the press conference announcing the appointment of Seiji Ozawa as the Boston Symphony's next conductor. As press conferences go, it was an OK occasion—hors d'oeuvre dull but plentiful, liquor likewise—and Mr. Ozawa made a lot of sense in his long and amiable discourse.

Yet, I was concerned about the situation, and spoke a piece to that effect. When his new contract becomes effective, Ozawa will be in effect the principal conductor of two major American orchestras 3,000 miles apart, Boston and San Francisco. The same situation obtains for a great many other conductors today: Boulez in New York and with the BBC Symphony in London, Maazel in Cleveland, London and Berlin; Zubibubi in Los Angeles and Israel; Solti in Chicago and Paris, etc. Now, when I was growing up musically—in Symphony Hall, as it happens, where I wore my usher's uniform more proudly than any general his stars—the attitude seemed to prevail that a conductor and his orchestra were one and the same thing. Serge Koussevitzky took maybe four weeks off during the season, and during the rest of the time he worked to create an orchestra wonderfully responsive not only to his baton but to every twitch of his nose, every flicker of his eyelid.

I asked Ozawa how any conductor could hope to create this kind of rapport with an orchestra, given the situation that a) he can only be with it for half of its season at most, and b) that he is carrying on an overtly bigamous relationship with one or more other orchestras at the same time. His answer was, for the occasion, graceful and intelligent: a) orchestral musicians are so much better trained these days that they can respond to a conductor's personality much sooner than used to be the case, and b) today's public demands lots of variety in its concert fare; the more guest conductors the better.

Graceful and intelligent though it be, I cannot buy this answer. I see nothing but disaster ahead for our orchestras, if this policy is allowed to continue. You can buy the most adept orchestral players in the world, put them together on a stage in a house with the most beautiful acoustical conditions in all the world (a fairly accurate description of Symphony Hall, by the way) and you still won't have a symphony orchestra—not, that is, until a single dominant personality is put on the podium, to work with the musicians week after week, studying the strengths and weaknesses of the individual players, and gradually molding a sound that comes to represent the uniqueness of that orchestra. This was what Koussevitzky produced in Boston, and he worked on it for 25 years; it was what George Szell produced in Cleveland; what Stokowski, and then Ormandy, have done in Philadelphia, what Toscanini did with the New York Philharmonic and, later the N.B.C. (although the horrible acoustical conditions in which that orchestra had to work negated some of the results). Toscanini, in fact, raised a big and beautiful stink in 1944 when N.B.C. proposed that Leopold Stokowski co-conduct the orchestra.

One of the things that has disturbed me a great deal lately is the impression that most of the world's symphony orchestras are beginning to sound alike. You begin to suspect this after a few weeks at Carnegie Hall's excellent Visiting Orchestra series; even though every conductor carries his own ideas about orchestral sound and balance, there is developing a world-wide all-purpose tone. The only orchestra I have heard lately of which this isn't true is, in fact, the Philadelphia under Ormandy. I don't much like the sound of the orchestra, or the uses to which it is often put, but there's one thing for damn sure: you *know* it's the Philadelphia Orchestra, even with your eyes shut. That is because Ormandy stays put.

Orchestral musicians complain constantly about the constant parade of guest conductors they have to endure, and I can't say I blame them. Musicians like to complain, but it must be terribly demoralizing to them not to be able to work under any continuing sense of leadership. Beyond that, I have come to loathe the depersonalization that has come to orchestral music because of this de-emphasis of the orchestral personality. It's very much like the depersonalization we get on most recordings, where the cutting and splicing and faking of the acoustical background make it seem as though there is only one super-pianist, one super-violinist and one all-purpose orchestra at work in all the studios today. Maybe audiences *are* a little more fickle in their loyalties toward conductors these days, and maybe they do demand more variety during a concert season; yet, when I was spending my weekends in Symphony Hall years ago there was a pride in the presence there of a great and unique orchestra. I cannot even begin to believe that people wouldn't buy tickets once again to hear this kind of glorious noise.

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There are plenty of conductors around these days, but not many of them are Lennies, and they are suffering because of this. The other night at the Philharmonic I heard the latest winner of the Mitropoulos Music Competition that is held in New York each year for conductors. This young fellow, Jacques Delacote, is a fine and talented musician, but he isn't a Lenny. He is handsome, but he is sober and sparing of his motions. He wasn't quite in his element in conducting the Bruckner Ninth (although this may be the result of my currently having withdrawal symptoms where Bruckner is concerned), but it is obvious that he has the technique to step into a good job somewhere, and the musicians treated him with seeming respect. (I heard the Monday night concert; I hear that he had suffered a memory slip on Thursday.)

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Illustrated by Barry Zaid

NEW YORK MAGAZINE
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

FEB 28 1972

The Lively Arts/Alan Rich

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Illustrated by Barry Zaid

NEW YORK MAGAZINE
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.
FEB 28 1972

TORONTO, ONT., CANADA
STAR
D. 488,073

FEB 9 1972

Music
William Littler

Brothers in early 20s show maturity on guitar

Since the death of Ida Presti a few years ago, the world has been without a pre-eminent guitar duo. That condition may soon be rectified by the Abreu Brothers.

Still in their early 20s, Sergio and Eduardo Abreu have a long way to go to achieve the finished artistry of Presti and Lagoya.

But if their recital for the Guitar Society at the St. Lawrence Centre's Town Hall last night represents their current state of maturity, the omens all look good.

Each brother qualifies as a soloist in his own right. Sergio, who was born in 1948, proved himself an adept interpretor of the lute literature, notably the music of Dowland, whose Frog Galliard he articulated with nimbleness and a good ear for color changes.

Eduardo, who was born a year later, seems to specialize in the literature of the Spanish guitar. The seductive qualities of Granados' La Maja de Goya and Moreno-Torroba's Madronnos found in him a sympathetic portrait painter.

If they make proficient sounds individually, however, the two brothers sound even better together. They really can make their instruments resemble two facets of one personality.

In tackling a group of Scarlatti Sonatas, they needed to be able to do this. Scarlatti wrote for the harpsichord and anticipated a complete evenness of articulation.

In tackling the First Spanish Dance from Falla's opera La Vida Breve, they went even further by undertaking an orchestral role. This too, they managed without discomfort.

Not all their interpretations worked equally well. The guitar simply does not produce the kind of piano sonorities Ravel had in mind when writing his Pavane for a Dead Princess.

Nevertheless, the Abreus played whatever they programmed with technical fluency and good taste, whether the music at hand involved the fast finger work of a Pavan by John Johnson or the 20th century counterpoint of a sonata by Guido Santorsola.

Incidentally, they were Santorsola's personal choice to premiere his Double Concerto for Guitars in London, back in October of 1969. Their recording of this work, coupled with a concerto by Castelnuovo-Tedesco, should be available in the spring.

And speaking of recordings, these two Brazilians already seem to be well on the way to a major recording career. They have already turned out three LPs, one of which, The Guitars of Sergio and Eduardo Abreu, can be found in Canda on the Ace of Diamonds label. Judging by last night's concert, it should be worth hearing.

Seiji Ozawa faced with tough decision

OZAWA TAKES TWO JOBS: Seiji Ozawa's recent acceptance of the musical directorship of the Boston Symphony created almost as much of a stir in San Francisco as the news of his departure for the west coast city did when he was still musical director in Toronto.

Cancelling a rehearsal with the Philadelphia Orchestra, Ozawa flew to San Francisco last Tuesday to explain the situation to the members of his current orchestra, the San Francisco Symphony, some of whom feared he was abandoning them after only a couple of seasons.

"I am not changing my job at all," Ozawa explained. "I want to concentrate on my work more. It took me two months to decide, but I know now that I can do it. I won't have to stay in hotels any more."

What Ozawa will be doing, in effect, is dividing all his North American conducting after the 1972-73 season between two orchestras, the San Francisco Symphony and the Boston Symphony—which seems to mean that his first orchestra, The Toronto Symphony, will have seen the last of him for the forseeable future.

As the 36-year-old maestro put it: "At first I thought they wanted me all the time in Boston, and I thought very negatively about it. That would be a crazy thing. There was much confusion in my head. And then the baby came. Vera (Mrs. Ozawa) and I knew my present schedule was too much and I had to concentrate my work."

On the surface, Ozawa would seem to have made a mature decision—better to develop a close relationship with two orchestras than to spend half a life hopping from airport to airport. Let's just hope he finds a little time for us.

THE BLADE
TOLEDO, OHIO
D. 176,688 SUN. 200,492

FEB 20 1972

The World Of Music

Sizing Up Seiji Ozawa On Boston's Podium

By BORIS NELSON
Blade Music Critic

If there were a lot of rumors preceding the appointment of Georg Solti as music director of the Chicago Symphony, and if there was much embittered confusion about Lorin Maazel becoming the successor to the late George Szell with the Cleveland Orchestra, there was little of either with the announcement that Seiji Ozawa will become the music director of the Boston Symphony Orchestra, beginning with the 1973-74 season. He will replace William Steinberg, also the music director of the Pittsburgh Symphony, who has held the post in Boston since 1969.

Actually, the Bostonians will be without a music director for a year. The reason for this is quite complicated. Because of previous commitments Ozawa's contract with the San Francisco Symphony, where he has been music director since 1970, was recently extended through 1976, and he will guest-conduct the Boston Symphony for only one week during the 1972-73 season. He will, however, serve during that year as music adviser. He also will continue as co-director with Gunther Schuller of the orchestra's Berkshire Music Center and Festival at Tanglewood, a post he has occupied since 1970.

Michael Tilson Thomas, currently associate director of the orchestra, as well as the Buffalo Philharmonic director, and Colin Davis, musical director of London's Royal Opera, were named principal guest - conductors. Thus Thomas' title of associate conductor falls vacant. Joseph Silverstein, concertmaster of the orchestra, continues as assistant conductor.

There have been those in Boston who wanted to see young Thomas, who has repeatedly and very successfully led the orchestra, in its conductorial position, but, however talented, Thomas, it is felt, still needs seasoning and, above all, experience. Davis was reputedly the trustees' first choice after Erich Leinsdorf's departure back in 1967, but could not be persuaded to accept the post.

★ ★ ★

That Ozawa is popular with the players of the Boston Orchestra is no secret. He is amiable, easy to get along with. Despite his age — 36 — he has come a long way in a comparatively short time.

And when he conducts the Bostonians, as he frequently does at Tanglewood, it is always a relaxed relationship despite a certain theatricality that he invariably brings to his chores.

During the summer, wearing a loose-fitting white silk shirt with embroidery, a cross between a Japanese and a Russian blouse, with his long black hair swirling around his neck, the short figure bounces to the podium and takes command. Make no mistake about it, he takes command, and, with the fullest cooperation from the orchestra, he usually has his complete way, throwing himself body and soul into the music — from the contemporaries to Berlioz.

The result is always scintillating, effervescent, grandiose. (I don't recall ever having heard him conduct Mozart, however).

SEIJI OZAWA
Ex-scooter salesman

Ozawa's connection with the Bostonians goes back to 1960, when the Manchurian-born, Tokyo-trained musician, who switched from piano to conducting because of a soccer injury to his hand (ghosts of Robert Schumann!), was a student at Tanglewood. He won the Koussevitzky prize that year as the most promising student conductor.

He had come to the Berkshire Music Center at the invitation of Charles Muench, then Boston Orchestra's music director, who had been a judge when Ozawa won the International Conductors' Contest at Besancon, France, in 1959.

Ozawa's first major guest engagement in North America was with the San Francisco Orchestra in 1962, and his frequent guest visits with the Boston Symphony began at Tanglewood in the summer of '64.

During the 1964-65 season he was Leonard Bernstein's assistant at the New York Philharmonic, and he also has been music director of Chicago's Ravinia Summer Festival, the Toronto Symphony, and the Japan Philharmonic.

★ ★ ★

What every orchestra needs, and the Boston Symphony is no exception, is a degree of continuity in its leadership. With the illness of Mr. Steinberg, the Boston had to do with all sorts of well-reputed guest conductors. Ozawa has stated that he will confine his work after 1973 to North America, and will conduct the Bostonians for 10 weeks, more in subsequent seasons (his initial contract is for three years).

But he will maintain his association with the San Francisco Orchestra as well, and there is the rub, for each major orchestra would like to call its music director its own — exclusively.

In a recent press conference, Ozawa promised "to make a good family with the musicians," and he correctly asserted that "I know them, and they know me."

One hears that the offer for the Boston post was made last November. It seems there that Ozawa took time to think about it and make up his mind.

I still remember vividly the rehearsals and final presentation of Berlioz' "Mass" and "Damnation of Faust" at the end of two Tanglewood seasons. They were opulent performances, with Ozawa embracing the works with consummate skill, shaping them well-balanced and dramatically.

Talcott W. Banks, president of the Boston Orchestra board of trustees, welcomed "this brilliantly gifted and utterly devoted conductor" and that he was joined by cellist Robert Ripley, chairman of the orchestra's players' committee who said that "the members of the orchestra are delighted with this appointment . . . we are looking forward with keenest anticipation to working with him on a regular basis."

It has been a long and fast road from Hoten (Hobin), Manchuria, since 1935, via Tokyo and Europe, where he also served a stint as an agent for a Japanese motor scooter company in the early 1950s, to America to one of the most prestigious positions in the conductorial world.

Can the summer favorite sustain his elan and excitement over the full winter season? Only time will tell; we will have to wait for any hints until the 1973-74 season.

He is by no means a romantic music conductor exclusively. For example, at the early February concerts with the Philadelphia, which he also will continue to guest-conduct, he presented an odd program consisting of "Sicilian Vespers" Overture, the "Pathetique" and Maki Ishii's "So-Gu II," classical chamber music of the Japanese court, in an encounter that made East at least meet West, even if the two could not fully merge. The 10-member Gagaku ensemble, in traditional costume, enhanced the presentation.

The critics agree that Ozawa is consistently exciting as a conductor who keeps one absorbed. Having guest-conducted most of the major orchestras around the world already, and having a goodly number of recordings to his credit has added to his knowledge and experience.

No wonder, then, that Tal-

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,951
FEB 26 1972 New England Newsclip

Steinberg Returns to Lead BSO in Bruckner's Eighth Symphony

By HARRY NEVILLE

BSO Music Director William Steinberg, absent from Symphony Hall for nearly two months, returned Thursday night to lead the orchestra in a performance of Bruckner's Eighth Symphony in C Minor. As nearly everyone has noted, the Eighth is a very long symphony. At 70 minutes plus, it is long even by the standards of a generation that has some to accept the idea of vast symphonic canvases.

TO SOME LISTENERS the length of Bruckner's symphonies is "heavenly," to borrow Schumann's famous remark about Schubert's Ninth. Not a few listeners, however, find these works hellishly long, while still others take an in-between view somewhat like that of Stravinsky, who admired Bruckner but found himself mentally turning the score pages far in advance.

For my own part I find the Eighth a work full of strikingly beautiful things, but a poorly realized performance of this piece bores me more quickly than a comparable performance of almost any other symphony I can think of. To come to the point quickly, I did find myself squirming at several points during the Thursday night performance, despite the fact that in many ways it was a beautiful performance.

AS IS SO OFTEN the case with Steinberg, tempos were extraordinarily well judged. One always felt a sense of forward momentum, and yet there was no sacrifice of Brucknerian expansiveness in the outer movements and in the Adagio. The Scherzo was taken at a speed that captured perfectly its rather odd quality of being lumbering and yet relentless at the same time.

Transitions were beautifully managed throughout, with never a trace of affectation or sentimentality. In fact, one of the most impressive things about the performance was the noble, almost austere quality of Steinberg's concept, which was utterly devoid of cheap or easy effects. What I missed in all this was truly refined detail work. Attacks could have been more unified, phrasing more sensitive and tonal shadings more subtle — all without detriment to Steinberg's decidedly unsentimental view.

FOR THE INFORMATION of Bruckner buffs, the performance was based on the 1955 Nowak Edition, which in turn is based on Bruckner's 1890 revision. Steinberg's major departure from the text was at letter G of the Scherzo, where some passages for the lower strings were plucked instead of bowed.

French pianist Nicole Henriot was soloist in the opening work, Liszt's Concerto in E-flat, which made an old companion piece for the Bruckner. She gave a performance that was notable for its lack of feeling for anything but the heroic, bravura aspects of the piece. Though frankly virtuosic, this concerto has many opportunities for the display of subtle, delicate pianism. The opening octaves set the tone of Miss Henriot's approach, which was loud and clangorous at nearly every point.

The Boston Sunday Advertiser
SUN. 413,988
FEB 27 1972 New England Newsclip

Steinberg's Reading of Bruckner Warm, Leisurely and Meticulous

By JOHN RICHARDSON

• *Music Review*

It would be difficult to find two more different musical figures than Franz Liszt and Anton Bruckner. Though contemporaries and ardent followers of Richard Wagner, they stand at opposite poles world: Bruckner, the introvert and church musician, Liszt the extrovert virtuoso and international star. On Friday William Steinberg returned to the Boston Symphony podium for the first time since December to give of the 19th century musical us representative Liszt (the piano concerto in E Flat) and the best of Bruckner (the eighth symphony).

★

The Liszt concerto opened the program with Nicole Henriot the excellent soloist. Mme. Henriot brought to this showpiece a sure technical command and a flair for the more delicate, Chopinesque moments. Mr. Steinberg and the orchestra provided a clean and bouncy accompaniment.

★

The eighth symphony, like so much Bruckner, is a peculiar melange of church music, folksiness and Beethoven, with a generous helping of Wagner chromaticism. It is a tribute to Bruckner's rich imagination and sure sense of counterpoint that this hour-and-a-half long monster holds together at all. For all its problems, it is probably his best piece, moving, noble and very exciting.

★

This is the kind of music that William Steinberg does best. His reading was in a tradition that is rapidily vanishing: warm, leisurely, with a great emphasis on detail. Few conductors around can bring to this piece the kind of breadth, weight and conviction heard on Friday.

The playing was on a high level all afternoon. The orchestra's string section coped ably with the very tricky writing; it is most unusual to hear string players latch onto high exposed chromaticism with such security. The wind playing was also praiseworthy, Harold Wright's clarinet playing being particularly outstanding. Aside from the occasional raucous note from the Wagner tubas, the brass section played with the requisite weight and sonority. Occasional lapses in precision were probably due to Mr. Steinberg's increasingly vague stick technique.

★

The audience behaviour, as usual, was not good. There was much unwrapping of candies, and more than a few nodding heads, though this was probably due to the bring-a-lunch length of the Bruckner.

All in all, an excellent concert and a good example of the honest and sober music-making that Mr. Steinberg has brought us during his tenure as music director.

FENCE VIEWER
SUDBURY, MASS.
W. 3,000
FEB 24 1972 New England Newsclip

MINUTE MAN
LEXINGTON, MASS.
W. 8,234
FEB 24 1972 New England Newsclip

MINUTE MAN
BEDFORD, MASS.
W. 2,993
FEB 24 1972 New England Newsclip

CITIZEN
BELMONT, MASS.
W. 4,350
FEB 24 1972 New England Newsclip

TIMES-UNION
BURLINGTON, MASS.
W. 7,200
FEB 24 1972 New England Newsclip

B.S.O. Concerts

William Steinberg, Music Director of the Boston Symphony, conducts the Orchestra in works by Liszt and Bruckner in the second Thursday B concert, Feb. 24 at 8:30 p.m. and the sixteenth pair of Friday/Saturday concerts, Friday, Feb. 25 at 2 p.m. and Saturday, Feb. 26 at 8:30 p.m.

The concert begins with the Liszt Piano concerto no. 1 in E flat, Nicole Henriot, soloist. After intermission, Mr. Steinberg conducts the Orchestra in the Bruckner Symphony no. 8 in C minor.

The Boston Globe
(MORNING)
D. 261,012 SUN. 566,977
FEB 25 1972 New England Newsclip

Steinberg conducts Bruckner symphony

By Michael Steinberg
Globe Staff

William Steinberg conducted the Boston Symphony last night for the first time since the middle of December, and he made his return with something he understands completely, Anton Bruckner's Symphony No. 8 in C minor.

The Ninth, had Bruckner lived to finish it, would have been as big, or even bigger. As it is, the Eighth, that unlikely household of "Tristan," Beethoven, the cathedral organ, and thigh-slapping country dance, is the most massive of the lot. It is exciting to start in such mystery, with a quiet phrase that is set harmonically wildly askew — poised on B flat minor in order to launch a piece in C minor — and then to wait for that phrase to settle in C where it belongs. It does, about an hour and a quarter later, in a stupendous blaze of C major: such a lesson in patience (or faith?), and such a reason to have an ear and a memory.

I wonder if Steinberg's many tempo changes in the finale come from the old, corrupt texts which for decades were the only ones available and from which he would have first learned his Bruckner? I am, at any rate, not quite sold on them. I find they tend to scatter that movement whose structure is under the best of conditions eccentric and exceedingly problematic. That one reservation aside, Steinberg led a wise performance, all sense, nobility, and complete, unreserved conviction.

Physically, his conducting tended to be minimal. There were moments, particularly in the first movement, when the orchestra could have used sharper, firmer guidance. Sonorities were splendid, however, and Everett Firth (kettledrums) and Harold Wright (clarinet) played extremely well.

The Liszt E flat Piano Concerto was an inappropriate prelude to that grand celebration. The pianist was Nicole Henriot, who was a frequent soloist with the Boston Symphony during the music directorship of her uncle, Charles Munch, and who gave a smashing party for the orchestra during its visit to France last April. The performance had some vigor of a rough sort, but neither brilliance nor delicacy.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264
FEB 28 1972 New England Newsclip

Vienna and BSO

The day the Bruckner didn't stop

By Louis Snyder

There have been months, even years, without more than a token hearing of the music of Anton Bruckner in Boston concert halls. Now, all of a sudden, there's a burst of Bruckner. Music director William Steinberg included the Eighth Symphony on last weekend's programs of the Boston Symphony, and Josef Krips conducted the Seventh with the visiting Vienna Symphony Orchestra. Several weeks ago, the adventurous Civic Symphony of Boston played the Second, and several weeks hence MIT and Mount Holyoke singers will join to do the Mass in F minor in Cambridge.

Thus on Friday in Symphony Hall, it was possible for Mr. and Mrs. Hardy Listener to indulge in two of the great Bruckner symphonies, performed between 3 and 11 p.m. by two of the world's leading orchestras, under two of the most respected Bruckner interpreters of the day. There were large houses on both occasions, and except for a few early departers for the suburbs in the afternoon, a uniformly spellbound atmosphere.

Conductor's achievement

Mr. Steinberg's reading of the Eighth ranked with his most impressive BSO performances to date. Each of the four intricately wrought movements was projected with strength and clarity, to be summed up masterfully in the coda to the Finale, in which all the main themes of the symphony are combined in one magnificently orchestrated package. The 1955 Leopold Nowack version, a restoration of the composer's own revision of 1890, was used in these performances (Bruckner's work long suffered from the well-intentioned but often uncomprehending "help" of pupils and friends).

The orchestral playing on Friday was of top quality throughout all choirs. The response to Mr. Steinberg in the beautiful Adagio achieved a truly memorable meshing of tonal textures, as did the mounting harmonic excitement of the Finale.

Miss Henriot returns

The Bruckner was prefaced on the BSO's weekend programs by Liszt's Piano Concerto No. 1 in E flat, played by Nicole Henriot who, in 1949, had made the first of numerous appearances with the orchestra in the same work. Fragile-seeming Miss Henriot, like her compatriot Jeanne-Marie Darré, meets the challenge of Liszt with steel-fingered facility and a grandeur of approach that is as impressive as it is unexpected.

The result, of course, is not a trippingly smooth, romantic interpretation, but one that makes the notes flash by like a chain of diamonds, solidly crystalline and equally matched. In some solo passages, tempos seemed pensively extended, but as the concerto progressed, soloist and conductor concentrated more on its bravura aspects, winding up in a blaze of virtuosic glory that set the rafters ringing.

Opens U.S. Tour

Viennese Concert In Boston

By HARRY NEVILLE

A beautiful program beautifully played was what the Vienna Symphony provided Friday night in Symphony Hall on the first stop of the orchestra's current U.S. tour. Joseph Krips led the visiting Austrians in two great masterworks of the repertory, Mozart's 41st ("Jupiter") and Bruckner's Seventh symphonies, both of which got the kind of vibrant, affectionate performances we like to think of as "Viennese."

The pairings was ideal, for these works inhabit vastly different, yet complementary worlds. If the Bruckner received the better performance, it should be understood that "better" in this case means very good as opposed to good. In both cases the playing gave satisfaction of a kind that is — sad to say — unuaual in Symphony Hall nowadays.

COMPARISON of the Vienna players with the BSO was inevitable for anyone who heard the latter group last week. The BSO program, conducted by William Steinberg, featured another great Bruckner symphony, No. 8 in C Minor. Odious as it is to say it, the visitors made by far the stronger impression in this composer's music.

Doubtless, the BSO players are stronger as individuals, but as a collective ensemble they don't often show the kind of spirit and personality that was evident in the playing of the Viennese. Doubtless, too, the difference between the two orchestras is largely a matter of the difference between the conducting of Steinberg and that of Krips.

Krips is very alert to what is happening at every point. His signals are clear, he cues nearly every entry and he constantly indicates balances, degree of vibrato, etc. — all of which may seem overly fussy. The fact is, however, that it produces excellent results, for he combines attentiveness to detail with a wonderfully fresh and poetic feeling for the music. The "Jupiter," for example, came across not as the tough, sinewy work so many conductors make of it, but as something marvelously warm and lyrical.

KRIPS' READING of the Bruckner was beautifully detailed. For this listener, his rubato and his handling of ritards were not always convincing, but these were the only points upon which he could be faulted. His control of overall structure was masterful so that in each movement climaxes arrived with stunning effect. He succeeded, too, in projecting the sense of awe and mystery that lies at the heart of so much of Bruckner's music.

For the record, it should be noted that in the Adagio, Krips opte to use the famous cymbal clash that has been the subject of so much musicological controversy.

MINUTE MAN
BEDFORD, MASS.
W. 2,993

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

MAR 2 1972 New Englan Newscl

JOURNAL
CONCORD, MASS.
W. 6,000

MAR 2 1972 New Engla Newsc

Symphony Orchestra Concerts, March 3-4

William Steinberg, Music Director of the Boston Symphony Orchestra, and guest conductor Leon Kirchner will conduct the Boston Symphony Orchestra at the seventeenth pair of Friday-Saturday concerts by the Orchestra, Friday afternoon, March 3 at 2 p.m., and Saturday evening, March 4 at 8:30 p.m.

Soloist for these concerts is violinist Zino Francescatti. The concert begins with Mr. Kirchner conducting the first performance by the Boston Symphony of his Music for orchestra written in 1969. Mr. Steinberg next conducts a performance of Brahms' Violin concerto with soloist Zino Francescatti, and, following intermission, Mr. Steinberg concludes the concert with Verdi's Quartet in E-minor for strings.

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

CITIZEN
BELMONT, MASS.
W. 4,350

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 28 1972 New England Newscl

TIMES
PEABODY, MASS.
W. 6,043

FEB 23 1972 New England Newsclip

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200

MAR 2 1972 Ne Engl News

BSO to play this weekend

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BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

MAR 2 1972 New England Newsclip

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

MAR 2 1972 New England Newsclip

Orchestra concerts set Feb. 24, 25

BOSTON — William Steinberg, Music Director of the Boston Symphony, conducts the Orchestra in works by Liszt and Bruckner in the second Thursday B concert, Feb. 24 at 8:30 p.m. and the sixteenth pair of Friday-Saturday concerts, Friday, Feb. 25 at 2 p.m. and Saturday, Feb. 26 at 8:30 p.m.

The concert begins with the Liszt Piano concerto no. 1 in E flat, Nicole Henriot, soloist. After intermission, Steinberg conducts the Orchestra in the Bruckner Symphony no. 8 in C Minor.

Nicole Henriot, who first appeared with the Boston Symphony in 1949, was born in Paris. She started to learn the piano at the age of seven, then entered the Paris Conservatoire at an early age, and later studied with Marguerite Long. Nicole Henriot made her debut as soloist with the Pasdeloup Orchestra in Paris at the age of 15, and was soon engaged by other leading French and Belgian orchestras. She continued her career during the second world war and after the war was decorated with the medal of the Commandos d'Afrique, an unusual honor for a civilian.

William Steinberg, Music Director of the Boston Symphony Orchestra, and guest conductor Leon Kirchner conduct the Boston Symphony Orchestra concert this afternoon March 3, 1972 at 2 p.m. and Tomorrow evening, March 4 at 8:30 p.m. Soloist for these concerts is violinist Zino Francescatti. The concert begins with Mr. Kirchner conducting the first performance by the Boston Symphony of his Music for orchestras written in 1969. Mr. Steinberg next conducts a performance of Brahms' Violin concerto with soloist Zino Francescatti, and, following intermission, Mr. Steinberg concludes the concert with Verdi's Quartet in E-minor for strings.

Leon Kirchner, who has appeared with the Boston Symphony in past seasons both as conductor of his Toccata and Sinfonia, and as soloist in his Piano concerto no. 1, was born in Brooklyn, New York of both German and Russian descent. When he was a boy, his family moved west to Los Angeles, Kirchner began studying piano and composition, the latter with Ernest Toch, and Arnold Schoenberg. He received his BA from the University of California at Berkley in 1940, and two years later was awarded the George Ladd Travelling Fellowship, the highest honor given in music at the University. He studied for a short time with Roger Sessions, then joined the Army Signal Corps. In 1946 Leon Kirchner returned to Berkley to teach at the University, and after a period of working with the help of two Guggenheim Fellowships, he joined the faculty of the University of Southern California and Mills College in Oakland. In 1961 he moved to Cambridge, Massachusetts to succeed Walter Piston as Professor of Music at Harvard University, where, six years ago, he became the Walter Bigelow Rosen Professor of Music. Music for orchestras was written on commission from the New York Philharmonic in celebration of its 125th Anniversary Season. The score was completed on October 7, 1969, and the world premiere conducted by the composer, was given at Philharmonic Hall, Lincoln Center, nine days later on October 16.

TIMES
BEVERLY, MASS.
D. 9,514

MAR 1 1972 New England Newsclip

Boston symphony plans concerts

BOSTON — William Steinberg, music director of the Boston Symphony Orchestra, and guest conductor Leon Kirchner conduct the Boston Symphony Orchestra at the seventeenth pair of Friday-Saturday concerts by the Orchestra, Friday afternoon at 2 p.m. and Saturday evening, March 4, at 8:30 p.m.

Soloist for these concerts is violinist Zino Francescatti. The concert begins with Kirchner conducting the first performance by the Boston Symphony of his Music for orchestra written in 1969. Steinberg next conducts a performance of Brahms' Violin concerto with soloist Zino Francescatti, and following intermission, Steinberg concludes the concert with Verdi's Quartet in E-minor for strings.

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The fifth Open Rehearsal of the 1971-1972 season takes place Thursday evening, March 2, at 7:30 p.m. Steinberg conducts the orchestra. All seats are unreserved at $3. Proceeds from the sale of tickets benefit the Orchestra's Pension Fund.

TIMES
PEABODY, MASS.
W. 6,043

MAR 1 1972 New England Newsclip

[130]

NEWS
AMESBURY, MASS.
W. 4,400

MAR 2 1972 New England Newsclip

MUSIC DIRECTOR William Steinberg and guest conductor Leon Kirchner both to conduct the Boston Symphony orchestra Friday, March 3, 2 p.m., and Saturday, March 4, 8:30 p.m. at Symphony Hall, Boston. Concert includes music of Kirchner, Brahms and Verdi. Orchestra's Open Rehearsal on Thursday evening, March 2, 7:30 p.m. Soloist violinist Zino Francescatti. All seats unreserved at $3.00 each.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900

MAR 3 1972 New England Newsclip

SOCIALLY YOURS . . .

Lillian

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

MAR 1 1972 New England Newsclip

QUODLIBET

Kirchner plumbs music reservoir

By Ellen Pfeifer, Globe Staff

Leon Kirchner hates to write or talk program notes and so declined to tell me anything about his "Music for Orchestra," commissioned by the New York Philharmonic in 1969 which the BSO will play (and he will conduct) this weekend.

He was, however, happy to talk about the context in which the piece was written and, in a really dazzling display of non-stop eloquence proceeded to analyze the contemporary music scene, finishing up with some well-pointed jabs at critics.

The problem in the last decades, the post-Schoenberg Webern era is that "music has not been heard but constructed," Kirchner commented during a conversation Monday in his Cambridge home. Developers of the serial technique were building "more problematic, more substantive works that were very informative in the relationships and juxtaposition of numbers," but without recourse to their "aural reservoirs." Composers were reviving "the old secret alchemy in the juxtaposition of numbers," but much of their music was "a horrendous, profound bore."

"Aleatoric music was a reaction to this," the composer continued, "but the same thing happened in reverse."

Dullness prevailed in much electronic music as well, Kirchner said, because "composers were not applying shaping processes (necessary for a marvelous gestalt) to electronic sounds.

"Some people were working on bathtub and plumbing sounds, which instead of being new, were really very old in terms of plumbing."

One of the healthiest trends, then, was the return to sensuality displayed in works of some of the Poles and Elliott Carter, and, one assumes, Kirchner's works. "They took the opportunity to explore reservoirs of the orchestra not explored before."

Perhaps because of the constructivist nature of post-Schoenbergian music and the dependence on old music to fill concert programs, "music is in a very delicate condition," Kirchner said. "There is a greater superficiality of relationship between composer and listener now than in the time of, say, Mozart or Beethoven.

"There was a possibility of infinite failure for a new work," Kirchner said," that no longer exists." And newspapers are fundamental in the destruction of new music.

"It may have been all right for Berlioz to be panned in Paris because he could go to Germany where no one had read the criticism. Now, if a composer is a failure in New York, every conductor in the country has a copy of the review on his desk the next day."

Opens U.S. Tour

Viennese Concert In Boston

By HARRY NEVILLE

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MINUTE MAN
BEDFORD, MASS.
W. 2,993

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

MAR 2 1972 New England Newscl

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JOURNAL
CONCORD, MASS.
W. 6,000

MAR 2 1972 New Engla Newsc

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

CITIZEN
BELMONT, MASS.
W. 4,35

THE BOSTON HERALD Traveler
D. 210,540 S. 280,961

FEB 28 1972 New England Newsci

TIMES
PEABODY, MASS.
W. 6,043

FEB 23 1972 New England Newsclip

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200

MAR 2 1972 Ne Engl News

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BACK BAY LEDGER-BEACON HILL TIMES
BROOKLINE, MASS.
W. 8,500

MAR 2 1972 New England Newsclip

ALLSTON-BRIGHTON CITIZEN ITEM
BOSTON, MASS.
W. 8,900

MAR 2 1972 New England Newsclip

Orchestra concerts set Feb. 24, 25

BOSTON — William Steinberg, Music Director of the Boston Symphony, conducts the Orchestra in works by Liszt and Bruckner in the second Thursday B concert, Feb. 24 at 8:30 p.m. and the sixteenth pair of Friday-Saturday concerts, Friday, Feb. 25 at 2 p.m. and Saturday, Feb. 26 at 8:30 p.m.

The concert begins with the Liszt Piano concerto no. 1 in E flat, Nicole Henriot, soloist. After intermission, Steinberg conducts the Orchestra in the Bruckner Symphony no. 8 in C minor.

Nicole Henriot, who first appeared with the Boston Symphony in 1949, was born in Paris. She started to learn the piano at the age of seven, then entered the Paris Conservatoire at an early age, and later studied with Marguerite Long. Nicole Henriot made her debut as soloist with the Pasdeloup Orchestra in Paris at the age of 15, and was soon engaged by other leading French and Belgian orchestras. She continued her career during the second world war and after the war was decorated with the medal of the Commandos d'Afrique, an unusual honor for a civilian.

William Steinberg, Music Director of the Boston Symphony Orchestra, and guest conductor Leon Kirchner conduct the Boston Symphony Orchestra concert this afternoon March 3, 1972 at 2 p.m. and Tomorrow evening, March 4 at 8:30 p.m. Soloist for these concerts is violinist Zino Francescatti. The concert begins with Mr. Kirchner conducting the first performance by the Boston Symphony of his Music for orchestras written in 1969. Mr. Steinberg next conducts a performance of Brahms' Violin concerto with soloist Zino Francescatti, and, following intermission, Mr. Steinberg concludes the concert with Verdi's Quartet in E-minor for strings.

Leon Kirchner, who has appeared with the Boston Symphony in past seasons both as conductor of his Toccata and Sinfonia, and as soloist in his Piano concerto no. 1, was born in Brooklyn, New York of both German and Russian descent. When he was a boy, his family moved west to Los Angeles, Kirchner began studying piano and composition, the latter with Ernest Toch, and Arnold Schoenberg. He received his BA from the University of California at Berkley in 1940, and two years later was awarded the George Ladd Travelling Fellowship, the highest honor given in music at the University. He studied for a short time with Roger Sessions, then joined the Army Signal Corps. In 1946 Leon Kirchner returned to Berkley to teach at the University, and after a period of working with the help of two Guggenheim Fellowships, he joined the faculty of the University of Southern California and Mills College in Oakland. In 1961 he moved to Cambridge, Massachusetts to succeed Walter Piston as Professor of Music at Harvard University, where, six years ago, he became the Walter Bigelow Rosen Professor of Music. Music for orchestras was written on commission from the New York Philharmonic in celebration of its 125th Anniversary Season. The score was completed on October 7, 1969, and the world premiere conducted by the composer, was given at Philharmonic Hall, Lincoln Center, nine days later on October 16.

TIMES
BEVERLY, MASS.
D. 9,514

MAR 1 1972 New England Newsclip

Boston symphony plans concerts

BOSTON — William Steinberg, music director of the Boston Symphony Orchestra, and guest conductor Leon Kirchner conduct the Boston Symphony Orchestra at the seventeenth pair of Friday-Saturday concerts by the Orchestra, Friday afternoon at 2 p.m. and Saturday evening, March 4, at 8:30 p.m.

Soloist for these concerts is violinist Zino Francescatti. The concert begins with Kirchner conducting the first performance by the Boston Symphony of his Music for orchestra written in 1969. Steinberg next conducts a performance of Brahms' Violin concerto with soloist Zino Francescatti, and following intermission, Steinberg concludes the concert with Verdi's Quartet in E-minor for strings.

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The fifth Open Rehearsal of the 1971-1972 season takes place Thursday evening, March 2, at 7:30 p.m. Steinberg conducts the orchestra. All seats are unreserved at $3. Proceeds from the sale of tickets benefit the Orchestra's Pension Fund.

TIMES
PEABODY, MASS.
W. 6,043

MAR 1 1972 New England Newsclip

[130]

NEWS
AMESBURY, MASS.
W. 4,400

MAR 3 1972 New England Newsclip

MUSIC DIRECTOR William Steinberg and guest conductor Leon Kirchner both to conduct the Boston Symphony orchestra Friday, March 3, 2 p.m., and Saturday, March 4, 8:30 p.m. at **Symphony Hall, Boston.** Concert includes music of Kirchner, Brahms and Verdi. Orchestra's **Open Rehearsal** on Thursday evening, March 2, 7:30 p.m. Soloist violinist Zino Francescatti. All seats unreserved at $3.00 each.

POST GAZETTE (ANGLO-ITALIAN)
BOSTON, MASS.

MAR 3 1972 New England Newsclip

SOCIALLY YOURS . . .

Lillian

The Boston Globe (MORNING)
D. 261,042 SUN. 566,377

MAR 1 1972 New England Newsclip

QUODLIBET

Kirchner plumbs music reservoir

By Ellen Pfeifer, Globe Staff

Leon Kirchner hates to write or talk program notes and so declined to tell me anything about his "Music for Orchestra," commissioned by the New York Philharmonic in 1969 which the BSO will play (and he will conduct) this weekend.

He was, however, happy to talk about the context in which the piece was written and, in a really dazzling display of non-stop eloquence proceeded to analyze the contemporary music scene, finishing up with some well-pointed jabs at critics.

The problem in the last decades, the post-Schoenberg Webern era is that "music has not been heard but constructed," Kirchner commented during a conversation Monday in his Cambridge home. Developers of the serial technique were building "more problematic, more substantive works that were very informative in the relationships and juxtaposition of numbers," but without recourse to their "aural reservoirs." Composers were reviving "the old secret alchemy in the juxtaposition of numbers," but much of their music was "a horrendous, profound bore."

"Aleatoric music was a reaction to this," the composer continued, "but the same thing happened in reverse."

Dullness prevailed in much electronic music as well, Kirchner said, because "composers were not applying shaping processes (necessary for a marvelous gestalt) to electronic sounds.

"Some people were working on bathtub and plumbing sounds, which instead of being new, were really very old in terms of plumbing."

One of the healthiest trends, then, was the return to sensuality displayed in works of some of the Poles and Elliott Carter, and, one assumes, Kirchner's works. "They took the opportunity to explore reservoirs of the orchestra not explored before."

Perhaps because of the constructivist nature of post-Schoenbergian music and the dependence on old music to fill concert programs, "music is in a very delicate condition," Kirchner said. "There is a greater superficiality of relationship between composer and listener now than in the time of, say, Mozart or Beethoven.

"There was a possibility of infinite failure for a new work," Kirchner said," that no longer exists." And newspapers are fundamental in the destruction of new music.

"It may have been all right for Berlioz to be panned in Paris because he could go to Germany where no one had read the criticism. Now, if a composer is a failure in New York, every conductor in the country has a copy of the review on his desk the next day."

FADED TEXT

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961
MAR 4 1972 New England Newsclip

Leon Kirchner Leads BSO in 'Music for Orchestra'

By HARRY NEVILLE

Sharing conducting duties with William Steinberg yesterday in Symphony Hall was composer Leon Kirchner, who led the Boston Symphony in his own "Music for Orchestra." Written in 1969, the work was commissioned for the 125th anniversary season of the New York Philharmonic. Although yesterday's performance was the first by the BSO, it was not the work's local premiere. That honor fell to the Boston Philharmonia two seasons ago, when, in a concert also led by Kirchner, it played "Music for Orchestra" in a version for reduced orchestra.

For this listener, yesterday's performance made a far stronger impression than the earlier one, not only because the playing was technically and musically superior but also because the work seems to need the resources of the full orchestra for which it was originally conceived.

IN ADDITION to strings and three, sometimes four, representatives from each wind family, the scoring calls for an elaborate assemblage of percussion instruments: glass wind chimes, tubular bells, high tom-tom, temple blocks, antique cymbals and bongo, as well numerous more conventional percussion instruments.

The work, however, is not nearly so exotic-sounding as one might suppose from a description of the instrumentation. For one thing, Kirchner doesn't put the instruments to any terribly far-out use. For another, he tempers even his most complex and "advanced" musical thoughts by frequent use of a traditional kind of expressiveness—opulent timbral effects, for example, and warm, lyrical melodies. Thus, a brief episode that seemed to involve aleatory techniques suggested not chaos but something intensely poetic.

KIRCHNER WROTE his own program note, which—perhaps wisely—included not an iota of information about "Music for Orchestra." In part it was a plea for greater sensuality in contemporary music, a goal so handsomely realized in Kirchner's work as to make explication and technical comment unnecessary.

Zino Francescatti was the soloist in the Brahms Violin Concerto. Though plagued by intonation problems, he gave an affectionate silvery-toned performance that won him an ovation from the audience and from the orchestra. Steinberg got rather dull and imprecise work from the players in the Brahms, but he led a sparkling performance of the concluding work, Verdi's String Quartet in E Minor.

This was played in an arrangement for the full string section, including double-basses. The practice apparently had Verdi's sanction, and no wonder, for the effect is marvelously rich—much like the sound Tchaikovsky achieves in his Serenade for Strings.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377
MAR 4 1972 New England Newsclip

Kirchner leads his own work

By Michael Steinberg
Globe Staff

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I missed the performance Kirchner led with the Boston Philharmonia in Cambridge a couple of years ago, but I do remember not liking "Music for Orchestra" in New York, finding it tired, conventional, and particularly lacking rhythm. I don't know whether it is because I have changed since 1969 or if the performance here was more convincing, but on this go-around I enjoyed the piece.

There are still features to it that don't convince me. The percussion curtain, sometimes seems very thick, and the quick, loud music that interrupts the quiet opening is a very ordinary hubbub. That opening itself is beautiful, a series of expressive woodwind solos in slow, short phrases, which return as duets just before the final upward rush and bang.

Just past the middle, there is a collective cadenza for winds, not strictly written but, punctuated by choked rasps from the strings, which was played with enough tension and timed so skillfully by the conductor that it produced an effective and dramatic climax.

Kirchner produced an effective performance with the orchestra, whose engagement showed in its playing as well as in its applause for Kirchner. And the audience liked it too — astonishingly so, given the combination of Friday afternoon and a piece which, even though nearer the constructive end of the spectrum, sounds unmistakably like "modern music."

More surprisingly perhaps, Verdi's String Quartet, with William Steinberg conducting the full Boston Symphony string section, sent the ladies out in droves between movements.

Verdi wrote it to pass the time while waiting for his favorite soprano, Teresa Stolz, to recover from an illness so that the Naples production of "Aida" could proceed. He did not take his quartet seriously, but it is both elegant and engaging, speaking mostly the language of "Aida."

Often, too, in its lightness and speed, it looks ahead 15 years and more to "Falstaff." The Falstaffian fugal scherzo-finale was pretty much of a blur; otherwise the performance had spirit.

The program also included the Brahms Violin Concerto, Zino Francescatti soloist and Steinberg conducting.

Philadelphia Inquirer
PHILADELPHIA, PA.
D. 463,503 SUN. 867,810
MAR 3 1972

Orchestras Must Look To Youth

More involvement of young people both in planning symphonic repertoire and in fund-raising was advocated by Mrs. Frances Fahnestock, a member of the boards of trustees and overseers of the Boston Symphony Orchestra, here Thursday.

"We need a completely new outlook. We are too fixed in our ideas," Mrs. Fahnestock told the Philadelphia Orchestra women's committees, launching the 1972 membership campaign at the Academy of Music ballroom.

She also asked for more governmental aid for the arts.

"President Nixon is asking for $39 million next year," she noted. "What we need is $200 million for all the arts.

"Lincoln Center received $18 million from New York. The Yankee Stadium got more than that when the teams threatened to move away."

The speaker said Boston and Philadelphia were much alike in their cities, orchestras, audiences — and deficits.

"There has been tremendous rivalry, but always a friendly rivalry," she said.

"Our first-chair men are conceited prima donnas — a pain in the neck to conductors and themselves," she added. "But Joseph de Pasquale (violist who came here from Boston) was one of the least troublesome."

The Boston Sunday Advertiser
SUN. 413,988
MAR 5 1972 New England Newsclip

Kirchner Conducts Own Work

By JOHN RICHARDSON

Contemporary music occupies a [illegible] position in today's musical scene. During the eighteenth and nineteenth centuries, new music filled the majority of concerts: new pieces by Liszt, Wagner, Brahms, and co. were eagerly awaited and often hotly debated. New music today, however, has a difficult time [illegible] heard at [illegible] was therefore [illegible] great all, let alone appreciated. It pleasure to hear a major recent work at Friday's Boston Symphony concert, Music for Orchestra, by Harvard Leon Kirchner.

Music for Orchestra demonstrates Mr. Kirchner's strong feeling for his historical antecedents as well as his immediate environment. He has taken techniques as varied as Schoenbergian lyricism and avant-garde improvisation and synthesized them into a consistent musical language very much his own.

There are several striking moments in the piece. Particularly impressive was the lyrical opening for solo woodwinds that sets the mood for much of the work. Also impressive was a marvelous section of semi-improvisational woodwind ostinato, punctuated by stark string chords (almost recitative-like), brass and percussion. All in all, the product of a remarkable musical intelligence and sensitivity. Mr. Kirchner's conducting of his own work drew excellent playing from the orchestra.

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The rest of the concert was conducted by William Steinberg and included the Brahms Violin Concerto and an arrangement for full strings of the Verdi string quartet. Zino Francescatti was the soloist in the Brahms. He played with his usual pizzazz and was warmly applauded by orchestra and audience.

FADED TEXT

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

MAR 4 1972 New England Newsclip

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

MAR 4 1972 New England Newsclip

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Globe Staff

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The Christian Science Monitor
BOSTON, MASS.
D. 217,264

MAR 6 1972 New England Newsclip

Boston Symphony

Kirchner's frenzy of flutes, a Brahms battle royal, and Verdi's non-opera

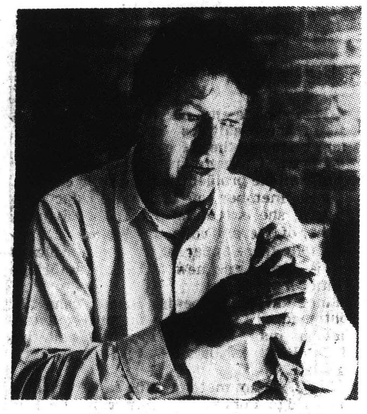
By Louis Snyder

There has always been murmuring among concertgoers about the necessity for enduring some bitter (new music) to be allowed some sweet (tried and true numbers) in their concert fare.

Surprise! In its weekend concerts under William Steinberg, the Boston Symphony came up with a program that was, above all, "sweet," or rather eminently listenable, even though it included a piece completed in 1969, and another never really intended for performance by an orchestra at all.

The newest composition came first — Leon Kirchner's "Music for Orchestra" with its Harvard-based composer conducting. This was a first performance by the BSO, although Mr. Kirchner had made a special arrangement of it for the Boston Philharmonia to play two years ago in Cambridge. It was commissioned by the New York Philharmonic which gave its world premiere, with the composer directing, in 1969.

With the large-scale forces of the Boston Symphony, the work fulfilled possibilities only hinted at in its previous hearing across the river in 1970. For "Music for Orchestra" is indeed that — a compactly shaped, wonderfully sonorous vehicle for both traditionally based and unconventional sounds in all choirs. It is strongly textured, and it oscillates through the orchestra with unpredictable degrees of emphasis, producing contrasts at once surprising and pleasing. Near its end, there is a passage for winds — a frenzy of flutes, if you will — which puts the icing on this impressive and palatable cake. On Friday afternoon, the audience loved it, demonstrating loudly in its favor, in pride of its composer-conductor, and of a bravura performance by the musicians.



Composer-conductor

Harvard's Leon Kirchner filled both roles when he directed his "Music for Orchestra" in its first performances by the Boston Symphony on Friday afternoon and Saturday evening, March 3 and 4, at Symphony Hall.

Return of a favorite

Zino Francescatti was the soloist and Mr. Steinberg was on the podium for the Brahms Violin Concerto in D, which hasn't been programmed here for five years. It is, of course, an invigorating musical battle royal, to hear, watch, and undoubtedly to perform — with the virtuosic skills of the solo violin opposed to those of the massed body of musicians. Gone now, however, are the concerns mentioned in program notes about its being "against the violin" (Hans von Bülow's estimate), or its first exponent Joseph Joachim's "getting hot fingers playing it," or even the picture of a tardy Brahms conducting the Leipzig premiere with his shirt-tail flying.

The Concerto in D is well established for its wealth of rich thematic material, the dazzling opportunities for the soloist (met with predictable artistry by the evergreen Mr. Francescatti), and such added beauties as the Adagio's opening oboe solo (hauntingly played by Ralph Gomberg). Its reception again indicated tremendous listener satisfaction with music and performers. And incidentally it was interesting to note the rapt observation orchestral string players gave Mr. Francescatti's technical feats during cadenzas and solo passages. A frequent guest with the BSO since 1944, he is justly regarded as a mentor as well.

Verdi's non-opera

Having "spare time in Naples" in 1873, Giuseppe Verdi wrote a Quartet in E minor for Strings, his only chamber music or, in its adaptation, orchestral work. This arrangement for string orchestra, with an effective and difficult part for doublebasses added by Mr. Steinberg, had its first BSO performance as the weekend program's second half. Its four movements, in classic style, are laced with Verdian melody, unfettered and unashamed, and one can, of course, hear wisps of familiar phrases past and to come.

This does not mean that the Quartet, in this context, is merely a composer's exercise — marking time for future projects. In itself it has the color and vivid tonal life that vivifies Verdi's dramatic works, and if his ever-vital vocal line is missing, one can almost indulge in the mental pleasure of supplying it himself. While the Quartet is hardly a major work, it is unique in the composer's output, and in the string-orchestral form that he himself sanctioned, provided a suitable finale to a diversified program that engaged, if it did not tax, the listener.

The Washington Post
WASHINGTON, D. C.
D. 500,118 SUN. 657,560

MAR 12 1972

Acoustics: Science or Art?

By Alan M. Kriegsman

A visit to Boston last weekend reminded me that when it comes to musical acoustics, modern technology and engineering have accustomed us to settling for less.

These days, one looks forward to the opening of a new hall with a certain amount of well-founded dread. The multi-million dollar disaster at Lincoln Center's Philharmonic Hall is only one of many instances over the past decade of acoustical "science" running amok. The cultural edifice explosion has resulted in an unfortunate number of huge, all-purpose auditoriums afflicted with similar kinds of drawbacks—screechy treble, brittle tone, undernourished bass response, fuzzy super-resonance.

It's possible that the hi-fi mania of the same era has been partly responsible for the blunders, by propagating a sonic ideal based on electronic reproduction, rather than live performance. Whatever the cause, the statistics of acoustical failure have resulted in a kind of backlash, a return to the concept of acoustics as an art, as dependent on intuition as on calculation.

The Kennedy Center Concert Hall is a case in point. Its designers decided to trust to the insights of the past, of experience, as much as to the canons of contemporary engineering. They therefore took as models some of the great halls of the symphonic tradition, including Boston's Symphony Hall, long acknowledged as one of the finest in the world.

"To match the Kennedy Center hall against its paradigm in Boston is to see how remote from perfection it nevertheless remains."

The outcome has been hailed in most quarters as a thumping success, and, in general, I would agree. The hall's acoustics are clear, lively, well-balanced, and reasonably uniform throughout the house.

The success seems all the more pronounced if one is thinking of, say, Philharmonic Hall as a yardstick. But to match the Kennedy Center hall against its paradigm in Boston is to see how remote from perfection it nevertheless remains. The Kennedy hall is better than acceptable, certainly, perhaps even better than good. But its virtues are mostly of a neutral sort—it doesn't distort, it doesn't have annoying peaks or gaps, it doesn't muddy up orchestral textures. On the whole, however, I find the sound rather on the cool side, and somewhat less than flattering to some solo instruments—piano, for example.

By contrast, one wouldn't blush to call the Symphony Hall acoustics magnificent. It had been over 25 years since I last heard anything there, and the experience had the force of revelation. Symphony Hall doesn't merely transmit orchestral sound faithfully and agreeably, it buffs and lacquers and smooths and illuminates it into a glorious radiance.

The sound is so rich, plangent and warm it almost courts the danger of being a distraction from the music. It's almost impossible to imagine anything sounding bad in this hall, so effective is its cosmetic power.

Yes, of course, it helps to have the Boston Symphony Orchestra as the medium of performance. Over the years, and despite changes in personnel and directorship, the celebrated ensemble seems to have molded and maintained its own sonority in the image of the hall, with its velvety surfaces, warm, mahogany textures and orotund bass. But it's not just the orchestra, as listening to the Boston Symphony Orchestra these days in any other hall quickly proves. And the particular program I heard last week, an indifferent affair by the orchestra's usual standards, only confirmed the point. The music-making may have been middling, but the sheer sound was intoxicating all the same.

The opening work was "Music for Orchestra" (1969) by Leon Kirchner, who, at 53, has the status of an esteemed elder statesman among American composers, and with justice. The composer himself conducted a forthright performance of his characteristically intricate, rugged, thoughtfully structured piece. Typical, too, is the amalgam of old-fashioned logic and continuity with new-fangled sound and harmonic principle. A complex instrumental dialogue and inventive sonority are the work's most attractive features. In toto, however, it seems too busy and dense for its own expressive aims, like a cogent treatise overburdened with footnotes.

There followed a frustratingly uneven performance of the Brahms Violin Concerto with Zino Francescatti as soloist and William Steinberg conducting.

Francescatti, whom I've not heard in many years, wasn't in top form, but all the same his playing seemed human, gracious and, at times, fervent. Steinberg, though, had other ideas, and his stolid, square-jawed, unyielding approach all but smothered the soloist's lyric buoyancy.

The concert concluded after intermission with Steinberg conducting the orchestra in a blown-up version of Verdi's E Minor Quartet (with an added double-bass part), a prospect I didn't find inviting, so I left. Besides, having heard the Boston Symphony play Brahms —even in a disappointing interpretation—in this hall, I'd had enough ecstasy for one evening.

AMES, IOWA
TRIBUNE
D. 8,500

MAR 3 1972

FWC to hear 'inside story'

What is it like to be a member of the world-famous Boston Symphony? What does it take in addition to the musicians, to run a major orchestra? What is it like to arrive in Ames, Iowa in the middle of March for a week of concerts? Many such questions will be answered for Faculty Women's Club members, Wednesday at 2 p.m. in Great Hall of Memorial Union.

One or more top personnel will give "The Inside Story," bits and pieces of information on how one of the great orchestras of the world operates. Special guests for the general assembly will be women members and wives of members of the Orchestra.

The Boston Symphony Orchestra will be in Ames for performances in Stephens Auditorium from Wednesday March 8 through Monday March 13. Friday night the Boston "Pops" with "Doc" Severinsen will perform to a sell-out crowd in the Hilton Coliseum.

The Boston Symphony Orchestra, with William Steinberg as its musical director, calls Symphony Hall in Boston its home. Symphony Hall is a clasically proportioned turn-of-the-century building with acoustics unsurpassed in the world. The Orchestra performs there for seven months in the fall and winter when not on tour. In the spring the Boston Pops and Charles River Esplanade concerts are under the direction of Arthur Fiedler.

Tanglewood is the Orchestra's summer home, and there it maintains the world renowned Berkshire Music Center where young musicians from

all over the world spend an intensive eight weeks of study and performance.

Records, radio, television, and tours throughout America, Europe and Asia have made the Boston Symphony Orchestra one of the most widely known and best-loved orchestras in the world.

The program has been planned by Bible Literature division, Mrs. Richard A. Wilson chairman, and Spanish division, Mrs. LeRoy K. Albert chairman. Floor hostesses will be Mrs. L. F. Bradish, Mrs. George H. Gitz, Mrs. J. F. Hall, Mrs. H. Summerfield Day, and Mrs. Rodney Ingraham.

JANESVILLE, WIS.
GAZETTE
D. 26,000

MAR 4 1972

Boston Symphony Concert Tickets Going on Sale

MADISON—The Boston Symphony Orchestra, one of the world's prestige orchestras, will make its first Madison appearance at the UW-Madison Pavilion Tuesday, March 7.

Michael Tilson Thomas will conduct the Union Theater-sponsored concert, and principal oboe player Ralph Gomberg will be the soloist.

The concert is one of 20 presented on tour across the nation this year.

Tickets are available at the Memorial Union Theater box office, 800 Langdon St., Madison, 53706.

COUNCIL BLUFFS, IOWA
NONPAREIL
D. 24,000 S. 24,500

MAR 5 1972

SW Iowa College Students To Sing With Boston Group

Nineteen Southwest Iowans attending Iowa State University in Ames will appear with the Boston Symphony Orchestra when it visits the ISU campus for a series of concerts this week.

The Iowa State Singers and the Oratorio Chorus will be featured with the orchestra in a concert at 3 p.m. Sunday, March 12, in the C. Y. Stephens Auditorium.

The program will be the world premiere of a choral composition by William Schuman, especially commissioned for the Ames International Orchestra Festival.

"Mail Order Madrigals," was written by Schuman especially for the Iowa State Singers under a grant from J. W. Fisher of Marshalltown. Schuman, considered one of America's foremost composers, is a Pullitzer Prize winner and served as president of the Juilliard School of Music for 17 years and pesident of the Lincoln Center for the Performing Arts in New York City for six years.

The composer and his wife will attend the premiere.

Under the direction of W. Douglas Pritchard, director of choral activities at Iowa State, the Singers and Oratorio Chorus will perform two other Schuman compositions, "Prelude for Voices" and "Carols for Death."

The student groups will join with soloists Veronica Tyler and Robert Hale and the orchestra for the Brahms "Requiem," which will be sung in English. Miss Tyler a leading soprano with the New York City Opera was a soloist at Iowa State last May with the Philadelphia Orchestra. Hale is a bass-baritone with the New York City Opera.

William Steinberg, music director of the Boston Symphony, will conduct.

70 Students

The Iowa State singers is made up of 70 students selected from more than 700 who participate in choral activities at the university. The Oratorio Chorus is made up of 155 members.

Southwest Iowans in the Iowa State Singers include:

Francis V. Guinan Jr., 420 N. 25th St. in Council Bluffs, Christopher Frank of Griswold, Robert Boettger and Tom Heilesen of Harlan, Rozanne Meyer of Missouri Valley, Paul Werts of Red Oak, Chris O. Nelson of Stanton and Kyle Stewart of Woodbine.

Members of the Oratorio Chorus from Southwest Iowa include:

John F. Holt, Beckie L. Nelson and Celine T. Wedemeyer, all of Atlantic; Frederick C. Cook, 2400 S. 11th St., James R. Eilers, 708 Commercial, Salli A. Looft, 263 Zenith Drive and Blane H. Nansel, Route 1, all of Council Bluffs; Sally Peterson of Exira; Robert T. Blackman of Lewis; Gary Berchenbriter of Shenandoah and Daniel C. Lundgren of Stanton.

One Matinee

The March 12 choral concert will be the only matinee performance during the orchestra festival. Evening performances by the Boston Symphony Orchestra will be presented Wednesday, Saturday and Monday, March 13, and the Boston Pops Orchestra will present Pops Night on Friday.

Pops Night is sold out but good seats are still available for the four symphony concerts.

AMES, IOWA
TRIBUNE
D. 8,500

MAR 4 1972

To interview ISU Singers

The choral concert of the Boston Symphony Orchestra will be the subject of interviews on WOI radio and TV programs on Monday.

Doreas Speer will host W. Douglas Pritchard, director of choral activities at Iowa State University, and a student member of the Iowa State Singers on both programs.

The interview will be heard on "Conversation" at 9:05 a.m. on WOI-AM and will be shown on the "Today's Living" segment of the "Noon Report" on WOI-TV.

The 255 students in the Iowa State Singers and Oratorio Chorus will sing with the Boston Symphony Orchestra at 3 p.m. March 12, during the Ames International Orchestra Festival. The concert will include the world premiere of "Mail Order Madrigals," composed especially for Iowa State University by William Schuman, and the Brahams Requiem.

Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 240,275 SUN. 674,302

MAR 5 1972

No visits by orchestras

The Boston Symphony, one of the world's great orchestras, will be playing in the Midwest this month. But not in Minneapolis, where it has made exactly two appearances since 1930. Instead, the 106 musicians will be performing in that culturally enlightened metropolis 200 miles to the south — Ames, Iowa, where Iowa State University each spring sponsors what it calls the Ames International Orchestra Festival.

This information was the essence of a good-sized display ad that ran in the Feb. 27 Tribune. According to the copy, the orchestra will give four concerts there over a period of six days. The Boston Pops appearance under Arthur Fiedler, the ad went on to state, is already a sellout.

This cultural phenomenon drew Eugene Ormandy and the Philadelphia Orchestra for a similar period last spring, and the New York Philharmonic before that.

•

Isn't it a little odd that the University of Minnesota's Department of Concerts and Lectures has not seen fit over the past several years to book at least one of these superlative organizations into Northrop Auditorium, especially when each was so tantalizingly close to the Twin Cities?

Appearances by visiting symphonic ensembles have become a regular event in the cultural life of many U.S. cities — Ames, Iowa, included. Why can't it happen here, the so-called "cultural Athens" of America? This benighted center hasn't been privileged to hear a really major-league U.S. symphonic visitor since the Cleveland Orchestra played Northrop in 1966.—**Bert F. Cunnington, Minneapolis.**

AMES, IOWA
TRIBUNE
D. 8,500

MAR 3 1972

The instrumental soloists

St. Louis, Mo., and Marseille, France, are the origins of the two instrumentalists who will appear here as soloists with the Boston Symphony Orchestra.

Pianist Malcolm Frager, born in St. Louis 37 years ago, made his debut as soloist with the St. Louis Symphony when he was 10. He will be featured in the Saturday, March 11, concert.

Violin virtuoso Zino Francescatti, 71, whose fame has spread far beyond his native France, will be soloist for the final concert on Monday, March 13.

Frager graduated magna cum laude as a language major at Columbia University, but his musical career began when he was in grade school. His career soared during the 1959-60 season when he won the Leventritt Award in New York, first prize at the Queen Elisabeth of Belgium International Piano Competition in Brussels, was invited by President Eisenhower to play at the White House for the King and Queen of Denmark, and his debut with the New York Philharmonic under Leonard Bernstein.

In the years since, he has toured widely, including three months in the Soviet Union in 1963-64. During one season he participated in a special series of two-piano recitals with Vladimir Ashkenazy, who appeared here last spring with the Philadelphia Orchestra for the Ames International Orchestra Festival.

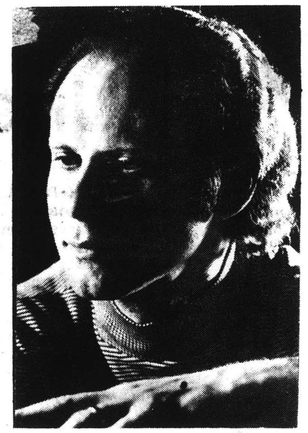
Frager has performed frequently with the Boston Symphony, including seven consecutive seasons as soloist with the orchestra at Tanglewood.

Although Francescatti's parents were violinists of note and taught him to play the instrument with uncommon skill, they did not encourage him to undertake a career as a violinist. His father thought music alone was too precarious a livelihood and, besides, the Francescattis had been outstanding lawyers for generations. Young Zino began pre-law studies, but did not give up music.

After distinguishing himself in Europe, Francescatti made his U.S. debut in 1939, performing with the New York Philharmonic. He has made 60 appearances with the New York Philharmonic and 70 with the Philadelphia Orchestra, and almost annually tours the U.S. and Canada. He has recorded all the major violin concertos with such distinguished conductors as Dimitri Mitropoulos, Leonard Bernstein, George Szell, Eugene Ormandy and Bruno Walter.

Francescatti has given memorable performances with a fellow Frenchman who is a friend of long standing, pianist Robert Casadesus. For diversion, the violinist is a crossword puzzle addict, an enthusiastic chess player, and an avid reader.

ZINO FRANCESCATTI



MALCOLM FRAGER

NEWS
SPRINGFIELD, MASS.
D. 95,528
MAR 7 1972
New England Newsclip

Hub Symphony Sets Tour of Mid-West

The Boston Symphony Orchestra today opens its mid-western tour in Madison, Wis. under the baton of Michael Tilson Thomas and ends in Chicago on March 18.

Thomas will conduct works of Stravinsky, Beethoven, Glinka and Borodin. From Madison, the Orchestra will travel to Ames, Iowa to take part in the Ames International Orchestra Festival.

Five concerts will be performed in Ames, including one Boston Pops concert under the baton of Arthur Fiedler. Both William Steinberg and Michael Tilson Thomas will conduct the Boston Symphony in Ames.

From Ames, the Orchestra will travel to Ann Arbor, Mich. where William Steinberg will conduct works of Wagner, Hindemith and Brahms. Then on to Urbana, another first for the Boston Symphony, also under William Steinberg.

Then the Orchestra will travel to Chicago, where for the first time Arthur Fiedler and the Boston Pops will be heard. Jeffrey Siegel will be piano soloist with Fiedler. The Symphony concert in Chicago will be conducted by William Steinberg with piano soloist Alexis Weissenberg performing the Ravel Piano concerto in G.

Soloists joining the tour include Zino Francescatti, violin, who will perform under Thomas in Ames; Malcolm Frager, piano, who will perform under Thomas in Urbana; Eileen Farrell, soprano, who will perform under Steinberg in Ames; Veronica Tyler, soprano and Robert Hale, baritone, who will perform under Steinberg in Ames; Doc Serverinsen, trumpet, who will perform with Fiedler in the Pops concert in Ames.

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496
MAR 5 1972

Boston Symphony to Open Music Festival for Iowa

By Nick Baldwin

Although there has been no official proclamation, there is no doubt that this is music week for Iowa and the Midwest.

The Boston Symphony opens a music festival consisting of five concerts with an 8 p.m. performance in C. Y. Stephens Auditorium on the Iowa State University campus in Ames Wednesday.

William Steinberg conducts the opening performance and soprano Eileen Farrell is the featured soloist in an all-Wagner recital.

Festival Series

The Boston Symphony becomes the third internationally known orchestra to present a festival series at Iowa State University. Previous festivals have featured the New York Philharmonic and the Philadelphia Orchestra.

Opening night has been designated as Midwest Symphony Orchestra Night with invitations having been issued to orchestra conductors, managers and association presidents in the Midwest.

Besides the opening concert Wednesday, the Boston Symphony will be heard in concert at 8 p.m. Saturday, at 3 p.m. Sunday and at 8 p.m. Monday.

In addition, Arthur Fiedler and the Boston "Pops" Orchestra play Friday in ISU's huge Hilton Coliseum with trumpeter Doc Severinsen as featured soloist.

That performance has been sold out.

The Coliseum has 12,600 regular seats and an additional 1,400 persons will be seated at tables and chairs on the arena floor where refreshments will be served during the performance.

Tickets Available

Alvin R. Edgar, director of concerts at C. Y. Stephens Auditorium, said tickets to the other four concerts still are available but that sales are moving along at a brisk rate.

All four symphony concerts are in Stephens Auditorium. Only the "Pops" night is in Hilton Coliseum.

Michael Tilson Thomas, 27-year-old associate conductor, directs the Saturday concert and the final concert Monday. The Sunday performance is under the baton of Steinberg.

The distinguished roster of soloists who will appear with the orchestra are pianist Malcolm Frager on Saturday, soprano Veronica Tyler and bass-baritone Robert Hale on Sunday and violinist Zino Francescatti on Monday.

The Sunday performance, by the way, also features the Iowa State Singers and Oratorio Chorus in a premiere performance of "Mail Order Madrigals," a work by William Schuman commissioned by J. W. (Bill) Fisher of Marshalltown for the Iowa State Singers.

As in past years, the Ames hosts are not neglecting hospitality.

Edgar said a hospitality desk will be maintained at the Holiday Inn where the musicians are staying and the university is opening to them its squash, tennis, handball, skating and swimming facilities.

Further, the musicians will be given the opportunity to visit nearby farms, the Amana Colonies and points of interest in the Ames-Des Moines area.

INDIANOLA, IOWA
RECORD-HERALD AND TRIBUNE
TW. 4,875
MAR 6 1972

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The Oratorio Chorus will perform two other Schuman compositions.

The choral concert, at 3 p.m. in C. Y. Stephens Auditorium, will be the only matinee performance during the festival.

Cathy J. Clark, Rt. 2 Pleasantville, is a membr of the Iowa State Singers. Julia K. Smith, Rt. 2, Carlisle, Roberta J. Bishop and Timothy A. Johnson, Norwalk, are members of the Oratorio Chorus.

THE CAPITAL TIMES
MADISON, WISC.
D. 46,029
MAR 8 1972

Despite Rumbling Train and Banging Doors

Vibrant Boston Symphony Lives Up to No. 1 Rating

By DAVE WAGNER
(Of The Capital Times Staff)

With the revival of popular interest in the symphonies of Gustav Mahler that has been so often spoken of, it was appropriate that the Boston Symphony Orchestra—widely regarded as the finest in the country—devoted most of its program Tuesday night to a definitive interpretation of one of those symphonies.

Aside from the universal renown which the Boston group has claimed for decades, it may have been the inclusion of Mahler's Fifth symphony (in C-sharp minor) that packed the University Stock Pavilion almost to overflowing.

It was all reminiscent of Daniel Barenboim's appearance with the Philadelphia Orchestra in the same "auditorium" at the close of last year's season. A much-touted young conductor, Michael Tilson Thomas, was appearing locally with one of the world's most respected orchestras. Would he measure up to the occasionally extravagant notices he received in the national press?

He would.

* * *

There were, it should be added for the record, a few distractions. The first was the problem created when the orchestra plunged into the first work while ushers were still seating about 50 people thronging through the banging doors. The second came when the reliable 9:20 express, which had tooted so amiably during the Philadelphia concert and rattled through Van Cliburn's attentions to Brahms in December, whisked once again past the Stock Pavilion. From the looks of several cellists and violinists, the hall must be the source of a few anecdotes on the performing circuit.

But nothing could detract from the quality of Thomas' evocations of Mahler, himself a famous conductor in his day.

The young maestro showed a dramatic concern for the details of symphony; he apparently allies himself with the school of conductors who feel they must embody the meaning of the work in delivering their instructions to the various sections. After laying down the rhythmic law to the cellos in their frequent melodic duties in this piece, he would pirouette on his patent leathers like a musical world spirit, mad with delight, and cue a brass entrance as though he were handing them the responsibility of the century.

All very romantic, this. And perfectly sound, considering the piled-on tempest and tirades of the last ferocious romantic composer.

For leverage it is interesting to recall the conducting style of the late, brilliant neo-classicist Paul Hindemith, who used a baton the size of a short tinker-toy and cued the musicians with a casual scowl over his rim-less glasses. A triple forte might have made him move his elbow a bit.

Of course, most of the responsibility for excellence here rests with the orchestra, which, in the depth of its individual virtuosity and the sweep of its cohesive powers, is probably unequalled on the continent.

Some of that virtuosity was demonstrated in the only other work on the program, an oboe concerto in C, which is presumed to be from the hand of Haydn.

The soloist was Ralph Gomberg, who fled through the difficult opening movement (allegro spiritoso) with only a trace of rhythmic haste, until he attained full flight in the cadenza with a brief, nearly jazz-like declaration.

In the marvelously limpid andante, in which the melody rises to proportions of elegance that make Haydn's authorship quite believable, Gomberg showed the full measure of his artistry, and never dropped a moment of it through to the concerto's conclusion.

Needless to say, the crowd literally erupted after each work. And as though they were consciously helping to create the metaphor, a whole section of the audience groaned with the relief of pleasure in the few moments it took the hall to collect itself to applaud Gomberg; the sound could have been that of the escaping gases of a volcano moments before the fiery flood.

With the appearance of the Boston organization (and the arrival here next week of the Vienna Symphony under Josef Krips), Madisonians can assert that, in a few years' time, they have heard some of the finest orchestras on the planet. From here on in, in other words, there will be the element of repetition in the Wisconsin's Union's 7-year-old experiment, for which their Music Committee is to be decisively congratulated.

Boston Symphony concert festival begins Wednesday

G ONE

The Boston Symphony Orchestra will soon experience the Iowa hospitality that made the New York Philharmonic and Philadelphia orchestras recommend the Ames International Orchestra Festival as a "must" for their friends in other major orchestras.

The Boston Symphony becomes the third orchestra to present a festival series at Iowa State University. Previous festivals featured the New York Philharmonic Orchestra and the Philadelphia Orchestra. Both have expressed a desire to return to Ames and have advised European orchestras to include Ames on their U. S. tours.

Five Concerts

William Steinberg, music director of the Boston Symphony, and soprano Eileen Farrell were scheduled to arrive here at 2 p.m. today. The rest of the 120-member Boston entourage arrives Wednesday to present the first of five concerts at Iowa State that evening. The festival will include concerts Wednesday, Saturday, Sunday and Monday in the C.Y. Stephens Auditorium and one by the Boston Pops Orchestra Friday in the James H. Hilton Coliseum.

The orchestra will open the Ames International Orchestra Festival Wednesday at 8 p.m. in a concert featuring Miss Farrell as soloist.

Two receptions have been planned after the opening night concert. The Holiday Inn will host a reception for Midwest symphony orchestra conductors, managers and association presidents. A reception will also be held for the Boston Symphony members at the Octagon.

For the convenience of the orchestra, a hospitality desk will be maintained at the Holiday Inn where the orchestra will be headquartered. Local residents are making bicycles, ice skates and autos available to the musicians. Iowa State University is opening its recreation facilities to the musicians who may want to play squash, tennis, handball, or go swimming or skating. And to keep the orchestra up to date on news back home, the Boston Globe will be flown in daily.

Tour, Dance

Orchestra activities Thursday will include a tour of the Amanas and a square dance in the Memorial Lutheran Church at 8 p.m. Michael Tilson Thomas, 27-year-old associate conductor of the orchestra, will meet with students and faculty throughout the day. He will also be present at "arts and cokes" in the Memorial Union Pioneer Room at 4:10 p.m.

The ISU student chorus will rehearse with music director of the Boston Symphony William Steinberg, Thursday at 7 p.m.

The 14,000-seat James H. Hilton Coliseum will be especially equipped and decorated for the sell-out performance of the Boston Pops Orchestra, at 8 p.m., conducted by Arthur Fiedler. Doc Severinsen of the Johnny Carson "Tonight Show" will be soloist for two selections.

The orchestra will present a program of popular and light classical selections, including a Burt Bacharach medley, "Gaite Parisienne," Pomp and Circumstance, and the Brahms Academic Festival Overture. The orchestra and Doc Severinsen will rehearse for the pops concert at noon.

Saturday, the musicians are scheduled to visit nearby farms. The evening concert, conducted by Thomas, at 8 p.m., will include excerpts from "A Life for the Czar" by Glinka, Borodin's Symphony No. 2 in B Minor and pianist Malcolm Frager's performance of the Beethoven Piano Concerto No. 4 in G Major.

ISU Students Participate

Other activities Saturday will include the orchestra and chorus rehearsal at 10:30 a.m., a Frager rehearsal at 1:45 p.m. and Tanglewood instrumental auditions, from 3-5 p.m. at Music Hall. Tanglewood is a summer music program conducted by the symphony in Massachusetts.

On Sunday at 3 p.m., 225 Iowa State students will participate in a choral concert with the orchestra. The Iowa State Singers and Oratorio Chorus, under the direction of W. Douglas Pritchard, director of choral activities, will present the world premiere of "Mail Order Madrigals" by William Schuman.

Schuman was commissioned by the ISU music department to compose the work especially for the Iowa State Singers under a grant from J.W. Fisher of Marshalltown. Mr. and Mrs. Schumann will attend the concert which also will include two other Schuman compositions.

William Steinberg will conduct the singers and orchestra in the Brahms Requiem, sung in English. Soloists will be two New York City Opera vocalists, soprano Veronica Tyler and bass-baritone Robert Hale.

Tanglewood vocal auditions will also be held Sunday at 4:30 p.m. at Morrill Hall.

Thomas will conduct the orchestra for the final concert at 8 p.m. Monday. The orchestra will perform Mahler's Symphony No. 5 and Zino Francescatti will be the soloist for the Beethoven Violin Concerto. Francescatti's rehearsal is scheduled for 10:30 a.m. to 1:30 p.m. Monday.

AMES, IOWA
TRIBUNE
D. 8,500
MAR 7 1972

NEWS
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New England Newsclip

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The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496
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THE CAPITAL TIMES
MADISON, WISC.
D. 46,029
MAR 8 1972

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By DAVE WAGNER
(Of The Capital Times Staff)

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The young maestro showed a dramatic concern for the details of symphony; he apparently allies himself with the school of conductors who feel they must embody the meaning of the work in delivering their instructions to the various sections. After laying down the rhythmic law to the cellos in their frequent melodic duties in this piece, he would pirouette on his patent leathers like a musical world spirit, mad with delight, and cue a brass entrance as though he were handing them the responsibility of the century.

All very romantic, this. And perfectly sound, considering the piled-on tempest and tirades of the last ferocious romantic composer.

For leverage it is interesting to recall the conducting style of the late, brilliant neo-classicist Paul Hindemith, who used a baton the size of a short tinker-toy and cued the musicians with a casual scowl over his rim-less glasses. A triple forte might have made him move his elbow a bit.

Of course, most of the responsibility for excellence here rests with the orchestra, which, in the depth of its individual virtuosity and the sweep of its cohesive powers, is probably unequalled on the continent.

Some of that virtuosity was demonstrated in the only other work on the program, an oboe concerto in C, which is presumed to be from the hand of Haydn.

The soloist was Ralph Gomberg, who fled through the difficult opening movement (allegro spiritoso) with only a trace of rhythmic haste, until he attained full flight in the cadenza with a brief, nearly jazz-like declaration.

In the marvelously limpid andante, in which the melody rises to proportions of elegance that make Haydn's authorship quite believable, Gomberg showed the full measure of his artistry, and never dropped a moment of it through to the concerto's conclusion.

Needless to say, the crowd literally erupted after each work. And as though they were consciously helping to create the metaphor, a whole section of the audience groaned with the relief of pleasure in the few moments it took the hall to collect itself to applaud Gomberg; the sound could have been that of the escaping gases of a volcano moments before the fiery flood.

With the appearance of the Boston organization (and the arrival here next week of the Vienna Symphony under Josef Krips), Madisonians can assert that, in a few years' time, they have heard some of the finest orchestras on the planet. From here on in, in other words, there will be the element of repetition in the Wisconsin's Union's 7-year-old experiment, for which their Music Committee is to be decisively congratulated.

Boston Symphony concert festival begins Wednesday

G ONE

The Boston Symphony Orchestra will soon experience the Iowa hospitality that made the New York Philharmonic and Philadelphia orchestras recommend the Ames International Orchestra Festival as a "must" for their friends in other major orchestras.

The Boston Symphony becomes the third orchestra to present a festival series at Iowa State University. Previous festivals featured the New York Philharmonic Orchestra and the Philadelphia Orchestra. Both have expressed a desire to return to Ames and have advised European orchestras to include Ames on their U. S. tours.

Five Concerts

William Steinberg, music director of the Boston Symphony, and soprano Eileen Farrell were scheduled to arrive here at 2 p.m. today. The rest of the 120-member Boston entourage arrives Wednesday to present the first of five concerts at Iowa State that evening. The festival will include concerts Wednesday, Saturday, Sunday and Monday in the C.Y. Stephens Auditorium and one by the Boston Pops Orchestra Friday in the James H. Hilton Coliseum.

The orchestra will open the Ames International Orchestra Festival Wednesday at 8 p.m. in a concert featuring Miss Farrell as soloist.

Two receptions have been planned after the opening night concert. The Holiday Inn will host a reception for Midwest symphony orchestra conductors, managers and association presidents. A reception will also be held for the Boston Symphony members at the Octagon.

For the convenience of the orchestra, a hospitality desk will be maintained at the Holiday Inn where the orchestra will be headquartered. Local residents are making bicycles, ice skates and autos available to the musicians. Iowa State University is opening its recreation facilities to the musicians who may want to play squash, tennis, handball, or go swimming or skating. And to keep the orchestra up to date on news back home, the Boston Globe will be flown in daily.

Tour, Dance

Orchestra activities Thursday will include a tour of the Amanas and a square dance in the Memorial Lutheran Church at 8 p.m. Michael Tilson Thomas, 27-year-old associate conductor of the orchestra, will meet with students and faculty throughout the day. He will also be present at "arts and cokes" in the Memorial Union Pioneer Room at 4:10 p.m.

The ISU student chorus will rehearse with music director of the Boston Symphony William Steinberg, Thursday at 7 p.m.

The 14,000-seat James H. Hilton Coliseum will be especially equipped and decorated for the sell-out performance of the Boston Pops Orchestra, at 8 p.m., conducted by Arthur Fiedler. Doc Severinsen of the Johnny Carson "Tonight Show" will be soloist for two selections.

The orchestra will present a program of popular and light classical selections, including a Burt Bacharach medley, "Gaite Parisienne," Pomp and Circumstance, and the Brahms Academic Festival Overture. The orchestra and Doc Severinsen will rehearse for the pops concert at noon.

Saturday, the musicians are scheduled to visit nearby farms. The evening concert, conducted by Thomas, at 8 p.m., will include excerpts from "A Life for the Czar" by Glinka, Borodin's Symphony No. 2 in B Minor and pianist Malcolm Frager's performance of the Beethoven Piano Concerto No. 4 in G Major.

ISU Students Participate

Other activities Saturday will include the orchestra and chorus rehearsal at 10:30 a.m., a Frager rehearsal at 1:45 p.m. and Tanglewood instrumental auditions, from 3-5 p.m. at Music Hall. Tanglewood is a summer music program conducted by the symphony in Massachusetts.

On Sunday at 3 p.m., 225 Iowa State students will participate in a choral concert with the orchestra. The Iowa State Singers and Oratorio Chorus, under the direction of W. Douglas Pritchard, director of choral activities, will present the world premiere of "Mail Order Madrigals" by William Schuman.

Schuman was commissioned by the ISU music department to compose the work especially for the Iowa State Singers under a grant from J.W. Fisher of Marshalltown. Mr. and Mrs. Schumann will attend the concert which also will include two other Schuman compositions.

William Steinberg will conduct the singers and orchestra in the Brahms Requiem, sung in English. Soloists will be two New York City Opera vocalists, soprano Veronica Tyler and bass-baritone Robert Hale.

Tanglewood vocal auditions will also be held Sunday at 4:30 p.m. at Morrill Hall.

Thomas will conduct the orchestra for the final concert at 8 p.m. Monday. The orchestra will perform Mahler's Symphony No. 5 and Zino Francescatti will be the soloist for the Beethoven Violin Concerto. Francescatti's rehearsal is scheduled for 10:30 a.m. to 1:30 p.m. Monday.

AMES, IOWA
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The Des Moines Register
DES MOINES, IOWA
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REGISTER PHOTO BY THOMAS DE FEO

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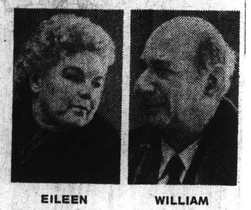

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Schuman, one of America's foremost composers, was commissioned by the university's department of music to write "Mail Order Madrigals" especially for the Iowa State Singers under a grant from J. W. Fisher of Marshalltown. A Pulitzer prize winner, Schuman was president of the Juilliard School of Music for 17 years and president of the Lincoln Center for the Performing Arts in New York City for six years. He and his wife will attend the premiere.

Under the direction of W. Douglas Pritchard, director of choral activities at Iowa State, the Singers and Oratorio Chorus will perform two other Schuman compositions, ''Prelude for Voices'' and "Carols for Death."

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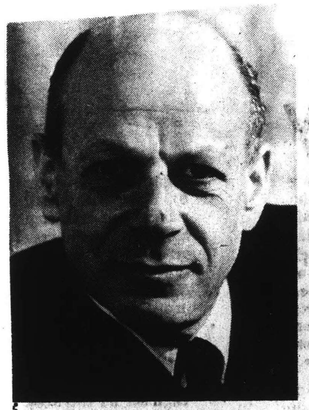

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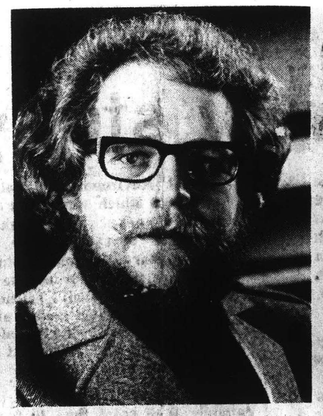

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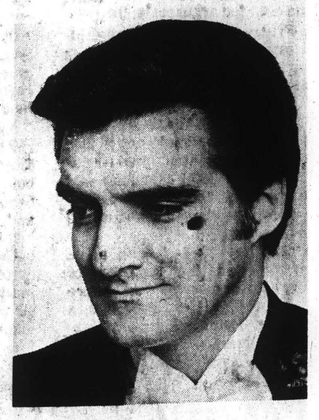

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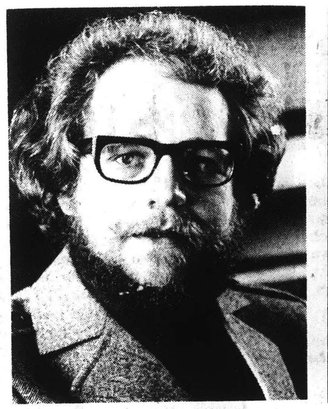

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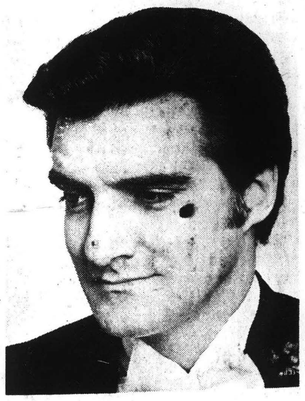

ROBERT HALE

Editorial view

Welcome, B.S.O.

Members of the Boston Symphony Orchestra arrived here Wednesday noon and eight hours later played the first performance in this year's version of the Ames International Orchestra Festival.

And in the third year of a relatively new tradition, their musical performance left nothing to be desired.

The orchestra members quickly acclimated themselves to Ames, and have responded with open friendliness to people here. In short, they know how to be the perfect guests. It's a pleasure to have them here.

If there are any among our readers who have any doubt about the importance of the visit of the B.S.O. to Ames for this festival, let us quote from a letter to the editor which appeared in last Sunday's edition of the Minneapolis "Tribune" of which several copies came to our desk:

"The Boston Symphony, one of the world's great orchestras, will be playing in the Midwest this month," it said. "But not in Minneapolis, where it has made exactly two appearances since 1930. Instead, the 106 musicians will be performing in that culturally enlightened metropolis 200 miles to the south—Ames, Iowa, where Iowa State University each spring sponsors what it calls the Ames International Orchestra Festival.

"This cultural phenomenon drew Eugene Ormandy and the Philadelphia Orchestra for a similar period last spring, and the New York Philharmonic before that...

"Appearances by visiting symphonic ensembles have become a regular event in the cultural life of many U.S. cities—Ames, Iowa included. Why can't it happen here, the so-called 'cultural Athens' of America? This benighted center hasn't been privileged to hear a really major-league U.S. symphonic visitor since the Cleveland Orchestra . . . in 1966."

Sounds a bit envious, doesn't he? And we think it worth noting that music critics not only from Iowa newspapers but also from Omaha and Kansas City, and yes, Minneapolis, are attending the B.S.O. performances here. Right here in Ames, Iowa.

Two years ago, when the New York Philharmonic appeared here, a review of its performance published in this newspaper suggested rather apologetically it might be presumptuous for a Midwestern critic to evaluate the performance of that orchestra. Although we meant we had had little opportunity to make a comparison, we were taken to task for what we thought was modesty.

It turns out our critics were right, and reviewers from communities much larger than this one have only recordings with which to compare live performances here.

And so it is with the audiences. Central Iowans have offered to them—for the third year in a row—the opportunity to hear one of the world's great orchestras, an opportunity accorded the residents of few other communities anywhere.

We're glad the Boston Symphony Orchestra has come here to add their contribution to the quality of our life. If we sound smug, it's because we feel a bit that way.

And we hope the B.S.O. members will, during the six days they're here, begin to feel as though they belong to the community, for if early indications are any measure, we're going to feel that they belong here, during those six days.

AMES, IOWA
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Symphony opens concert series

By ROD RIGGS

Secure in its position as one of the world's great orchestras, the Boston Symphony Wednesday opened the Ames International Orchestra Festival.

The opening night's performance of several symphonic standards did not lessen the glamour of the event, nor the reputation of the orchestra.

Misjudgment

But the feeling that the orchestra management may have misjudged the musical sophistication of its audience pervaded the thoughts of many concert-goers evaluating the opening offering.

Soprano Eileen Farrell, scheduled to appear with the symphony in the opening program, was stricken ill, and was forced to withdraw from the performance. A program in which two numbers were substituted thus was presented.

In presenting Beethoven's Symphony No. 5, the orchestra chose what certainly must be the most-performed symphony extant. Probably it was selected because of its easily identifiable theme. But it also is a staple of every record library.

Any criticism of the concert would have to take note that it was the program, not the performance, which was not up to par for the audience here.

The program was not susceptible to adequate exploitation by the orchestra. The violins in particular never had the opportunity to demonstrate virtuosity—and none of the magic shimmer expected of strings emerged.

The closest approach to the magic came during the performance of one of the substitute selections, "Don Juan" by Strauss.

See Symphony, page 12

MAESTRO AND MUSICIANS—Under the baton of music director William Steinberg, the Boston Symphony Orchestra opened the International Orchestra Festival with a performance here Wednesday night. Other pictures, review on page 12 today. (Tribune photo by Rod Riggs)

Boston Musicians Find Ames In Tune: 'Think of Everything'

By Michael Bryson
(Tribune Staff Writer)

AMES, IA. — The middle-aged musician was handed a copy of the Boston Globe as he walked into the Holiday Inn here shortly after 1 p.m. Wednesday.

"Well, I'll be darned," he said, smiling and flipping through the paper to the sports page. "They thought of everything — even the Boston paper," he said.

The musician was referring to the efforts of local residents and Iowa State University officials to make members of the Boston Symphony Orchestra feel right at home during their series of concerts that began Wednesday night on the ISU campus.

To achieve this aim, folks here are going all out — arranging for members of the orchestra to have dinner in private homes, take trips to Iowa farms and even offer a simple jog around the track, in addition to flying in copies of the Boston newspaper.

The entire Holiday Inn has been rented out to the 120-member orchestra. In the front lobby, ISU is maintaining a "hospitality desk" where members of the orchestra can sign up for such things as tours of farms and the Amana Colonies, ice skating, or just about anything else while they aren't performing a rehearsing.

Hospitality

Many of the musicians seemed genuinely pleased with what one called "your great Iowa hospitality."

Within minutes of arriving here more than a dozen musicians were clustered around the hospitality desk, scanning the list for something of interest.

"I think it's wonderful, it's very thoughtful," said Laurence Thorstenberg, a French horn player.

Thorstenberg likes to jog. "I do it every other day at the YMCA in Boston, which is just a short distance from Symphony Hall" he said.

He told The Tribune that when he mentioned this to the local people, they quickly arranged for him to use an indoor ISU track.

"I had lost my track shoes some place and they even recommended to me the best place in town to buy new ones."

Louis Legui, a celloist, said he made arrangements to play tennis, but had one little problem:

"My tennis shoes and tennis shorts are locked in a trunk with my cello and the truck bringing it here isn't supposed to arrive until early this evening, but I'll probably play some tennis during our stay here."

Farm Tours

Tours of farms and the Amana Colonies were the most popular attractions for the Boston musicians. More than a dozen signed up to visit farms in the first hour they were here.

"I'm looking forward to it," said Joe Hearne. "I've never been to a big farm before. I think it's a good idea."

While the musicians were lining up things to do, Daniel Gustin, 30, an assistant manager, nodding his head toward them, told a visitor, "It's like a community unto its own."

Gustin is involved with one of the major headaches of a tour like this — moving the large orchestra and all of its instruments from one place to another.

It's not an easy chore. The musicians themselves fill an entire charter plane and it takes a huge moving van-sized truck to transport the instruments across the country.

"The actual execution of the move isn't bad," said Gustin in an interview, "but it does take an awful lot of planning. We started planning this tour a year ago."

In addition to visiting Ames, the Boston Symphony also stopped off at Madison, Wis., and will go to Urbana, Ill., on its current two-week swing before returning to Boston.

Gustin said it's a myth that what he called "the artists" are temperamental. He said many conductors and soloists may be considered temperamental.

But, he said, members of the orchestra "are not primadonnas, they are artists, but they are also human beings — basically the same as any other Joe."

Kind of Spirit

He admitted, however, that "like any other community there can be some rivalry, some ill feelings, but there is some kind of camaraderie and esprit d'corps among this group."

He said one of the biggest problems on the tour is "finding a place to eat after a concert."

Gustin said most of the orchestra members "can't eat before a concert because of the tension or they can't play on a full stomach.

"After a concert the guys are hungry as hell."

He said it's difficult to find a restaurant that late at night that can accommodate 120 persons. He also complained that at "many local receptions all they serve is tiny little sandwiches."

The Boston Symphony will present concerts at 8 p.m. Saturday, 3 p.m. Sunday and 8 p.m. Monday at C. Y. Stephens Auditorium.

At 8 p.m. Friday, Arthur Fiedler and the Boston Pops Orchestra will perform at Hilton Coliseum. This performance, featuring trumpeter Doc Severinsen as guest soloist, has been sold out.

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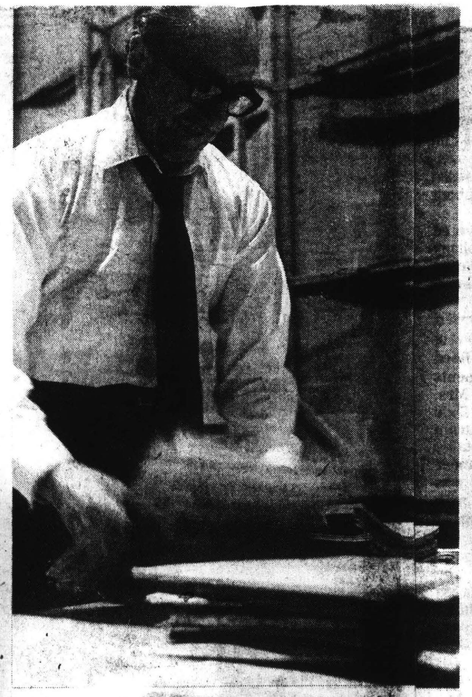

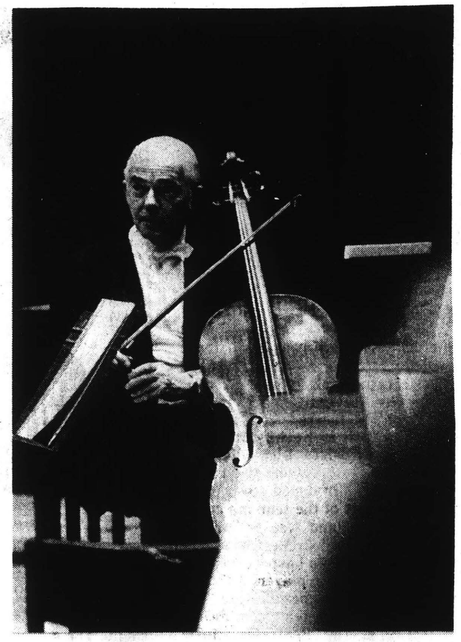

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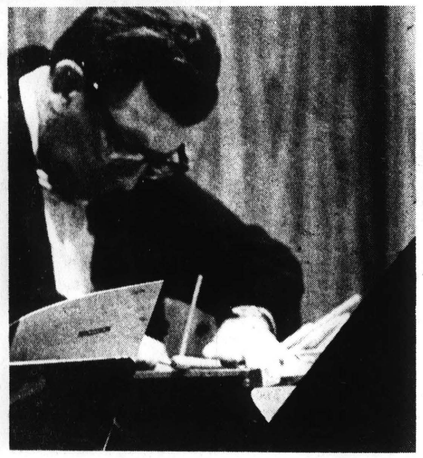

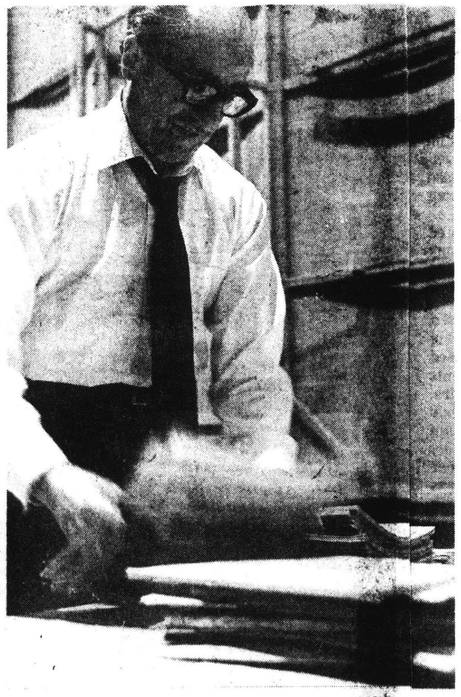

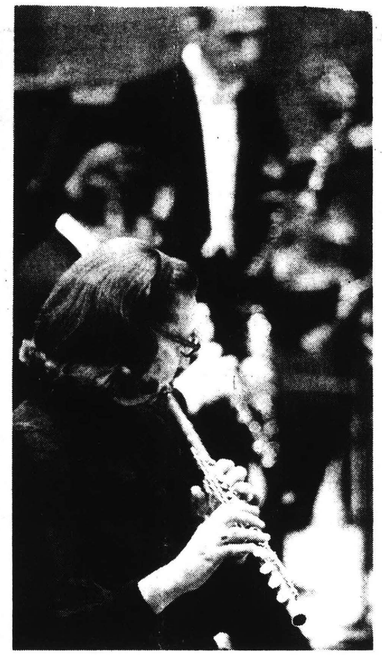

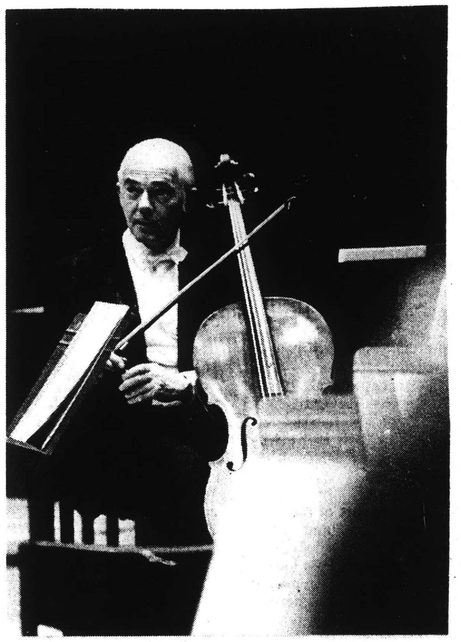

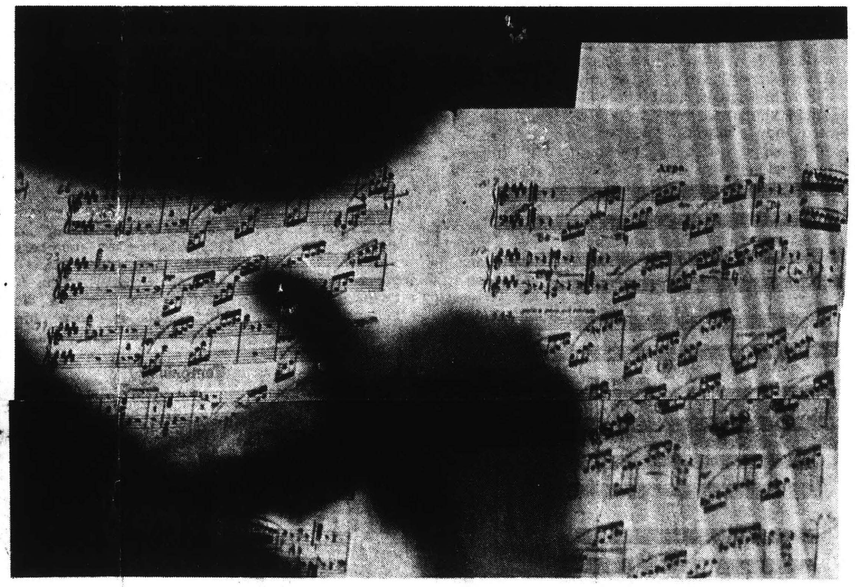

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TIMES-REPUBLICAN
D. 15,000

MAR 1 1972

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New England Newsclip

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MAR 2 1972

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TIMES UNION
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REGISTER PHOTO BY DAVE LEWIS

Symphony Swinger

Robert Karol, a violist with the Boston Symphony, whirls around the dance floor with Mrs. Marlene Herget during a square dance at Memorial Lutheran Church in Ames Thursday night. Karol and several other visiting symphony musicians attended as guests of the Ames Folk Dance Club.

Boston Musicians Relax, See Iowa's Countryside

PAGE ONE

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With the first of five concerts out of the way, the musicians from Boston were marking time until today when the Boston "Pops" Orchestra and Arthur Fiedler play to a full house in the Hilton Coliseum at 8 p.m. with trumpet player Doc Severinsen as guest soloist.

ARTHUR FIEDLER

One busload of musicians left for the Amana colonies before noon, where they were scheduled to have lunch and take a tour.

The more scientifically minded members of the ensemble stayed in Ames to visit the research reactor of the Ames laboratory of the Atomic Energy Commission.

Farm Tours

Tours of area farms and numerous lunches and dinners at the homes of Ames residents also were on the agenda.

The Ames Folk Dance Club invited orchestra members to attend a square dance Thursday night at Memorial Lutheran Church.

During the course of this Thursday lull, Michael Tilson Thomas, 27-year-old associate conductor of the symphony, observed a brisk schedule which included meetings with Iowa State University music department faculty and students.

It also was learned that Fiedler is to be honored this morning by receiving honorary membership to the Ames Fire Department.

According to reports, he will be met about 11 a.m. at the Holiday Inn — where he and the Boston Symphony personnel are quartered — and escorted by fire truck to the Hilton Coliseum for the ceremony.

The white-haired conductor's fascination with fire departments and fire trucks has been known for years.

Surprise Gift

On his seventy-fifth birthday in 1964, his wife and son bought him a fire truck as a surprise present, and the Brookline (Mass.) Fire Department presented him with a fireman's hat and coat.

As one story goes, Fiedler one time hastily left a committee meeting by pleading a toothache.

Next morning the local papers carried a photo of a major fire with volunteer fireman Fiedler very much in evidence at the center of firefighting activities.

Fiedler's association with the Boston Symphony Orchestra dates to 1915 when he joined its violin section.

In the late 1920s, he conducted the first of the summer Esplanade Concerts on the banks of Boston's Charles River, and in 1930 he became the regular conductor of the Boston "Pops" Orchestra.

Under his direction, the "Pops" has expanded its repertory to include symphonic and ballet music, opera, waltzes, marches, show tunes and works by contemporary American and European composers.

AMES, IOWA
TRIBUNE
D. 8,500

MAR 10 1972

Musicians enjoy day off in Ames

PAGE ONE

By JOYCE MANCHESTER

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The main topic of conversation was the sudden push into the limelight of Robert Karol, violinist, whose picture appeared on the front page of the Des Moines Register newspaper Friday morning. He was participating in a square dance, held here Thursday night.

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Musicians at rest

Malcom Frager, solo pianist, left, gives Luis Leguia, cellist some tips on European tours. Frager has just returned from a concert tour in Europe and Leguia will leave soon for a European tour. Having breakfast with Frager and Leguia, right, was Robert Karol, who is enjoying his sudden surge of fame as a square dancer. (Tribune photos by Joyce Manchester)

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496

MAR 10 1972

VINTON, IOWA
CEDAR VALLEY TIMES
D. 4,000

MAR 1 1972

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AMES, IOWA
TRIBUNE
D. 8,500

FEB 26 1972

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"And the auditorium is probably, acoustically, the best building in the area," she added.

REGISTER PHOTO BY DAVE LEWIS

Symphony Swinger

Robert Karol, a violist with the Boston Symphony, whirls around the dance floor with Mrs. Marlene Herget during a square dance at Memorial Lutheran Church in Ames Thursday night. Karol and several other visiting symphony musicians attended as guests of the Ames Folk Dance Club.

Boston Musicians Relax, See Iowa's Countryside

PAGE ONE

By Nick Baldwin
(Register Staff Writer)

AMES, IA. — The Boston Symphony took time out Thursday to become acquainted with Ames, the Iowa State University campus and Iowa countryside.

With the first of five concerts out of the way, the musicians from Boston were marking time until today when the Boston "Pops" Orchestra and Arthur Fiedler play to a full house in the Hilton Coliseum at 8 p.m. with trumpet player Doc Severinsen as guest soloist.

ARTHUR FIEDLER

One busload of musicians left for the Amana colonies before noon, where they were scheduled to have lunch and take a tour.

The more scientifically minded members of the ensemble stayed in Ames to visit the research reactor of the Ames laboratory of the Atomic Energy Commission.

Farm Tours

Tours of area farms and numerous lunches and dinners at the homes of Ames residents also were on the agenda.

The Ames Folk Dance Club invited orchestra members to attend a square dance Thursday night at Memorial Lutheran Church.

During the course of this Thursday lull, Michael Tilson Thomas, 27-year-old associate conductor of the symphony, observed a brisk schedule which included meetings with Iowa State University music department faculty and students.

It also was learned that Fiedler is to be honored this morning by receiving honorary membership to the Ames Fire Department.

According to reports, he will be met about 11 a.m. at the Holiday Inn — where he and the Boston Symphony personnel are quartered — and escorted by fire truck to the Hilton Coliseum for the ceremony.

The white-haired conductor's fascination with fire departments and fire trucks has been known for years.

Surprise Gift

On his seventy-fifth birthday in 1964, his wife and son bought him a fire truck as a surprise present, and the Brookline (Mass.) Fire Department presented him with a fireman's hat and coat.

As one story goes, Fiedler one time hastily left a committee meeting by pleading a toothache.

Next morning the local papers carried a photo of a major fire with volunteer fireman Fiedler very much in evidence at the center of fire-fighting activities.

Fiedler's association with the Boston Symphony Orchestra dates to 1915 when he joined its violin section.

In the late 1920s, he conducted the first of the summer Esplanade Concerts on the banks of Boston's Charles River, and in 1930 he became the regular conductor of the Boston "Pops" Orchestra.

Under his direction, the "Pops" has expanded its repertory to include symphonic and ballet music, opera, waltzes, marches, show tunes and works by contemporary American and European composers.

AMES, IOWA
TRIBUNE
D. 8,500

MAR 10 1972

Musicians enjoy day off in Ames

PAGE ONE

By JOYCE MANCHESTER

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AMES, IOWA
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Des Moines Tribune
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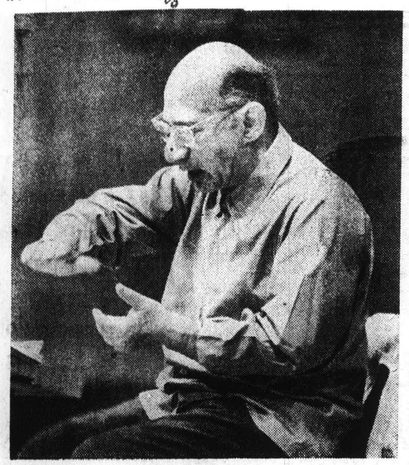
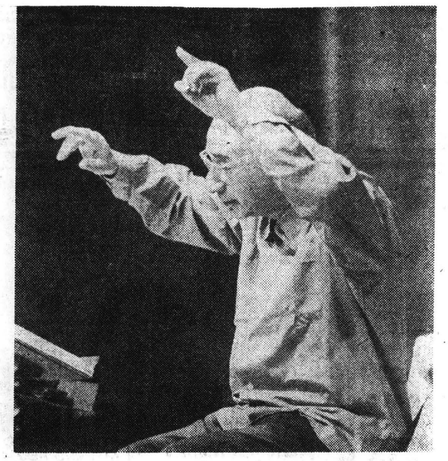
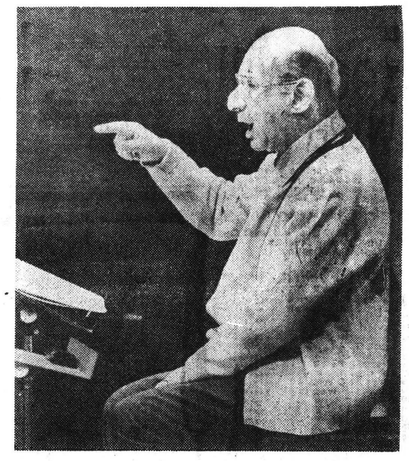
MAR 1 0 1972



William Steinberg, music director of the Boston Symphony.

Steinberg conducts a rehearsal of the Iowa State University student chorus.

After arriving at the Des Moines airport by chartered jet, musicians and instruments were taken to Ames by bus.

Photographed by Thomas DeFeo

The Boston Symphony at ISU

By Lillian McLaughlin

AMES, IA. — Central Iowa this weekend takes on a special glow, and it's more than the burgeoning warmth of spring!

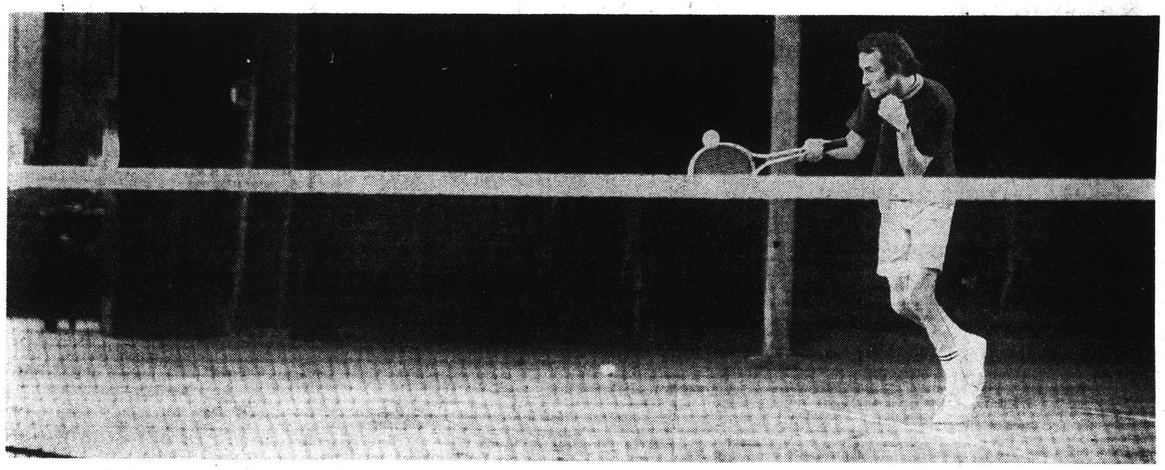
From the east have arrived more than 200 musicians, bringing with them the great sounds of the Boston Symphony and Boston Pops orchestras, plus the excitement for Iowans of seeing, meeting, mingling between concerts with so many personalities and so much talent.

The Boston, like the New York Philharmonic and Philadelphia at previous Ames Festivals, is getting a bear hug of hospitality from delighted Iowans.

The eyes of the distinguished guests are on the baton for the important musical events, which continue with a "Pops" concert, trumpeter Doc Severinsen, soloist, at 8 p.m. Friday (a sell-out); a symphony concert Saturday, a 3 p.m. Sunday matinee with the Iowa State Singers and Oratorio Chorus, and the final concert at 8 p.m. Monday.

In between, the glamorous visitors settled down in informal attire to rehearse; to play tennis, squash, handball, to skate or swim in University facilities. They visit farms, tour about on bikes or cars made available, fraternize with new friends, it's central Iowans' way of saying, "Thank you. Come back again."

Doriot Anthony Dwyer, first flutist, spent part of her free time practicing.

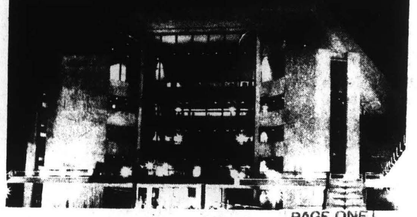


Cellist Steve Geber relaxed by playing tennis at the Iowa State Armory with fellow musicians.

AMES, IOWA
TRIBUNE
D. 8,200

MAR 11 1972

Next week in Ames . .



PAGE ONE

FILMS AND SPEAKERS

"The Projectionist," at 7 and 9:30 p.m., Sunday, Pioneer Room, Memorial Union. Admission charged.

"Journey With a Friend," film sponsored by Parents for Educated Childbirth, at 7 p.m., Tuesday, youth room of Collegiate Methodist Church.

Architect Paolo Soleri will discuss new concepts in urban planning at 8 p.m., Tuesday, Great Hall, Memorial Union.

Alan A. Johnson, Washington State University, "Responsible Exploitation of the Oceans," at 4:10 p.m., Tuesday, 207 Marston Hall.

"Dial M. for Murder," 7 and 9 p.m., Wednesday, Curtiss auditorium. Admission charged.

MUSIC AND THEATRE

The Boston Symphony Orchestra under the direction of William Steinberg, with the Iowa State Singers and Oratorio Chorus under the direction of W. Douglas Pritchard will present a concert at 3 p.m., Sunday, at C.Y. Stephens Auditorium. New York City Opera vocalists Veronica Tyler and Robert Hale will be soloists. Admission charged.

Monday night, the Boston Symphony Orchestra will be under the direction of Michael Tilson Thomas with violinist Zino Francescatti as soloist. Concert begins at 8 p.m. at C.Y. Stephens Auditorium. Admission charged.

WAUKESHA, WIS.
FREEMAN
D. 20,500

MAR 1 1972

Boston Symphony To Play in Madison

MADISON — The Boston Symphony Orchestra will make its first Madison appearance Tuesday at the University of Wisconsin Pavilion.

The concert is one of 20 to be presented all across the nation this year. Tickets are available at the Memorial Union Theater Box Office, 800 Langdon St., Madison, 53706.

COUNCIL BLUFFS, IOWA
NONPAREIL
D. 24,000 S. 24,500

MAR 12 1972

Boston Symphony

The Boston Symphony Orchestra is visiting Ames this week, with final concerts being presented at 3 p.m. this Sunday and at 8 p.m. Monday.

New York City Opera soprano Veronica Tyler and bass-baritone Robert Hale solo today in Brahms, "Requiem." Also on the program are three selections by William Schuman, featuring the Iowa State Singers and Oratorio Chorus.

Monday's concert will include Mahler's Symphony No. 5 and Beethoven's violin concerto, with soloist Zino Francescatti.

The concerts take places in Iowa State's beautiful C.Y. Stephens Auditorium.

LAKE MILLS, IOWA
GRAPHIC
W. 2,780

MAR 1 1972

ISU singers give world premiere

The world premiere of a choral composition by William Schuman will be given by the Iowa State Singers at the Boston Symphony Orchestra concert Sunday, March 12, during the Ames International Orchestra Festival.

The Singers, 70 select voices from the more than 700 students who participate in choral activities at Iowa State, and the 155-member Oratorio Chorus will be featured with the orchestra in the concert beginning at 3 p.m. in the C. Y. Stephens Auditorium.

Renee Kallheim, daughter of Mr. and Mrs. Johnny Kallheim, Lake Mills, and Mary Imlau, daughter of Mr. and Mrs. William Imlau, Kensett, are members of the Iowa State Singers. Diane Schmidthuber, daughter of Mr. and Mrs. Horace Schmidthuber, Emmons, is a member of the Oratorio Chorus.

Schuman, one of America's foremost composers, was commissioned by the University's department of music to write "Mail Order Madrigals" especially for the Iowa State Singers under a grant from J. W. Fisher of Marshalltown.

The March 12 choral concert will be the only matinee performance during the orchestra festival. Evening performances by the Boston Symphony Orchestra will be presented March 8, 11 and 13, and the Boston Pops Orchestra will present Pops Night on March 10. Pops Night is sold out but good seats are available for the four symphony concerts.

MARSHALLTOWN, IOWA
TIMES-REPUBLICAN
D. 15,000

MAR 11 1972

A free press is the unsleeping guardian of every other right that freemen prize; it is the most dangerous foe of tyranny . . . Sir Winston Churchill.

Iowa's Cultural Growth Demonstrated At Ames

To easterners inclined to view Iowa as strictly a farm state, its people interested only in corn and hogs, the reception given the Boston Symphony Orchestra, under the baton of William Steinberg, as Iowa State University's third annual International Orchestra Festival opened at Ames Wednesday night, must have been a revelation.

A packed house in the new C. Y. Stephens Auditorium again showed that Iowans can appreciate the classical in music as Maestro Steinberg, the German-born Jew who came to this country in 1938 because of Adolf Hitler's madness, showed a comparatively rural audience his authentic acquaintanceship, yes, almost a casual approach, to the works of the masters.

He's the first conductor we've ever witnessed who used his foot (via a small jumping act) to bring out his percussion section. Yet he showed the real power of the Boston Symphony in some of the heavy Germanic passages through phrasing and not just volume.

The subtilites of the Boston string sections were magnificent even though the brass on occasion seemed a bit ill-timed to our casual ear. Overall this magnificent orchestra received four curtain calls from an appreciative audience for its infinite precision. It's last performance in Ames is Monday night.

The Boston Orchestra is the third great musical attraction to come to Iowa since the great hall (2,700 seats) for the performing arts was opened at the Iowa State Center. The hall was a gift from a Georgia Baptist preacher's son who turned his ISU dairy industry education into a multi-million dollar estate.

C. Y. Stephens upon his graduation from the then Ames College started his business career here in Marshalltown at the old co-operative dairy. He met and married his wife here. At his untimely auto accident death in 1963, his will left the great bulk of his Eastern seaboard dairy store chain to the then fledgling Iowa State Center conceived by ISU President Emeritus James Hilton.

For the last three years Central Iowans have learned first hand that one doesn't clap between symphony movements; that Wagner penned many melodic poem melodies; that Ludvig Von Beethoven (like most artists) in his life time struggled to have his works accepted and that Richard Wagner's tonal portraits have a recurring martial quality to them. All of these have brought us a long way in the world of "heavy music" when the New York Philharmonic first came to the Stephens' three years ago with its members asking, "The Ames Festival — what is that, and where is it?"

Announcement was made at this festival's first performance last Wednesday night that next year's fourth edition would feature the London Symphony Orchestra with Andre Previn conducting, with Isaac Stern, violinist, Andre Watts, pianist and Alicia de Larrocha, pianist, as soloists. Also appearing at next year's festival, which will be from March 27 to April 1, will be the Berlin Concert Choir (120 voices) and Orchestra and the National Ballet of Washington, D.C.

Yes, it was fun to learn that one of the world's foremost musical directors is indeed a foot stomper when he needs his drums. It sort of makes us ordinary folk, who have only two arms, feel real warm and adequate, too. But in a larger sense, the Boston Symphony and the response it received was further evidence that rural Iowa is indeed growing up culturally.

Conductor Recalls Days When Work Less Harried

By Nick Baldwin
(Register Staff Writer)

AMES, IA. — William Steinberg, musical director of the Boston Symphony, doesn't believe the jet age is contributing much to the cause of symphonic music.

In an interview Friday, the maestro recalled that when he came to this country in 1938 to assist Arturo Toscanini in the formation and training of the NBC Symphony Orchestra, the climate was more conducive to polished symphonic performances.

William Steinberg
From "Good Climate"

"Climate Good"

Steinberg acknowledged that there is talent among younger men, but added that "the climate was good in my generation because conductors were not as overworked as they are now in this jet age.

Boston Pops Review: PAGE 16

"The conductors today are more often on the airplane than they are on the orchestra podium, whereas in our day the tendency was to sit still, work with ensembles and build up to total performances," Steinberg said.

"There is, of course, a new breed of conductors coming up, but there is no substitute for the old breed, because conducting means conveying experience and you can't convey it if you don't have it," he commented.

Steinberg, who is stepping down as musical director of the Boston Symphony to concentrate more on the Pittsburgh Symphony which he has directed for 20 years, said the burden of being musical director of two major orchestras was becoming too much.

He has a lifelong contract with the Pittsburgh Symphony and he said subscribers there have been complaining.

"Look here, old chap, we have you and we want to enjoy you more often," Steinberg said he was told by his Pittsburgh audience.

Guest Conductor

However, Steinberg emphasized that his responsibilities in Boston are not over. "I'm leaving as music director, but I will be guest conductor for eight weeks in Boston next season," he said.

STEINBERG —
Please turn to Page Four

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496

MAR 11 1972

He expressed approval of C. Y. Stephens Auditorium on the campus of Iowa State University in Ames, where he conducted the first in a series of five concerts Wednesday night. "It is entirely professional and workable and you should be very proud and happy to have it," he said.

Sunday, Steinberg will be on the podium for a performance by the Boston Symphony and the Iowa State Singers of the "Requiem" by Johannes Brahms with soprano Veronica Tyler and bass-baritone Robert Hale of the New York City Opera as soloists.

Already he has rehearsed with the Iowa State Singers and he is happy with what he heard.

Explaining that he left the podium at one point in order to listen to them from an audience vantage point, he described them as "a young chorus which knows its business very well.

"They are young and they are fresh and they made a very good impression on me," he remarked.

Support From Young

Commenting further about youth, Steinberg said he is immensely pleased with the role of young people in the support of symphonic music. "I find that the interest and the participation of young people in music is growing all the time and we distribute thousands of student tickets each year," he explained.

Friday night, Arthur Fiedler and the Boston "Pops" Orchestra performed to a capacity audience in ISU's Hilton Coliseum, with trumpet player Doc Severinsen as soloist.

Michael Tilson Thomas, 27-year-old associate conductor, directs today's concert with pianist Malcolm Frager as guest soloist, and he is also on the podium at the final festival performance Monday.

The Boston Symphony is the third major orchestra to present a festival series at Iowa State. Eugene Ormandy and the Philadelphia Orchestra were featured last year and Seiji Ozawa and the New York Philharmonic before them.

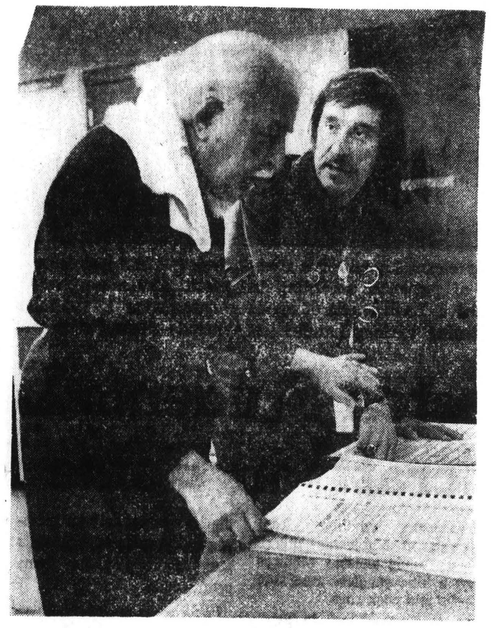
Except for Friday's concert in the Hilton Coliseum, all performances are in Stephens Auditorium.

Des Moines Register
PAGE ONE 3/11/72

REGISTER PHOTO BY FRANK FOLWELL

Fiedler the Fireman

Boston Pops Conductor Arthur Fiedler arrives for a rehearsal at Hilton Coliseum in Ames Friday aboard an Ames' Fire Department fire truck. Next to his love for music, Fiedler, 77, is a fire-fighting buff who has his own fire truck and has served as a volunteer fireman. Shown with him is Ames' Fire Chief Ralph Parks who later made the maestro an honorary member of the Ames Fire Department. Fiedler and the orchestra entertained a sell-out crowd at the huge Coliseum Friday night. ANOTHER PICTURE: Page 4.



REGISTER PHOTO

Doc Prepares to Operate

Trumpet player Doc Severinsen, right, of the NBC Tonight Show, goes over music with Boston Pops Conductor Arthur Fiedler before Friday night's performance at Iowa State University's Hilton Coliseum in Ames. The trumpeter was guest soloist.

Des Moines Tribune
DES MOINES, IOWA
D. 113,781

MAR 3 1972

Cool-- Real Cool!

(The Tribune's Iowa News Service)

AMES, IA.—When Doc Severinsen hits those high notes on his trumpet next Friday night during a concert with the Boston Pops Orchestra in Hilton Coliseum here some music lovers might be moved to exclaim, "Cool, man, real cool."

DOC SEVERINSEN

And it will be. For beneath Severinsen's feet the floor will begin cooling at the rate of 10 degrees an hour. This will be necessary because Iowa State plays Air Force in Hilton's first hockey game the following morning.

Unless the cooling begins near the end of the concert the workmen can not freeze the ice or put up the dashboards in time for the 9 a.m. game Saturday.

The Cyclones also will face Air Force at 1 p.m. Sunday after which Hilton Coliseum will be opened for free public skating.

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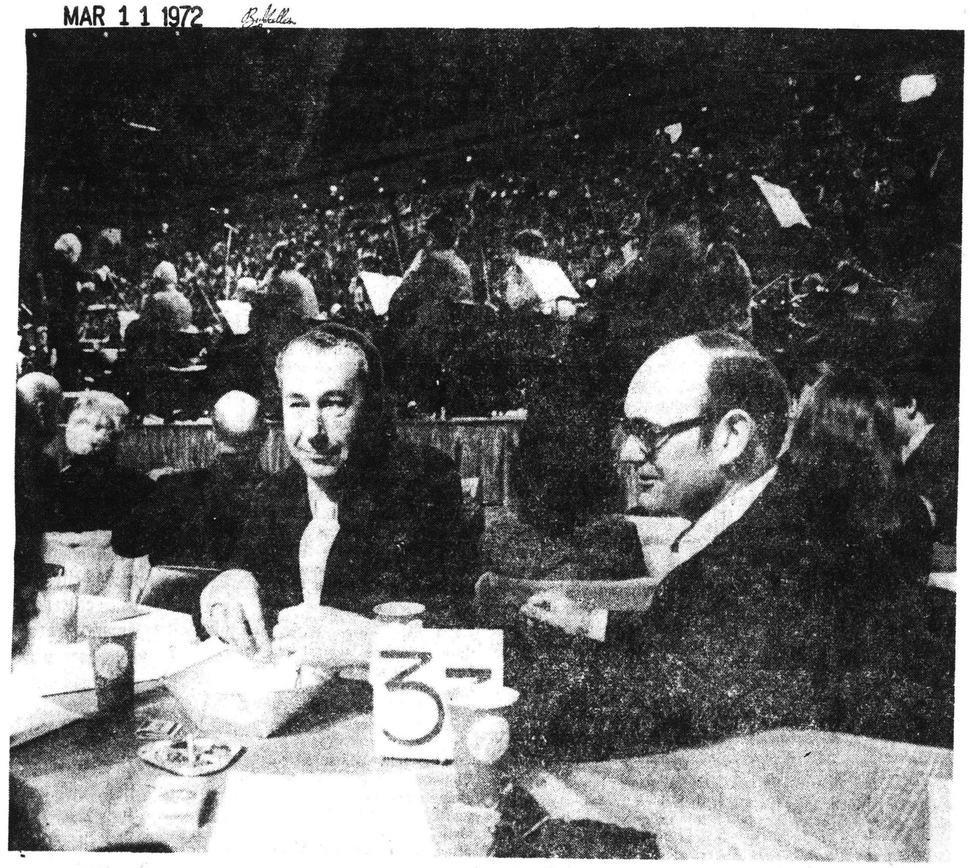
D. 113,781

MAR 1 1 1972



TRIBUNE PHOTO BY GEORGE CEOLLA

Refreshments With the Boston Pops

While Arthur Fiedler conducted the Boston Pops Orchestra in the background, two of the listeners in James Hilton Coliseum in Ames Friday night enjoyed snacks, cold drinks and coffee. They are Robert Marcum (left), assistant athletic director at Iowa State University, and Carl Benson of Ames. In all, some 1,500 of the more than 14,000 persons in attendance were seated at tables on the coliseum floor and were served refreshments during the concert, following a custom at pops concerts in Boston. The performance was part of the Ames International Music Festival, which also features the Boston Symphony. Trumpet player Doc Severinson was the featured soloist Friday night.

CEDAR RAPIDS, IOWA
GAZETTE
D. 73,500 S. 77,500

MAR 9 1972

Red Peppers

By Gus Schrader

● **Who said you can't mix some culture** with your athletic perspiration? Iowa State will do it Friday night in its new Hilton coliseum at Ames. While music lovers are listening to the famous Boston Pops orchestra, conducted by venerable Arthur Fiedler, coliseum workmen will start freezing ice for Iowa State's first home hockey game the following night.

An I-State news release said the workmen have determined the floor of the arena can be cooled at the rate of about 10 degrees hourly. So in order to chill the floor and allow enough time for spraying the water for hockey ice, refrigerant will begin to course through the tubing beneath the floor during the Boston Pops concert. Concert-goers won't have cold feet, however, because the process won't start until near the concert's finish. "Doc" Severinsen, conductor of the "Tonight" show orchestra, will be guest trumpeter with the Boston Pops.

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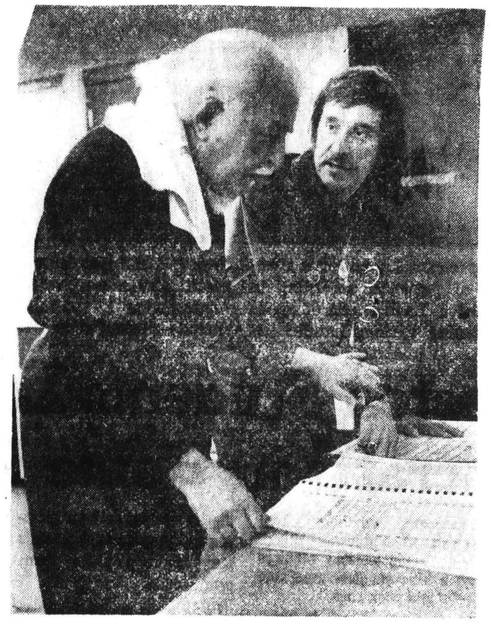
REGISTER PHOTO BY FRANK FOLWELL

Des Moines Register
PAGE ONE 3/11/72

Fiedler the Fireman

Boston Pops Conductor Arthur Fiedler arrives for a rehearsal at Hilton Coliseum in Ames Friday aboard an Ames' Fire Department fire truck. Next to his love for music, Fiedler, 77, is a fire-fighting buff who has his own fire truck and has served as a volunteer fireman. Shown with him is Ames' Fire Chief Ralph Parks who later made the maestro an honorary member of the Ames Fire Department. Fiedler and the orchestra entertained a sell-out crowd at the huge Coliseum Friday night. ANOTHER PICTURE: Page 4.



REGISTER PHOTO

Doc Prepares to Operate

Trumpet player Doc Severinsen, right, of the NBC Tonight Show, goes over music with Boston Pops Conductor Arthur Fiedler before Friday night's performance at Iowa State University's Hilton Coliseum in Ames. The trumpeter was guest soloist.

Des Moines Tribune
DES MOINES, IOWA
D. 113,781

MAR 3 1972

Cool-- Real Cool!

(The Tribune's Iowa News Service)

AMES, IA.—When Doc Severinsen hits those high notes on his trumpet next Friday night during a concert with the Boston Pops Orchestra in Hilton Coliseum here some music lovers might be moved to exclaim, "Cool, man, real cool."

DOC SEVERINSEN

And it will be. For beneath Severinsen's feet the floor will begin cooling at the rate of 10 degrees an hour. This will be necessary because Iowa State plays Air Force in Hilton's first hockey game the following morning.

Unless the cooling begins near the end of the concert the workmen can not freeze the ice or put up the dashboards in time for the 9 a.m. game Saturday.

The Cyclones also will face Air Force at 1 p.m. Sunday after which Hilton Coliseum will be opened for free public skating.

CEDAR RAPIDS, IOWA
GAZETTE
D. 73,500 S. 77,500

MAR 9 1972

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Des Moines Tribune
DES MOINES, IOWA
D. 113,781

MAR 11 1972

TRIBUNE PHOTO BY GEORGE CEOLLA

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SELLOUT FOR BOSTON 'POPS'

By Nick Baldwin
(Register Staff Writer)

AMES, IA. — An avalanche of requests for tickets to the Boston "Pops" Orchestra concert in Hilton Coliseum on the Iowa State University campus Mar. 10 has kept five full-time employes busy for a month.

Their job now is to return checks to people whose orders cannot be filled.

Alvin R. Edgar, director of concerts, said the house has been sold out and "we are returning hundreds of applications and more are coming in every day."

He said the huge Hilton Coliseum has 12,600 regular seats and that an additional 1,400 persons will be seated at tables and chairs on the arena floor where refreshments will be served during the performance.

The Boston "Pops" Night is one of five concerts featured during a music festival that brings the Boston Symphony Orchestra to Ames Mar. 8 through 13.

Except for Arthur Fiedler and his "Pops" Orchestra, all performances are in C. Y. Stephens Auditorium and Edgar emphasized that only the "Pops" Night is sold out.

"There are good seats still available at all four concerts by the Boston Symphony but they are going rapidly," he said.

As for the "Pops" Night, Edgar said he is receiving a number of irate letters from people who have had to be turned down and who think that the management is holding back on them.

"I'm afraid that we are making some enemies but the fact is that we have done the best we could and ticket applications have been processed chronologically," he said.

Featured soloist with Fiedler and the Boston "Pops" is Doc Severinsen who will be heard in "Trumpet Concerto" by Werle and in "The Brave Bulls" by Monterde.

The program also includes Elgar's "Pomp and Circum-

BOSTON—

Please turn to Page Two

ISU Singers to Perform With Boston Symphony

BOSTON---

Continued from Page One

stance" march; the "Academic Festival Overture" of Brahms and a suite from "Gaite Parisienne."

A rundown of the four concerts by the Boston Symphony follows:

Wednesday, Mar. 8 (8 p.m.), William Steinberg conducting: Beethoven's Symphony No. 5; "Rhine Journey" from Wagner's "Die Gotterdamerung," and, with soprano Eileen Farrell as soloist, "Liebestod" from Wagner's "Tristan und Isolde" and "Brunnhilde's Immolation" from Wagner's "Die Gotterdamerung."

Saturday Mar. 11 (8 p.m.), Michael Tilson Thomas conducting: Excerpts from Glinka's "A Life for the Czar;" Symphony No. 2 by Borodin and Beethoven's Piano Concerto No. 4 with Malcolm Frager as soloist.

Sunday, Mar. 12 (3 p.m.), William Steinberg conducting: Requiem ("Ein Deutsches Requiem") by Brahms with soprano Veronica Tyler and bass baritone Robert Hale as soloists and the Iowa State University Singers and Oratorio Chorus.

Monday, Mar. 13 (8 p.m.), William Steinberg conducting: Overture to Mozart's "La Clemenza di Tito;" Symphonic Interludes from "Mathis der Mahler" of Hindemith and Concerto for Violin and Orchestra of Brahms with Zino Francescatti as soloist.

Additional information may be obtained by writing C. Y. Stephens Auditorium or calling the box office, (515) 294-2436.

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496
FEB 6 1972

AMES, IOWA
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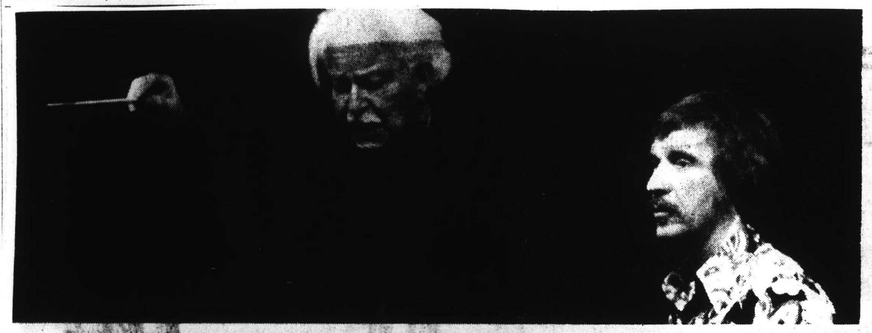
D. 8,500
MAR 11 1972



Meeting of the minds

PAGE ONE

Boston Pops performance a crowd-pleaser

Preparations for a solo appearance with a symphony orchestra involves a lot of exchange between those responsible for the performance. Arthur Fiedler (left) conductor of the Boston Pops Orchestra and trumpet soloist Doc Severinsen went through this exchange during rehearsal for Friday night's concert. (Tribune photos by Rod Riggs)

By ROD RIGGS

A program packed with selections familiar to nearly everyone in the audience provided a crowd-pleasing evening of musical entertainment at Friday night's concert by the Boston Pops Orchestra.

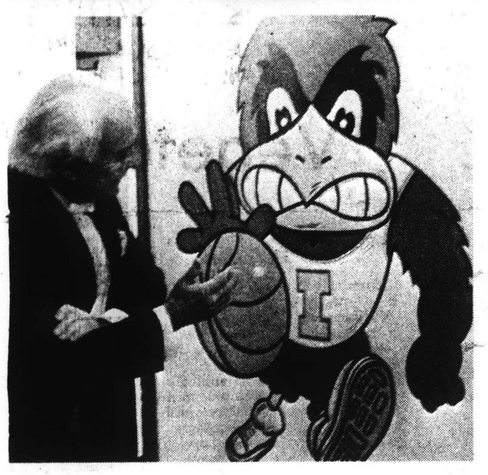
The more than 15,000 persons packed into Hilton Coliseum for the performance expressed their pleasure by demanding—and receiving—four encores.

The informality of the concert began when conductor Arthur Fiedler marched to the podium to open the performance. Not all of the thousands who attended had reached their seats—some had not even reached the parking lot—and so as the strains of "Pomp and Circumstance" they marched in through the aisles. Some latecomers were still out of step, as they probably were when they heard the march on their graduation day.

Severinsen Displays Excellence

Completing the first portion of the program were Brahms' Academic Festival Overture—a theme from which motion pictures and television have borrowed generously,—and the appearance of trumpet soloist Doc Severinsen to perform a Trumpet Concerto.

The concerto score offered ample opportunity for Severinsen to demonstrate his undeniable talent, and provided a challenging and interesting vehicle for the orchestra itself. The melodic theme was repeated in different voicings, in different sections and at different tempos throughout and ended with an exciting flourish by Severinsen following an exchange led by the percussion section.



BUSY DAY—Trumpet soloist Doc Severinsen (top photo) performed two selections with the Boston Pops Orchestra here last night Pops conductor Arthur Fiedler, a firefighting fan who owns his own fire engine, was made an honorary member of the Ames Fire Department by Fire Chief Ralph Parks during the day. Fiedler also took a look at Cy, the Iowa State mascot and, after the concert, Severinsen, Fiedler, Gov. and Mrs. Robert Ray and ISU President and Mrs. Robert Parks chatted backstage. (Tribune photos by Joyce Manchester and Rod Riggs)

OTTUMWA, IOWA
COURIER
D. 19,500

APR 21 1972

CRESTON, IOWA
NEWS ADVERTISER
D. 6,000

APR 24 1972

It's nice to know you

Ottumwa Courier: An antidote for much of the world's problems is good will.

Here in Iowa we've got it in abundance. We lack a catch phrase like "southern hospitality" to describe it, but our frequent display of it is nonetheless heartwarming.

Here is an illustration: The Boston Symphony Orchestra recently spent a week at Ames. It presented a festival of music that included concerts in the impressive C. Y. Stephens Auditorium, and climaxed it with a Boston Pops concert before a sell-out audience of 15,000 in Hilton Coliseum. That in itself is proof of the effect which the visiting artists had on Iowans.

In their free time, members of the orchestra were treated to a wide variety of contacts with Iowans and their way of life. Remember that many of these musicians had spent all of their lives in the urbanized east, and that most of their tours consist of one-night stands and little opportunity to get the feel of the social climate in other parts of the country.

Now, read what William Moyer, the orchestra's personnel manager, wrote to a friend of ours who serves in the sponsoring organization:

"I've noticed since Ames a marked improvement in the daily spirit of the Boston Symphony Orchestra, which always has been good but now somehow is even better. You showed us—especially those of you who were at the hospitality desk—a friendliness and warmth that has stayed with us. Good things last, after all. This we've always known. But now nice to see fresh evidence!

"Daily, members of the B.S.O. refer to Ames and nice things that happened there. The nicest of all, of course, was your friendship which we all value so much—which we return with ours."

Backstage at the Pops

By JOYCE MANCHESTER

The sound of 15,000 pairs of hands coming together is not unusual for the Hilton Coliseum.

It is unusual for the Boston Pops Orchestra to hear that sound.

Last night in the coliseum, the Boston Pops orchestra, under the direction of Arthur Fiedler played to its largest audience in its history of concerts.

It was also another first, the first appearance of the Boston Pops orchestra in the U.S. outside of Boston. Arthur Fiedler has conducted here other times, but with the Boston Pops Tour Orchestra, not the Boston Pops offshoot of the Boston Symphony.

At home in Symphony Hall, the Pops plays to an audience of about 2,500.

The orchestra members and the backstage personnel of the BSO said innumerable times how amazed they were that 15,000 people would attend a concert and too that this particular concert was sold out months ago.

The concert was scheduled to begin at 8 p.m. However at 8 p.m. thousands of empty seats were still visible and persons wre streaming in all doors of the coliseum. A giant traffic jam, backed up from the Coliseum on Lincoln Way to I-35 caused the delay. Too many patrons tried to wait too long to get there.

Fiedler, however is known for his punctuality. Five minutes he waited—at 8:05 the baton was raised a "Pomp and Circumstance" wafted to the last seat in the last row.

The coliseum was transformed for this one night to a fascimile of Symphony Hall with tables set on the main floor for patrons to enjoy popcorn and soft drinks during the pops concert. The floor normally filled with players benches and scorer's tables was banked with gold drapes, forming an intimate atmosphere for the big arena.

Fiedler, assigned to the Cyclone dressing room, commented, "I've been in halls all over the world and have seen all types of dressing rooms. This one doesn't bother me at all."

Women members of the orchestra were assigned to the Big Eight officials' dressing room. The male orchestra members begin to tell them it was justice—for there are eight women members of the orchestra and the door said "Big Eight" from now on, women members will carry the title, The Big Eight.

In wandering around backstage, I went through the men's dressing room several times prior to the entrance of the men. Later, as I went through, the men were dressing.

"Don't you know this is the men's dressing room?" I was politely asked.

"Yes".

"Well," was the response, "when you've seen one orchestra you've seen them all."

Boston Pops

(Continued from Page One)

Offenbach's familiar suite from "Gaite Parisienne" opened the post-intermission program. The selection is unquestionably a perfect choice for the Pops; indeed, one hearing it cannot help but think of the organization.

In the selections following, a medley of Burt Bacharach tunes, the breadth and depth of the Pops sound provided a demonstration of the way show tunes should sound but rarely do.

Beatles, Swing

Severinsen appeared again as soloist in "The Brave Bulls" demonstrating a different sound and style than in the earlier concerto and displaying a glittering technique, including a finale which brought an exclamation from the orchestra members.

It must be mentioned that Severinson did not disappoint fans who wondered what costume he would affect for his performance. In his first appearance, he wore white flares and a patchwork coat of bright satins and sequins. The second time before the audience he wore a more subdued beige patterned jacket.

The orchestra completed the announced program with three popular tunes, "Hey Jude" by Beatles Lennon and McCartney; "Look what they've done to my song" by European vocalist Melanie (in which the violin sections drew applause with eight measures of vocal ensemble; and Joe Garland's venerable swing era evergreen "In the Mood" which drew prompt response from the over-40's in the audience.

15,000 Salute Orchestra

It was quite a sight to see the 15,000 people in the audience in the standing ovation which followed the completion of the program as printed. Fiedler and the Pops obliged with four encores, the Beatles' lovely "Yesterdays", "El Condor", theme from "Cabaret" and finally, "Stars and Stripes Forever" the exciting piccolo obligatto and final chorus by the standing brass section, both greeted with solid applause.

The concert performance capped a day filled with activity for orchestra members.

Honorary Fireman

A two-hour rehearsal during the afternoon was preceded for Fiedler, by a ride in an Ames fire engine from his motel to the Hilton Coliseum. Then, for the benefit of a small audience and an assemblage of newsmen, Ames Fire Chief Ralph Parks presented Fiedler with a badge and certificate making his appointment as an honorary member of the Ames Fire Department.

Fiedler is known to firefighters all over the country for his interest in fire department and firemen. He said his interest goes back to childhood "in the days when they had horse-drawn vehicles and dalmation dogs". He has helmets from fire departments all over the country, he said, and a few years ago was given his own fire engine as a birthday present by his wife and son.

Even at age 77 he still attends some fires, Fiedler said.

Careful security at the Coliseum prevented many people from attending the rehearsal, but a scattering of students listened. Soloist Severinsen showed up about 1 p.m., to warm up before his participation in the second hour of the practice session. Severinsen wore brown leather flares and short jacket decked with brass hardware, pointed-toe boots and a flowered lavender body shirt to the practice. The outfit was topped by a blue denim topcoat lined with white fleece.

Severinsen Jogs

After the practice, Severinsen went back to his motel to get some running shoes and went to Iowa State to jog for a while. "I want to do it alone; I'm not a very good jogger," he said to those who offered to accompany him.

Orchestra members said they were somewhat apprehensive about the acoustics in the coliseum, but found them "not really great, but not that bad." Only occasionally could a dissonance be detected, and that mostly in the lower tones of the scale. A special sound system installed for the single concert augmented the orchestra for the benefit of listeners in the upper balconies.

In a post-concert comments, the musicians seemed delighted with the reception they received.

AMES, IOWA
TRIBUNE
D. 8,500

MAR 2 1972

The 'Pops'—blend of light and classical

DOC SEVERINSON

Each year when spring comes to Boston, that staid old matron of the musical arts, Symphony Hall, changes her dress. The maroon walls are refurbished with spring green, the floor is filled with green and gold tables and chairs and the stage is decorated with flowers.

Guests arrive to sample refreshments served at the tables and to await the guest of honor. Soon the stage fills with a group of Boston's favorite citizens—the members of the Boston Pops Orchestra. Then the guest of honor strides on stage, calls the orchestra to attention, and the party begins.

The origin of Boston Pops dates back to 1885, but the greatest fame has come since 1930 when Arthur Fiedler became the conductor. The Pops Orchestra has had 17 conductors and Fiddler played viola and violin under six of them before taking up the baton himself.

The Boston-born musician joined the Boston Symphony after World War I, following in the footsteps of his father and two uncles who were violinists with the orchestra.

When he became the Pops conductor, Fiedler's first aim was to serve the traditions of the Pops—the jaunty marches, lilting waltzes and romantic tunes-of-the-day, topped with a helping of the more popular classical music. But he added to this tradition a musicianship and a showmanship which, with recordings and tours, have made the 77-year-old conductor and the orchestra popular far beyond Symphony Hall.

When Pops Night comes to the James H. Hilton Coliseum Friday, March 10, there will be an added attraction, "Doc" Severinsen of the Johnny Carson "Tonight Show." Before he finished high school, Severinsen was playing trumpet in Ted Fiorito's band. After Army service, he was with the Tommy Dorsey, Charlie Barnett and Benny Goodman bands. He joined NBC in 1949, became a member of the Skitch Henderson orchestra on the "Tonight Show" in 1962, and for several years has led the orchestra on the Carson show where he has trumpet excellence, big-band sound and resplendent wardrobe are enjoyed by millions.

Severinsen appeared in the Stephens Auditorium last year with the Now Generation Brass and The Brothers and Sisters.

The lucky 14,000 persons who purchased every seat in the Coliseum will be treated to a typical Pops performance, a happy blend of the light and the classical.

ARTHUR FIEDLER

The Des Moines Register
DES MOINES, IOWA
D. 246,811 SUN. 514,406

MAR 12 1972

Associate Conductor Gives Powerful Performance

By Nick Baldwin
(Register Staff Writer)

AMES, IA. — Michael Tilson Thomas, 27-year-old associate conductor of the Boston Symphony, was on the podium Saturday night for the third of five concerts in this year's Music Festival at C. Y. Stephens Auditorium on the Iowa State University campus.

Introducing himself to the Ames audience with a vital and expressive rendering of music from Mikhail Glinka's "A Life of the Tsar," he quickly established the fact that he has a great feeling for the big effects.

MALCOM FRAGER — MICHAEL THOMAS

The Glinka composition, with its charming melodic line, was interpreted in a sweepingly lyrical manner and was but a prelude of things to come.

In "Symphony No. 2" by Alexander Borodin, which followed, Thomas fully revealed how very much at home he is with the Russian romantic repertoire.

This is a work full of powerful, epic scenes and sweeping

REVIEW

melodies in unison strings, reminiscent of Tchaikovsky.

Thomas, who conducts with a nervous energy quite awesome to behold, extracted every ounce of drama and fire out of the Borodin score.

Second Portion

The second portion of the program was taken up by a most convincing dialogue between the Symphony and pianist Malcom Frager, a virtuoso with a prodigious technique.

Together, they presented a performance of Beethoven's "Concerto No. Four" which was both vital and moving and which took into account — and translated admirably — that which is brilliant and spirited in the Beethoven score.

Frager, who is a winner of both the Queen Elisabeth of Belgium International Piano Competition and the Leventritt Competition, is a keyboard artist with a clarity and crystal-like purity of tone.

In the brilliant passages of the concluding rondo, not a note was blurred or skimmed over. For all his virtuosity, Frager also demonstrated during the largo of this concerto that he is a pianist whose touch can express tenderness and feeling.

At 3 p.m. today, the Boston Symphony, William Steinberg conducting, presents a concert that features the requiem of Brahms and music by William Schuman. The final concert of the festival is at 8 p.m. Monday with Thomas on the podium and violinist Zino Francescatti as featured soloist.

Orchestra and chorus

Under the baton of William Steinberg, the Boston Symphony Orchestra and the Iowa State Singers and Oratorio Chorus performed in concert in C.Y. Stephens Auditorium here Sunday afternoon. (Tribune photo by Rod Riggs)

PAGE ONE

Concert series ends tonight

As members of the Boston Symphony Orchestra neared the end of their sojourn in central Iowa, they continued to be a part of a social whirl here.

The orchestra will present its final concert in the 1972 series 8 p.m. in Stephens Auditorium, under the baton of Michael Tilson Thomas.

Violinist Zino Francescatti will be featured soloist for tonight's concert, performing Beethoven's violin concerto in D.

World Premier

Concerts over the weekend included Saturday night's performance with pianist Malcolm Frager and a Sunday afternoon concert with conjunction with the Iowa State Singers and Oratorio Chorus, soprano Viletta Sue Ware; Vernoica Tyler who appeared with the Philadelphia Orchestra here last year and baritone Robert Hale.

Sunday's program opened with the performance of three works by William Schuman, including the world premier of "Mail Order Madrigals."

The program notes state that Schuman took the text for the Madrigals from the Sears, Roebuck Catalog of 1897, and describes the result as "a bit of Americana."

Fisher's Grant

"Mail Order Madrigals" was commissioned under a grant

See Concert, page 10

Symphony, pianist Frager in 'inspired' performance

Saturday's concert by the Boston Symphony was a classic example of what co-operative enterprises can accomplish under inspired leadership. Not only was the ensemble better than last Wednesday, but the two major selections on the program sounded more inspired.

Conductor Michael Tilson Thomas demanded—and received—cooperation in achieving several striking innovations in the Borodin Second Symphony. Most praiseworthy were the spine-tingling rubatos and the intense string unisons.

Thomas is an exciting phenomenon to watch: in the future, with added experience, we hope he will begin to trim away the superfluous gesticulations and excessive choreography on the podium. The musical effect, however, was to breathe freshness into what is after all a rather weak symphony abounding in thematic redundancies.

In contrast to the brilliance of the Borodin, the opening Polonaise and Krakoviak by Glinka were simply trivialities. Yet, here is a young man with obvious vitality and affinity for the Russian composers and the effect on the listeners was worth all the effort.

The highlight of the evening was Beethoven's Piano Concerto No. 4. The two young men, conductor Thomas and pianist Malcolm Frager, imparted a feeling of unanimity, especially in the second and third movements. The middle movement was a very memorable emotional experience caused in part by a slightly faster tempo than normally heard and a finely-honed clarity in both the piano and string sections. An observable exchange of smiles between both men ushered in a witty and sparkling final rondo; such rapport only reemphasizing my admiration for the virtuousity and sensitivity that had been in evidence throughout the concerto.

We in Ames are extremely fortunate to have had the edifying experience of contrasting this brilliant and clear Beethoven rendition with the equally enjoyable and valid, albeit romantic, Serkin interpretations of the piano sonatas heard in Stephens last month.

In general, the orchestral sonority, despite some intonation problems in the winds, was much more vibrant and (as the colloquial English term puts it) closer to "getting it together."

RuG

by J.W. Fisher, Marshalltown, a frequent benefactor of Iowa State University activities.

Conducted by Iowa State choral director Douglas Pritchard, singers and orchestra also performed Schuman's "Prelude for Voices" and "Carols of Death" with quality certain to have pleased the composer, who was in the audience. Miss Ware contributed substantially to the success of this portion of the concert.

'Superb Performances'

In a more serious and dignified portion of the program, Boston Symphony music director William Steinberg led orchestra and chorus through the Brahms "Requiem." Superb performances by soprano Tyler and baritone Hale added to the overall beauty of the reading.

At the conclusion of the concert, composer Schuman was called to the auditorium stage to share the audience's applause.

Social Activities

Orchestra members today continued to visit central Iowa locations in both organized and informal tours. Some of the musicians went to the Amana colonies during the early days of their stopover here, while others were guests at farm homes here. The farm visits continued today.

A number of the musicians have been guests in homes here during their stay.

The orchestra will not leave immediately after tonight's performance, but will remain here Tuesday. The orchestra has scheduled appearances at Champaign, Ill. and Ann Arbor, Mich. before returning to Boston.

AMES, IOWA
TRIBUNE
D. 8,500

MAR 13 1972

MICHAEL TILSON Thomas is conducting the Boston Symphony Orchestra during its Midwestern tour. Thomas began the tour this week in Madison, Wis., conducting works of Stravinsky, Beethoven, Glinka and Borodin. Thomas has violinist Zino Francescatti as soloist for the program in Ames, Iowa (part of the Ames International Orchestra Festival), and pianist Malcolm Frager will be soloist with the BSO and Thomas in Urbana, Ill. William Steinberg and Arthur Fiedler also are conducting the orchestra on the tour which ends March 18 in Chicago.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112

MAR 10 1972

Music Notes

AMES, IOWA
TRIBUNE
D. 8,500

MAR 14 1972

Francescatti best of series

The final concert of the Boston Symphony Orchestra was the best of all. Zino Francescatti delivered one of his most stunning interpretations of the Beethoven Violin Concerto ever. The elation and wonder was felt throughout the auditorium (some even attempting an ovation), and the performance deserved every accolade. The brilliance and excitement of the solo violin provided one of those rare ecstatic moments in listening and one which the orchestral strings recognized despite the all-too-frequent clunkers in the winds.

It was unfortunate that the remainder of the program could not measure up to the inspiration of the first half. Having had the satisfaction of participating in the creation of great art, Michael Tilson Thomas and the strings tried valiantly and, at times, brilliantly to overcome the callous disregard for sensitivity so evident in the brasses and percussion. Instead of a powerful brass sonority the audience was lambasted with raucous roars. The only part of the grandiose Mahler Fifth Symphony which was noteworthy was the sensitive reading which the conductor and the strings gave to the Adagietto which begins the third part.

However, we are grateful to Thomas for trying his very best to provide a fitting climax to the festival series.....it was our pleasure that he succeeded with Francescatti. RvG

HUMBOLDT, IOWA
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MAR 15 1972

Boston Symphony concert attended by area residents

BODE—Mrs. Etta Saathoff, Mrs. Charles Thatcher and daughter, Cherie, and Mrs. Harry Vestwebber of Goldfield attended the Boston Symphony concert, directed by Arthur Fiedeler, at Hilton Auditorium in Ames Friday evening.

T. M. Aure returned home from his vacation to Sun City, Ariz., where he visited his sister, Helen, Mr. and Mrs. Victor Reid, and to Cudahy, Calif., where he visited his brother, Hartwick. Aure traveled by plane.

Mr. and Mrs. Marcus Rolland joined a group of 250 people who traveled by plane Feb. 19 from Des Moines to Detroit and on to Malaya, Spain. They had reservations at Hotel Pirmanids in Fuengirola, Spain, overlooking the Mediterranean coast. They spent a week in Algiers, Morocco, then back to Granada, Spain, and flew home to Bangor, Me. This area has as many as 25 million visitors a year.

Mr. and Mrs. Arlis Kinseth attended a Fort Dodge area postmasters' meeting at Hillcrest Restaurant at Humboldt Monday evening.

Mr. and Mrs. Allan Siebels of Anamosa visited Mrs. Etta Saathoff Sunday. They were enroute home from Cherokee where they attended the Flying Farmers' meeting.

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496

MAR 13 1972

Boston Symphony Shares Spotlight With ISU Groups

PAGE ONE

By Nick Baldwin
(Register Staff Writer)

AMES, IA. — William Steinberg and the Boston Symphony Orchestra shared the spotlight with the Iowa State Singers and Oratorio Chorus Sunday afternoon in the fourth of five concerts of this music festival series at C. Y. Stephens Auditorium on the campus of Iowa State University.

Under the direction of W. Douglas Pritchard, director of choral activities at Iowa State, the singers from Ames opened the program with three works by William Schuman including the world premiere of one composition especially commissioned for the Iowa State Singers under a grant from J. W. (Bill) Fisher of Marshalltown.

WILLIAM STEINBERG — W. DOUGLAS PRITCHARD

Steinberg and the Boston Symphony were then heard with the two Ames choral groups in a performance of "A German Requiem" by Brahms.

"Mail Order Madrigals," the Schuman composition which received its premiere performance Sunday, is described by the composer as a "bit of Americana" and words to the madrigals are based on texts from the Sears, Roebuck Catalog of 1897.

The words celebrate a skin ointment, a hair remover, a sleeping potion and a cure-all pill for weak women which

REVIEW

promises to take care of "all diseases arising from a poor and wasted condition of the blood."

Not lofty and literary as some of Schuman's other sources, the texts of the four madrigals are set to music which is forceful and direct and yet extremely humorous and expressive.

Complex Vignettes

They are really quite complex little vignettes which at times affect a seriousness and fervor in the mock heroic tradition and at other times revert to an openly humorous style.

Pritchard and the chorus also performed Schuman's lovely "Prelude for Voices" of 1940 with text taken from "Look Homeward Angel" by Thomas Wolfe and "Carols of Death," a haunting three-piece composition based on poetry by Walt Whitman.

The composer, who was in the audience, has every reason to be happy with the way his choral works were presented.

With Pritchard in firm control throughout, the vocalists performed with freshness and flair and special mention should go to Viletta Sue Ware, a soprano with a slender voice of great charm.

The rest of the program was taken up by a strong and dignified but restrained reading of the Brahms Requiem in which emphasis was placed on the serenity of the work.

Beautiful Response

The youthful choir members responded beautifully to Steinberg's baton and the two soloists were superb.

They were soprano Veronica Tyler, a singer whose voice is rich and warm, and bass-baritone Robert Hale who has power and range and magnificent resonance in the lower registers.

The final concert by the Boston Symphony will be at 8 p.m. today with Michael Tilson Thomas on the podium and violinist Zino Francescatti as guest soloist.

The program consists of Beethoven's Violin Concerto and the Symphony No. 5 by Mahler.

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496

MAR 14 1972

Symphony Highlight In Final Concert

By Nick Baldwin
(Register Staff Writer)

AMES, IA. — The final concert by the Boston Symphony Orchestra Monday night at C. Y. Stephens Auditorium on the campus of Iowa State University turned out to be the highlight of this year's music festival.

On the podium was Michael Tilson Thomas, 27-year-old associate conductor of the Boston Symphony, and the soloist was violinist Zino Francescatti.

The performance of Francescatti with the symphony in the Beethoven violin concerto has to be heard to be believed, because what he does with his bow is just about superhuman.

He set the pace in the first movement of this concerto,

REVIEW

an intensely lyrical piece with awesome bravura passages for the solo instrument.

Astounding Mastery

This violinist's playing combined a feeling for the singing qualities of the score with astrounding mastery of what must be insurmountable difficulties for all but a handful of violinists in any given generation.

And with Francescatti, all this flows as though it were completely natural and ordinary.

He produces beautiful, pure sounds, no matter what the demands of the score are, and this is one score where the demands are fantastic.

Having attended all four concerts by the Boston Symphony, I can say without any qualification that this performance of the Beethoven Concerto was the high point of the series.

Thomas, who is an exciting conductor, led the Boston in a performance that was memorable for its sweet and sharp definition.

Romantic Work

Since witnessing Thomas conduct an earlier performance Saturday, the word romantic keeps coming back to mind, and that certainly is an appropriate way to describe the way that he led the symphony in the Symphony No. 2 of Alexander Borodin that night.

He has a way of bringing out the singing qualities of the orchestra choirs and of accentuating the dramatic elements of the score, in what is an essentially romantic manner.

Monday night these qualities were again much in evidence, and especially so in his conducting of Gustav Mahler's Symphony No. 5 with which the program ended.

It was a remarkable performance in which Thomas brought out all the big sounds of the Mahler, orchestration as well as the lyricism of his work.

It would have been even better had Thomas somehow been able to bring out all this with less gesturing.

Some Distraction

There were times when his flamboyant manner became so fascinating in itself as to be distracting.

Monday night's performance ended the third annual Ames International Music Festival which last year saw Eugene Ormandy and the Philadelphia Orchestra, and the year before the New York Philharmonic under Seiji Ozawa.

Five Concerts

This year's festival started last Wednesday night and featured four concerts by the Boston Symphony and one pops concert with Arthur Fiedler on the podium.

Alvin Edgar, director of concerts at C. Y. Stephens Auditorium, said this year's festival has been the most successful of the three, with about 98 per cent of the house sold for the five performances.

Edgar also said that there is an unprecedented advance interest in next year's festival which brings the London Symphony and its conductor, Andre Previn, to Ames in a series of four concerts Mar. 29 to Apr. 1.

Soloists appearing with the London Symphony will include violinist Isaac Stern and pianist Andre Watts and Alicia de Larrocha.

AMES, IOWA
TRIBUNE
D. 8,500

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. . .and more to come

If there were any doubts about the impact of the Iowa State Center on this region, the last two weeks should have dispelled those doubts. Consider what has been happening here during that time:

The Boston Symphony Orchestra performed four concerts in the C.Y. Stephens Auditorium and the Boston Pops Orchestra presented another in the James H. Hilton Coliseum. The total audience for the five performances was 25,000. The pops concert was the first ever done by the orchestra in the United States outside of Boston and drew the largest indoor audience in the history of the Boston Pops Orchestra.

At the same time that the Boston Symphony was performing Saturday and Sunday in the Stephens Auditorium, the first hockey games in Iowa State University history were being played in the Hilton Coliseum. The two matches of the ISU Hockey Club and the Air Force Academy brought a combined audience of 7,500. After the matches, the Coliseum was open for free public skating and more than 1,600 persons took advantage of the opportunity to glide around the ice.

The Iowa State basketball team closed out its home season on Monday of last week with Nebraska in a game that attracted 11,500 to the Coliseum. Now the NCAA Midwest Regional Basketball Tournament is in progress there, and the Thursday and Saturday sessions will be attended by more than 21,000 persons.

Quick arithmetic thus indicates that about 67,000 persons will have attended events at the Iowa State Center during March 6-18. That's the equivalent of having every one in Story County attend an event in the Center during that time. But of course the audiences aren't limited to this county; people came from all over the Midwest for the concerts and the NCAA tournament crowds include spectators from even more distant places.

In the midst of all this activity, ground was broken for the Little Theater, a 424-seat auditorium that will be the third unit at the Center. Now architects are beginning plans for the Continuing Education Building to serve the University's short courses and conferences that even now bring 30,000 persons annually to the campus. That figure will go even higher when the new facility is available.

Apart from the educational and entertainment impact of the Center, there is no mistaking its economic contribution to the community. A lot of rooms have been occupied and a lot of meals consumed by out-of-town visitors during these two weeks.

This period has only demonstrated what is in store for this region when all four buildings are in use, often simultaneously.

ANN ARBOR, MICH.
MICHIGAN DAILY
D. 9,500

MAR 15 1972

Boston Players

By DONALD SOSIN

The Boston Symphony Chamber Players gave an altogether wonderful concert in Rackham last night, sponsored by the University Musical Society.

Two string trios formed the central portion. The first was Schoenberg's, written in 1946. It is a highly complex twelve-tone work, but is nonetheless expressive in terms that hearken back to the turn of the century and the end of the romantic period. The trio played with the ease and assurance that comes from performing the work often. One missed in the first part, however, the precision of rhythmic figures that is so characteristically Schoenbergian.

Beethoven's Trio Op. 9, No. 3 followed; it contains vestiges of earlier piano trios while foreshadowing the string quartets to come. The slow movement was jammed somewhat by the woodwinds warming up beneath the stage, and it bothered the musicians enough for Joseph Silverstein to rise and call down to his colleagues, "This is a **string** trio!" causing no end of amusement in the audience. The trio went on without further interruption, topping a typically terrific Scherzo with a furious Finale. The only hitch was in balance: the viola frequently muffled the violin. Perhaps Silverstein was being too cautious. There was no need to be, as Burton Fine and Jules Eskin were clearly heard throughout.

The concert opened with an innocuous Quartet for Bassoon and Strings in B-flat by the eighteenth-century composer Franz Danzi. What differentiates this work form chamber works of Haydn or Mozart is its predictability. Nevertheless, it fell gently on the ear and was given a smooth reading by Sherman Walt and the string players.

Heitor Villa-Lobos will not be remembered for his Woodwind Quartet (1928). One looks for the Brazilian tunes that made him well-known, and finds little more than studious patterns that occasionally work well, but too often confirm the expectations of those who left before the work was played.

For more fine Boston musicianship, the whole orchestra is in Hill Auditorium tonight under William Steinberg.

The Ann Arbor News
ANN ARBOR, MICH.
D. 38,589

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Boston Symphony Rather Uninspired

By A. R. Keller
(News Music Critic)

The Boston Symphony and its permanent conductor William Steinberg played and all German program last night in Hill Auditorium with less than extraordinary results. There was the Wagner Prelude to "Die Meistersinger," the Hindemith symphony "Mathis der Maler," and the Brahms Fourth Symphony.

There was nothing disappointing in the proceddings, but there were few moments of real inspiration either. The fault did not lie with the orchestra (but then it rarely does). They at no time played other than as thoroughly professional and disciplined musicians. They are precise, refined and sublte in execution and they are a joy to hear.

There was much to admire in Mr. Steinberg's performances, but a times I confess that he bored me. And since this is a serious accusation I shall have to try and defend it. He is conservative and a trifle academic in approach. There is nothing out of place in his readings, and they are models of clarity and well-thoughoutness. But he is without much imagaination or real eloquence (ponderous is usually as close as he comes to the latter), and is lacking in either charm or sophistication.

The Wagner Prelude suffered most. It was heavy-handed and without much rhythmic variety. What it needed was elsasticity rather than so many pronounced downbeats. It all sounded as if the Rhine ladies had gotten into the wrong opera.

The Hindemith piece went better. Steinberg's performance did justice to the contrapuntal complexity of it, and he found more of interest in St. Anthony's problems than is usual. It did not sound very impassioned, but Hindemith, in spite of the seriousness of the operatic subject from which this "symphony" is drawn, is no more impassioned here than he normally is.

I had few reservations about the performance of the Brahms symphony which ended the program. For one thing, it sounded fresh, and a lot of this was due to the avoidance of unnecessary denseness in texture or sorority. There was more relaxation in line and less rigidity in pulse as well. The last two movements were, in fact, marvellously played, the one with vitality and motion, the other with a real sense of urgengy. But it was long in coming.

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D. 639,703 SUN. 850,078

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Critics who have recently complained that the orchestra shows a need for some discipline would have repeated their statements after last night's performance. There were some uneven spots, curious cut-offs and a lack of tight ensemble that was all the more evident for the few climactic moments where everything was just right. The orchestra's sound still causes pleasurable chills and under Steinberg's masterful hand there is sweep and drive that make the inattention to details annoying, when one realizes what potential the group possesses.

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The Flint Journal
FLINT, MICH.
D. 115,014 SUN. 115,373

MAR 16 1972

Bostonians at Ann Arbor

Symphony Offers 'Heavy' Fare But It's Called Invigorating

By JAMES E. HARVEY
Journal Music Critic

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The justly renowned, often recorded orhcestra played Wagner's Prelude to "Die Meistersinger," Hindemith's "Mathis der Maler" symphony, and Brahms's symphony No. 4 in E minor.

Although scattered small rough spots came as a bit of a shock, the musicians were pliant and cohesive under Steinberg's baton.

The German-born conductor, eschewing scores in performance, exhibited a no-nonsense style where every gesture counted. To bring out the middle string parts in the Wagner, for instance, Steinberg abruptly waved down the first violins with his left hand, immediately thrusting it forward at the seconds.

He could have brought the turn-off motion into use against the brass near the end of the prelude where they obliterated the strings.

Such scrupulous attention to detail was sometimes amusing, as when he cued in the triangle in the same piece by forming an angle with the fingers of his left hand and moving the baton vigorously across it.

Steinberg elicited much warmth from the ensemble, as in the "Entombment" section of the Hindemith and the second and fourth movements of the Brahms. The latter was taken quite deliberately, with strict separation of phrases in the earlier passages of the movement.

But the cautious face presented by the last movement was offset by an especially peppy rendition of the Allegro giocoso movement which preceded it.

"Mathis der Maler," the least familiar of the three works, had no trouble holding its own. Although its rich contrapuntal writing got the clarity it deserved, that did not interfere with the work's emotional power: You don't need to build sweeping lines to generate emotion in such music.

The first movement, "Angelic concert," was a brilliant tribute to the painting which inspired it. The final section, "Temptation of St. Anthony," was endowed with restless energy that slowed to a lush string choir passage after the main theme.

In the same movement, Steinberg's rapport with the Bostonians was further evident in the way he allowed a serene chorale played by the woodwinds to emerge above the full orchestra. This enabled the resounding "Amen" in the brass to be a noble rather than simply splendid conclusion.

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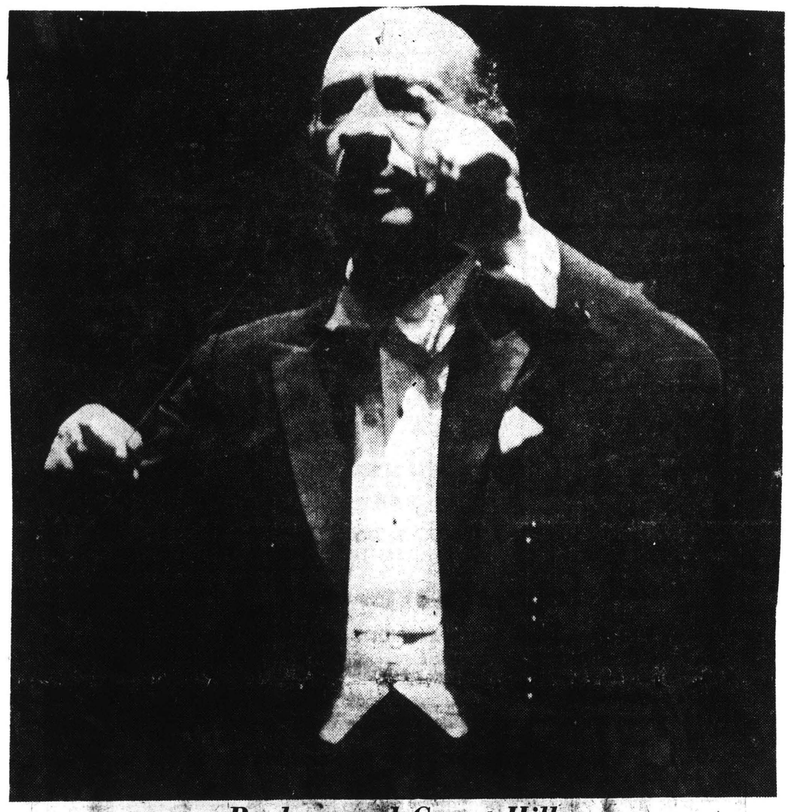

PAGE ONE

Brahms and Co. at Hill

—Daily—David Margolick

With arms flailing, Conductor William Steinberg leads the world famous Boston Symphony Orchestra before a packed house at Hill Auditorium last night. A review of last night's concert appears on Page 2 today.

THE BLADE
TOLEDO, OHIO
D. 176,688 SUN. 200,492

MAR 16 1972

William Steinberg Conducting

Boston Symphony Orchestra Gives Concert In Ann Arbor

4,000 Pack Into Hill Auditorium To Hear Pieces By Wagner, Hindemith, Brahms

Prelude to Die Meistersinger von Nuernberg ..... Wagner
Symphony "Mathis der Maler" ..... Hindemith
Symphony No. 4 in E minor, opus 98 ..... Brahms
The Boston Symphony Orchestra
William Steinberg conducting

By BORIS NELSON
Blade Music Critic

ANN ARBOR, Mich. — Some 4,000 persons jammed into Hill Auditorium Wednesday evening to listen to a concert by the Boston Symphony Orchestra under the baton of its music director, William Steinberg, who will retire from his orchestra at the end of this season.

Having heard the BSO only at Tanglewood in the Berkshires during the past several summers, but remembering it from the days under Koussevitzky and Muench in Boston, I looked forward to hearing it again indoors and also to greeting many friends, especially Mr. Steinberg, whom I last heard conducting the Philadelphia Orchestra opening last summer's Saratoga season. Neither I nor the audience was disappointed.

Very much on the contrary: I don't recall ever hearing the BSO sound so lush, so sumptuous of sound. With most major orchestras, one can at times single out one or the other choir as having been especially good. That was impossible Wednesday night, as the brasses sounded like Rembrandt's burnished golden-yellow, particularly in the Wagner and Hindemith, the strings sounded gorgeous particularly in the Brahms, and the woodwinds adding their sensitive voices whenever needed.

Mr. Steinberg, looking well after his prolonged illness, seems to expend little energy, but those who have worked with him know the immense and intense inwardness of the man, paying close attention to every detail yet merging it all into the great arch, the great line which gives meaning to the music.

As programs go, this was standard fare. The surprise is always that under the baton of a knowing conductor, nothing is ever merely standard fare.

And so it was Wednesday night. Few can conduct Wagner so "ur-deutsch",i.e. genuinely Germanic, as does Mr. Steinberg. The Meistersinger Prelude had clarity, precision, and was beautifully shaped. It was a luxurious reading, and an excellent opener for the Hindemith to follow.

The Hindemith work remains, as it was at its initial hearing, a masterful mutation of the visual threnody of Matthias Gruenewald's Isenheim altarpieces: Angelic Concert with its joyousness, Entombment with its melancholy, and The Temptation of St. Anthony with its medieval and oppressive visions and spiritual struggle. It was truly an inspired work, deeply felt, intensely dramatic, an example of superb craftsmanship — despite its linear counterpoint, that gave it a modern but actually an archaic sound as well. It had a massiveness, a solidity about it that smacks of something absolutely lasting.

Mr. Steinberg gave it a beautifully proportionate reading with an expansive thrust. And Hindemith followed Wagner in the tapestry of the orchestration very well. In the audience there was attentive, young Michael Tilson Thomas, associate conductor of the BSO, who is to conduct the work tonight in Urbana, Ill.

After intermission came the mighty E minor symphony by Brahms, his last. It was hard to realize that the premiere of the work was greeted with anything but enthusiasm, especially last night, when it received such a glowing, noble reading. Mr. Steinberg took the slow movement (the second, marked andante moderato) in a meditative theme. The allegro giocoso was delightful and the final theme and variations were played energico e passionato. Mr. Steinberg varied the pace of some of the variants, taking some a little slower than usual, letting them sing out and soar while others were taken a little faster, with the contrasts thus becoming more effective.

And there were beautiful soloistic interludes, such as the superb playing of flutist Doriot Dwyer and oboist Ralph Gomberg. The whole reading had a spaciousness about it which emphasized the stupendous character of this symphony.

And if there was ever any doubt that the BSO vies justifiably for the very top among America's great orchestras, they were once again dispelled. A memorable performance indeed!

Applause from Iowa

The morning dawned gray and chill. An occasional sprinkling of rain seemed symbolic as three buses filled with members of tht Boston Symphony Orchestra. Slowly a small gathering ~~of people~~ assembled to say goodbye to newly-found friends who had been a vital part of our community for the week of March 8-14.

The small group was only a tiny segment of Ames, Iowa, which celebrated its third annual International Orchestra Festival with five concerts by the BSO under the batons of William Steinberg, Arthur Feidler, and Michael Tilson Thomas.

The faces of the assemblage expressed more vividly than words can the impact your orchestra made in our lives. It was a terrific experience in many ways, musically and socially. The people of Ames appreciate the pride your city must have not only for the music of the Boston Symphony Orchestra but for the warm, friendly people of the orchestra who so generously shared themselves with us.

I think I speak for many people in our town when I say thank you. Boston can never be a remote big Eastern city again.

SUZANNE ZAFFARANO
Ames, Iowa

The News Gazette
Champaign-Urbana
D. 36,881 SUN. 38,032

MAR 12 1972

Boston Symphony Plays Here

The Boston Symphony Orchestra will appear in concert in the Great Hall of the Krannert Center for the Performing Arts Thursday at 8 p.m.

The orchestra will perform "Egmont" Overture and Concerto No. 4 in G Major for Piano and Orchestra by Beethoven; Symphonie "Mathis der Maler" by Hindemith, and "La Valse" by Ravel.

The orchestra will be conducted by Michael Tilson Thomas; pianist Malcolm Frager will be soloist in the concerto.

Tickets for the Star Course extra concert are available from the Krannert Center box office at $7.50, $7 and $6.50 for the public; $6.50, $6 and $5.50 for students.

The familiar and highly dramatic "Egmont" was written as the overture to incidental music for a drama by Goethe.

Concerto No. 4 is usually considered to be the most introspective and lyrically beautiful of Beethoven's five piano concertos. It is a richly melodic work which avoids flashiness and depends on the lyrical talents of the performer.

Hindemith's symphony, "Mathis der Maler," is one of his most widely performed works. It is derived from the opera of the same title, but reworked in an abstract way.

"La Valse" supposedly was written as a satire on the Viennese waltz, but turned out to be one of Ravel's greatest works. It is a sweeping work with a sardonic quality, bringing waltz writing to a dramatic climax.

Michael Tilson Thomas, associate conductor of the orchestra was born in Hollywood in 1944. As accomplished pianist, he played in the classes of cellist Gregor Piatigorsky and prepared the orchestra for the Heifetz-Piatigorsky concerts in 1968.

As early as 1966, he was assistant conductor to Pierre Boulez at the Bayreuth Festival, and in the Ojai (California) Festival in 1967. In 1968 and 1969 he was conductor of the Ojai Festival.

He has conducted the Japan Philharmonic Symphony Orchestra, the Rochester Philharmonic, the Buffalo Symphony, the London Symphony Orchestra and the Chicago Symphony Orchestra, among others.

He has received many honors and awards including the Koussevitzky Conducting Prize, Berkshire Music Center (1968), and an honorary doctor of fine arts degree from Hamilton College, Clinton, N. Y.

Pianist Malcolm Frager made his debut as soloist with the St. Louis Symphony at the age of 10, and made his Town Hall debut in New York before he was 20. He won several important musical prizes while a student of languages at Columbia University.

In 1959 he won the Leventritt Award in New York and the first prize at the Queen Elisabeth of Belgium International Piano Competition in Brussels.

He has performed with many important orchestras including the Royal Philharmonic, the London Symphony, the Berlin Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, Pittsburgh Symphony and the American Symphony.

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS.
14,900

MAR 17 1972

New England Newsclip

SOCIALLY YOURS . . .

Lillian

"The Garden of the Finzi-Continis" is shown five times daily at the Exeter Theatre in Boston. . .

* * *

The Boston Symphony Orchestra opens its mid-western tour in Madison, Wisconsin under the baton of Michael Tilson Thomas. This is the first appearance of the Orchestra in Madison and it launches the 1972 tour season of the Orchestra. Mr. Thomas will conduct works of Stravinsky, Beethoven, Glinka and Borodin. From Madison, the Orchestra will travel to Ames, Iowa to take part in the Ames International Orchestra Festival. Five concerts will be performed in Ames, including one Boston Pops concert under the baton of Arthur Fiedler. Both William Steinberg and Michael Tilson Thomas will conduct the Boston Symphony in Ames. From Ames, the Orchestra will travel to Ann Arbor, Michigan where William Steinberg will conduct works of Wagner, Hindemith and Brahms. Then on to Urbana, another first for the Boston Symphony, also under William Steinberg. Then the Orchestra will travel to Chicago, where for the first time Arthur Fiedler and the Boston Pops will be heard. Jeffrey Siegel will be piano soloist with Mr. Fiedler. The Boston Symphony concert in Chicago will be conducted by William Steinberg with piano soloist Alexis Weissenberg performing the Ravel Piano concerto in G.

Soloists joining the tour include Zino Francescatti, violin, who will perform under Michael Tilson Thomas in Ames; Malcolm Frager, piano, who will perform under Mr. Thomas in Urbana; Eileen Farrell, soprano, who will perform under William Steinberg in Ames; Veronica Tyler, soprano and Robert Hale, baritone, who will perform under Mr. Steinberg in Ames; Doc Severinsen, trumpet, who will perform with Arthur Fiedler in the Pops concert in Ames.

The Orchestra's mid-western tour begins in Madison on March 7 and ends in Chicago on March 18. It offers fans of Arthur Fiedler and the Pops and the Boston Symphony Orchestra an opportunity to see, many for the first time, the Pops and Symphony live and in action.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

APR 2 1972

New England Newsclip

CLINTON, ILL.
JOURNAL AND PUBLIC
D. 4,000

MAR 13 1972

Symphony Concert At Krannert

The Boston Symphony Orchestra will appear in concert in the Great Hall of the Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign, Thursday, March 16 at 8 p. m.

The orchestra will perform "Egmont" Overture and Concerto No. 4 in G Major for Piano and Orchestra by Beethoven: Symphonie "Mathis der Maler" by Hindemith, and "La Valse" by Ravel. The orchestra will be conducted by Michael Tilson Thomas and pianist Malcolm Frager will be soloist in the concerto.

Tickets for the Star Course extra concert are available from the Krannert Center box office at $7.50, $7.00 and $6.50 for the public; $6.50, $6.00 and $5.00 for students.

CHICAGO
today
AMERICAN
Always on Top of the News
D. 429,052 SUN. 434,103

MAR 6 1972

NEWS AND NOTES: Most of this year's summer festivals will look and sound alike [conductors, soloists, repertoire], with the enviable exception of Tanglewood in the Massachusetts Berkshires. Seiji Ozawa will open with Haydn's "The Seasons" and close with Mahler's Eighth Symphony; performances of the Fifth [conducted by Michael Tilspon Thomas] and Sixth [by James Levine also are scheduled. Colin Davis will conduct Verdi's "Quattro Pezzi Sacri" and Berlioz's "Te Deum," with Eugene Ormandy and Ancerl among the Boston Symphony's guest conductors. . . . Speaking of the Boston Symphony, it will play here March 17, under the direction of William Steinberg, Hindemith's "Mathis der Maler" Symphony, Brahms' Fourth and the Ravel Piano Concerto with Alexis Weissenberg as soloist. And Arthur Fiedler's "Pops" concert the next night in Arie Crown Theater will be the real Boston "Pops" and not an eponymous pickup group heard frequently here on cross-country tours.

CHAMPAIGN-URBANA COURIER
CHAMPAIGN-URBANA, ILL.
D. 30,013 SUN. 30,611

MAR 17 1972

MUSIC REVIEW

Orchestra was superb; pianist wasn't

By James M. Isaacson
For The Courier

One of those rarities in concert life occurred in Urbana Thursday night. A near-capacity crowd came to Great Hall of the Krannert Center for the Performing Arts to hear The Boston Symphony Orchestra.

From the outset it was obvious that the greatness of this orchestra rests on far more than its past fame as one of the outstanding orchestras in the United States. In fact, this particular ensemble, under the direction of Michael Tilson Thomas, has indeed had its share of problems in the past, not the least of which was a long bout of truly miserable intonation.

Opening with Beethoven's overture to Goethe's "Egmont," Op. 84, the most striking thing was the solid, finely balanced sound, as well as the extraordinarily good intonation and the clearly articulated phrasing. While this is not the greatest of Beethoven's works, Thomas interpreted it in a most dramatic style, being the programmatic work that it is.

Pianist Malcolm Frager made his apperance with another Beethoven work, the "Fourth Piano Concerto in G Major," Op. 58. If one could say that Frager's performance exemplified Beethoven as a composer, then certainly we would admit that there is nothing to his music, for his part was absolutely nothing in this performance—it was dry.

Dynamically, very little happened. Phrasing was as square as a box, often without the slightest hint that a phrase was ending. Melodically, it was directionless. Tempo changes were not at all logical, and generally the over-all sound was feeble, giving the impression of little more than the banging out of notes. For the same reasons, even the cadenzas were dead.

Saddest of all, through the entire piece, Thomas and the orchestra did their utmost to make something musical of it, but Frager remained oblivious to this cause. Thomas is something of a creative prodigy at age 28, and it was a shame to see this befall him.

Normalcy restored, the concert continued with Stravinsky's "Symphonies of wind instruments," written in 1920 in his neo-classic period.

It is scored for a wind ensemble which is much smaller than the larger groups usually associated with the symphonic literature, as are most of Stravinsky's works of this period, due to the devastation wrought by the war and the resultant lack of funds to support full size orchestras.

Yet, a remarkable degree of contrasting color is achieved through the careful blending and manipulating of several smaller groups of instruments within the over-all makeup. Thomas did a remarkable job of realizing this color by paying careful attention to contrasts in dynamic levels, as well as to phrase structure. This was a fine performance by any standards.

Hindemith's Symphony "Mathis der Maler," inspired by the paintings of Matthias Grunewald, concluded the concert. Again, Thomas proved himself brilliantly. The work consists of numerous sections which contrast in a variety of ways, though not necessarily melodically. He brought out each of these contrasts, yet blended them into a unified entity.

The future of the Boston Symphony remains unquestioned, and its present quality is no surprise. What is most rewarding about this group is Thomas, yet very young, and destined to become a musician to be reckoned with.

The News Gazette
Champaign-Urbana
D. 36,881 SUN. 38,032

MAR 17 1972

Symphony Impressive

By MIKE RICHARDSON
News-Gazette Staff Writer

Youth and age found a happy and common ground Thursday evening in Krannert's Great Hall as the venerable and mature Boston Symphony, under the dynamic and powerful baton of Michael Tilson Thomas, presented an exciting concert to a near capacity crowd.

Little needs to be said about the reputation of the orchestra, which is ranked with the finest in the world.

The skill and musical understanding of the group is almost beyond comprehension, and with the youthful (27) Tilson Thomts at the helm, it navagated a pleasureful course through several monuments of music.

Although well aware of Tilson Thomas' ability as a conductor, this writer was unprepared for the forceful, yet controlled, reading which he gave Beethoven's "Egmont Overture."

It was truly one of the few performances of the work which maintained the strength and vitality which is inherent throughout the work.

Particularly impressive was the work of the horns in the forceful passages in the later moments of the work.

Critics of Tilson, Thomas have cited his apparent over emotionalism, but in the works of Beethoven, to deny emotion would be to negate all that is at the heart of his creative genius.

Some of the most beautiful sounds of this fine orchestra were the passages that the strings played in unison, such as in the "natante con moto' of the Concerto No. 4 by Beethoven.

The raw power of such a sound was thrilling to behold in the confines of the Great Hall.

Malcolm Frageh, as piano solist in the work conveyed considerable understanding of the music of Beethoven and excellent pianistic ability. Steady rhythm and powerful tone were two of his most substantial attributes.

The rapport between soloist and orchestra, as mediated by Tilson Thomas was quite dramatic.

The balance between delicate and disturbing sonorities was delightfully exhibited by the winds of the orchestra in theperformance of "Symphonies of Wind Instruments" by Igor Stravinsky.

The work showed that the winds of the Boston Symphony Orchestra had outstanding ability and the intonation and balance of the ensemble was stellar.

That Tilson Thomas possessed no fear of the monuments of music was further demonsrated by the inclusion of Paul Hindemith's "Symphony 'Mathis der Mager."

This striking composition possesses many passages which wring out the last measure of artistic ability from each section of any orchestra, and the Boston was surely ample for each and every trying passage.

The Boston Symphony is truly one of the finest, and Michael Tilson Thomas seems destined to become one of the greats of the conducting world.

CHICAGO
SUN-TIMES
D. 536,108 SUN. 709,123

MAR 1 8 1972

Boston Symphony's return stirs memories

By Robert C. Marsh

It was just 25 years ago that the Boston Symphony came touring to Chicago with Hindemith's "Mathis der Maler" on one of conductor Serge Koussevitzky's programs. Artur Rodzinski was then serving, briefly alas, as music director of the Chicago Symphony, and the prospect of hearing the Hindemith from the Boston orchestra so excited him that he went to the concert while recovering from pleurisy.

In 1947 the Boston may well have been the greatest orchestra in the world, and Rodzinski was working to get the Chicago ensemble out of provincial doldrums and into the place it deserved. For the audiences of the day, the Hindemith was new, demanding and very modern in its idiom.

FRIDAY NIGHT the Boston was back at Orchestra Hall. Again the Hindemith was on the program, but as conductor William Steinberg directed the score it seemed as much a part of the mainstream of music as the Ravel and Brahms that followed it.

Moreover, with all due respect for the Koussevitzky legend, I am sure Steinberg's performance was stronger, more accurate and more faithful to the composer than any the great Russian conductor was able to provide.

Koussevitzky's orchestra was not trained in the Central European tradition but excelled in French and Slavic music. Its refinements in tonal coloration were astonishing. The problems came in music where first emphasis must go to structure rather than color. The Hindemith is such a work. So is the Brahms Fourth Symphony, which Koussevitzky also played here in the same period, filling it with an autumnal quality that was highly effective.

STEINBERG gave us none of this. For him the Brahms Fourth is a lyric drama that sings majestically, but always with the support and thrust of a firm pulse that sustains the line. The conclusion is not introspective or filled with resignation but powerfully affirmative. And today the Boston Symphony plays the work that way.

It is still one of the great orchestras of the world, but Chicago is now its peer in every way, and the special Koussevitzky magic that could make a Ravel score sound like one wonder after another was appeared to play the comgone when Alexis Weissenberg poser's Piano Concerto in G. The lightness in texture and delicacy in coloration one remembered from the past remained memories, and although Weisenberg did some excellent playing, the interaction between soloist and orchestra this work requires simply was not taking place as quickly and easily as necessary. Mozart would probably have faired better. Or Beethoven.

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496

MAR 1 9 1972

Ronald Knudsen of Boston, Mass., visited with Marian L. Shook, 1130 Twenty-fifth St., Tuesday, and was guest of honor at an open house given by Miss Shook. Mr. Knudsen, a violinist with the Boston Symphony which performed in Ames, is a former student of Miss Shook, when she taught at Minneapolis-MacPhail School of Music (Minn.).

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 767,793 SUN. 1,016,275

MAR 2 0 1972

Boston's Stock Definitely Down

BY THOMAS WILLIS

● AT THE END of a two-week tour, the Boston Symphony Orchestra came to town for a pair of weekend concerts. The first, on Friday evening, had the ensemble's departing music director, William Steinberg, on the podium and Alexis Weissen-

Music

berg as pianist. The second shifted musical gears as well as halls, offering Arthur Fiedler and his "Tops in Pops" routine in Arie Crown Theater, McCormick Place.

No one who has been around Chicago for a while needs to be told that a potentially great orchestra with top quality players has its ups and downs. The lackluster trough between Fritz Reiner and Georg Solti is only one of several in our symphony's history. On the admittedly small evidence of Friday's concert, it appears that Boston's stock is definitely down and that the shift to the Seiji Ozawa-Colin Davis-Michael Tilson Thomas leadership phase comes just in the nick of time.

Not that the orchestra played badly. The bold, layered sound, solid in the middle and shining in the upper register, is still able to match Hindemith's "Mathis der Maler" brush stroke for brush stroke and build the final variations of Brahms' Fourth Symphony to a towering climax worthy of one of America's finest orchestras. But technique and tone are beginnings, not ends.

Mr. Steinberg, I suspect, has done yeoman service as an interim director. His performance Friday was well routined and directly to the musical point of each phase. But there the challenge to audience and orchestra stopped. The internal play of tension and relaxation, set off by subtle dynamic balance and nuance change, which makes a great orchestra unrivaled in the transmission of feelings in sound, was notably absent. Hindemith, Brahms, and the accompaniment to Mr. Weissenberg's carefully scaled Ravel Concerto in G Major remained frozen in the same tonal mold.

CHICAGO DAILY NEWS
D. 434,489 SUN. 418,629

MAR 2 0 1972

Bostonians stronger in solid concert

By Bernard Jacobson

The Boston Symphony's last appearance in Chicago, four years ago, was with former music director Erich Leinsdorf, and its next will presumably be with Seiji Ozawa, whose appointment to the post has just been announced.

But this weekend's Orchestra Hall concert by the visiting ensemble was both hail and farewell here in that capacity for William Steinberg, who has helped out in the orchestra's difficult interim period by adding the responsibility for its direction to his existing post with the Pittsburgh Symphony.

Leinsdorf's resignation in 1967 after a dispute with the Boston trustees dramatized not only the insecure state to which the orchestra had fallen in recent years but also the backbreaking difficulties that face the music director of any major symphony in these days of 52-week orchestral contracts.

Jean Martinon — at that time music director of the Chicago Symphony — issued a statement expressing his sympathy when Leinsdorf declared his unwillingness to shoulder an impossible burden any longer. And Steinberg's own faltering health during his three seasons in double harness has only seemed to add further evidence of the enormous strains involved.

HAPPILY, the Boston orchestra's performance in a solid repertoire program Friday night was good enough to drive the more melancholy aspects of the situation from the listener's mind. The group has not yet regained all of the polish that distinguished it in its greatest days. But it is a far better orchestra now than the disastrous concert here under Leinsdorf in 1967 indicated.

Both in unanimity of attack and in sustaining power, the strings are back to something like their best. The cohesion of woodwinds and brass has improved substantially, and the precision of the percussion beyond recognition.

The somewhat harmonica-like tone of the clarinets still seems, to my personal taste, unsympathetically thin, and the horns still sound slack and unfocused, especially in forte passages.

But the rather clotted sound of the wind harmonies may have been partly due to Steinberg's practice of doubling his woodwind forces. This is a procedure that may be justifiable in Brahms' Fourth Symphony, but it is hardly so in Hindemith's "Mathis der Maler" Symphony, which was scored for the modern orchestra by a master craftsman and needs no such adjustment.

WITH THAT exception, Steinberg's interpretations were exemplary in their natural expressiveness and their unforced lucidity of structure. The conductor did not, in Brahms Four, set the welkin ringing as Carlo Maria Giulini unforgettably did with the Chicago Symphony two years ago. But in its more everyday manner, Steinberg's reading came almost as a corrective course in continuity of phrasing after the wooden inarticulateness of Dean Dixon's performance just a week earlier.

The concerto of the evening was Ravel's in G major for piano, and here we were treated by soloist Alexis Weissenberg to a performance of the utmost distinction. His lambent tone and incisive articulation were animated by a characteristically intelligent insight into long-range logic.

Apart from a misplaced woodwind entry here and there and an over-loud horn solo in the slow movement, Steinberg and his players matched the pianist stroke for imaginative stroke. In this realization, a work that sometimes sounds flimsy took on added subtlety, and the concluding rampage was irresistible in its circusy elan.

CHICAGO
SUN-TIMES
D. 536,108 SUN. 709,123

MAR 1 9 1972

BSO concert stirs memories

Reprinted from yesterday's late editions.

By Robert C. Marsh

It was just 25 years ago that the Boston Symphony came touring to Chicago with Hindemith's "Mathis der Maler" on one of conductor Serge Koussevitzky's programs. Artur Rodzinski was then serving, briefly alas, as music director of the Chicago Symphony, and the prospect of hearing the Hindemith from the Boston orchestra so excited him that he went to the concert while recovering from pleurisy.

In 1947 the Boston may well have been the greatest orchestra in the world, and Rodzinski was working to get the Chicago ensemble out of provincial doldrums and into the place it deserved. For the audiences of the day, the Hindemith was new, demanding and very modern in its idiom.

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Moreover, with all due respect for the Koussevitzky legend, I am sure Steinberg's performance was stronger, more accurate and more faithful to the composer than any the great Russian conductor was able to provide.

Koussevitzky's orchestra was not trained in the Central European tradition but excelled in French and Slavic music. Its refinements in tonal coloration were astonishing. The problems came in music where first emphasis must go to structure rather than color. The Hindemith is such a work. So is the Brahms Fourth Symphony, which Koussevitzky also played here in the same period, filling it with an autumnal quality that was highly effective.

Steinberg gave us none of this. For him the Brahms Fourth is a lyric drama that sings majestically, but always with the support and thrust of a firm pulse that sustains the line. The conclusion is not introspective or filled with resignation but powerfully affirmative. And today the Boston Symphony plays the work that way.

It is still one of the great orchestras of the world, but Chicago is now its peer in every way, and the special Koussevitzky magic that could make a Ravel score sound like one wonder after another was gone when Alexis Weissenberg appeared to play the composer's Piano Concerto in G. The lightness in texture and delicacy in coloration one remembered from the past remained memories, and although Weissenberg did some excellent playing, the interaction between soloist and orchestra this work requires simply was not taking place as quickly and easily as necessary. Mozart would probably have faired better. Or Beethoven.

MUSIC in Mid-America

Boston Symphony, West of the Charles

By John Heskins
The Star's Music Editor

Ames, Iowa—Where would one go to hear the Boston Symphony under music director William Steinberg and associate conductor Michael Tilson Thomas? Why, to Boston, of course. The land of the bean and the cod is distant, however, and recently it was possible to hear them after a much shorter trip. In residence at Iowa State University from March 8 through March 13 was the Boston's entire complement of 105 musicians, and they played a series of concerts in the handsomest concert hall in Mid-America, the C. Y. Stephens Auditorium.

First element to be completed in a four-building campus complex for the performing arts and continuing education, the C. Y. Stephens Auditorium was opened triumphantly in the fall of 1969 with a series of concerts by the New York Philharmonic under the direction of Seiji Ozawa. Their appearance on that occasion served as a pledge that the kind of planning that went into the creation of the hall, itself a beautiful and functional architectural statement, would carry over into the building's use.

The following season brought a visit by the Philadelphia Orchestra for a similar festival period of residence. This season it was the Boston Symphony, and the London Symphony under the direction of Andre Previn is booked for the 1972-73 season. After that, though all the arrangements have not yet been completed, the university and the people of Ames will be hosts to the Leningrad Symphony from Russia. What is now called the Ames International Orchestra Festival has every prospect of continuing season after season to present special events of like quality.

Life in Iowa—however brief it was—was an amazement to the New Yorkers, as it was to the Philadelphians. And the Bostonians were astounded at life out west of the Alleghenies. When they were not rehearsing or playing concerts, they were deluged with hospitality. A cellist announced with some surprise that the color television set in his motel room had not been turned on once during his stay. The concertmaster got his fill of his favorite exercise and hobby, tennis. A flyer in the orchestra was airborne whenever weather and time permitted. Few members of the orchestra appeared in the motel coffee shop for meals other than breakfast or a quick lunch after a rehearsal session.

There were four concerts by the orchestra in Stephens Auditorium, a hall seating 2,700, which was filled to 98 per cent of capacity for the series. An extra concert by the Boston Pops Orchestra in the recently-completed 14,000 seat Coliseum next door, Arthur Fiedler conducting and with Doc Severinsen as trumpet soloist, was sold out weeks in advance of the orchestra's arrival in Ames.

Festival programing was featured in the series. Most impressive was the concert last Monday night, which presented the oldest concert violinist now working regularly, Zino Francescatti, playing the Beethoven Concerto under the direction of the youngest conductor to achieve star status, Michael Tilson Thomas. It was a remarkable evening. So suave was Francescatti's tone, so pure his intonation, so brilliant his execution, that the orchestra broke discipline at the end of the first movement to allow muttered "bravos" to be heard out in the hall before the audience erupted in spontaneous applause. And when the concerto was finished they refused for a time to share in his ovation.

That concert also offered an incandescent reading of the Symphony No. 5 in C Minor of Gustav Mahler. Michael Tilson Thomas conducted the work with demoniac energy, employing flamboyant gesture almost to excess, turning two or three pages of the score at a time while he alternately coerced and cajoled the players to realize his musical vision in sound. He was both a dancer and a swimmer on the podium, and while his gesture was often distracting, it was forgivable, for it proceeded clearly from musical impulse. A few more years (and perhaps an emergency visit or two to the chiropractor) will teach him restraint while not tempering his brilliant musicianship.

If that Monday concert was the peak of the series, the Saturday night concert before it was not far behind. Again Thomas was on the podium, and the soloist was Malcolm Frager in the Beethoven Piano Concerto No. 4 in G, Op. 58. Frager, backed with utmost sensitivity by his colleague on the podium, played with brilliant command of the keyboard and completely persuasive musical insight. It was a splendid occasion, and the ovation was merited.

Last Sunday afternoon the Iowa State Singers and Oratorio Chorus took the first half of the program under the direction of W. Douglas Pritchard to sing three works by William Schuman, the last of them, "Mail Order Madrigals," specially written for the occasion on a commission from J. W. Fisher of Marshalltown, Iowa. The composer was present in the audience for the premiere, which was preceded by his 1940 "Prelude for Voices" and 1959 "Carols of Death." The commissioned work dealt in difficult and very sophisticated madrigal style with four advertising texts taken from the Sears, Roebuck Catalog of 1897. Charming work, sung to the composer's evident pleasure.

The heavy work of the afternoon was the Brahms "A German Requiem," with William Steinberg conducting chorus and orchestra with magisterial dignity, emphasizing the essential serenity of the work even during the most massive choral outbursts. Veronica Tyler was the soprano soloist, displaying a voice of beauty and purity as well as warmth, with hardly a word to be heard clearly in her aria, "And ye now therefore have sorrow." The baritone soloist was Robert Hale, in command of the material and projecting words clearly.

As a special touch during the concert series the lobby had a display of "Soft Sculpture" by Priscilla Sage of Ames. The show consisted of 8 mobiles, some footed, some hanging free, constructed of cloth and mylar. They were colorful, with an astonishing sea feeling about them for such an inland place, and they fascinated the audience at intermissions.

The opening concert of the series could not be heard, and it was just as well. Steinberg was conducting, and Eileen Farrell was scheduled as the soprano soloist in large works from the Wagnerian repertoire. She had to cancel for illness the afternoon of the concert, however, and the program change of a Strauss tone poem for her portion of the evening apparently roused little enthusiasm. Nor could the Pops Concert program be heard, either, while this writer was listening to our own Philharmonic play a Cabaret Concert in Union Station.

Three out of five, however, is not a bad average, and three days with the Boston Symphony made for one of the nicest and most pleasurable weekends in recent memory. May the sun shine on Ames, and may fortune favor its International Orchestra Festival series. One can only wish that we might one day do something like it in Kansas City.

The C. Y. Stephens Auditorium

Maurice Peress, conductor

Marilyn Horne, soprano

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 325,351 SUN. 396,682

MAR 19 1972

DORCAS Speer, women's editor for WOI-TV and radio, is hostess of a ten-minute show four days a week during the noon news hour. Dorcas' "Today's Living" publicizes people and happenings of interest to the Ames-Iowa State community. Her guests range from the Easter Seal child to members of the Boston Symphony performing in Ames. In addition, Dorcas has interviered actor Michael Constantine, star of ABC's "Room 222," and Senator George McGovern of South Dakota.

CHICAGO, ILL.
NEW WORLD
W. 230,493 (C)

MAR 24 1972

Boston Symphony A Disappointment

By Frederick J. Kountz

Harry Zelzer, entrepreneur supreme, had the Boston Symphony on view last Friday night in Orchestra Hall. William Steinberg conducted, Alexis Weissenberg was the piano soloist in Ravel's Concerto in G major which was surrounded in the program by Hindemith's "Mathis der Maler" and Brahms' Symphony No. 4.

Of the time when I was a student in Boston I remember the production of the Boston Orchestra much more vividly than I remember classroom experiences of any kind. It was then in the process of becoming the world masterpiece of transparent execution.

AN AUDIENCE might dislike a particular piece of music intensely; it might disagree totally with the conductor's conception of it; but in the Boston performance there was the work, so clearly and precisely exhibited by the performance that the work itself appeared to stand clear on its own terms and in its own character.

This aristocratic, elegantly objective kind of performance was always exactly right for the music of Ravel. For Ravel was aristocratic; he was elegant; and he was singularly more classicist than impressionist. One might have said of him that he was at once participant in and observer of his compositions.

He thought of his Concerto in G as a classical concerto and he thought classical concertos should be lighthearted and brilliant. He did not say that the piece was also to be jubilant, but the music itself attests to that.

The point of this discourse is not whether the work is great music or something less — the point has been belabored for about 40 years — but simply that it remains a fascinating piece to experience; the limpid, luminous, cheerful song in which it opens; the long serene lied of the second movement, warm, tranquil, sometimes even delicately perverse; and the metallic hardness of its finale; and, beyond all that, its extraordinary craftsmanship.

IN THE recent performance Mr. Weissenberg set out like an unlimpid, unluminous machine the nature of which was devoid of any cheerfulness. And he was running fast. Mr. Steinberg and the players appeared for a time to be caught off guard. At least there was no distinct cohesion.

The second movement, as it was exhibited, was no lied at all. In fact it was an episode of individually, aggressively tooled sections in which there was no tranquillity, no warmth, no delicacy viewed from a little distance.

And the third movement followed. The whole of the performance was not acceptable because, whereas Ravel's creation is a model of impersonality, it (the performance) was a highly personal execution, almost wholly uncommunicative of the character of the work.

So this Boston Orchestra seemed to be only a distant relation to the Boston Orchestra which Ravel, in the last 10 years of his life, found capable of such meticulous musical address and of such objectivity. And for this observer that was a sharp disappointment.

The Des Moines Register
DES MOINES, IOWA
D. 246,841 SUN. 514,496

MAR 19 1972

CHICAGO
SUN-TIMES
D. 536,108 SUN. 709,123

MAR 20 1972

Pops are tops when in Boston

By Robert C. Marsh

You can bake beans and simmer chowder anywhere in the country, but somehow or other, whatever the recipe, they never taste quite the same as they do when eaten in the shadow of the Old State House in Boston. And perhaps the Boston Pops Orchestra is equall difficult to export.

It is a unique institution in American music, and its spring seasons, when Symphony Hall becomes the most festive, and informal, concert room in the world, are a New England institution of venerable age. Transplanted to the new Arie Crown Theater at McCormick Place Saturday night, the whole atmosphere was different.

THE SOUND was different too. This was the real Boston Pops, made up of Boston Symphony personnel not a specially assembled tour orchestra such as conductor Arthur Fiedler has brought here in the past. But you hardly would guess that.

Symphony Hall is one of the greatest auditoriums in the world, but the Arie Crown Theater, with velvet draperies instead of an acoustical shell for the stage, is an inhospitable locale for a symphony orchestra.

In Row J of the main floor, where I began the evening, the sound was muffled and thin with almost no bass and none of the true brightness and zest of the ensemble. After intermission, I went to higher elevations where the stage could serve as a reflecting surface, and things began to sound a lot better, but an echo I hadn't noticed before became apparent. Clearly, the hall needs further acoustical adjustments as well as a shell for the stage.

As it was, Elgar's "Pomp and Circumstance March No. 1" and the Brahms "Academic Festival Overture" were heard under wraps but seemed to be well played. The Tchaikovsky B Flat Minor Piano Concerto, however, was not especially exciting. Soloist Jeffrey Siegel was not playing up to the standard of his recent Orchestra Hall recital.

Although his over-all view of the score is perfectly sound, there was carelessness in the realization of some detail and a lack of concentration in the music. The accompaniment was good.

The real Boston Pops appeal emerged after intermission as Fiedler directed Offenbach's "Gaite Parisienne" and popular melodies in the kind of arrangements that give the orchestra its special place. You couldn't help being charmed, but it's even better in Boston.

THE LYRIC OPERA of Chicago reports that the first two weeks of its 1972 subscription campaign have brought some $250,000 in renewals from former subscribers. The 1971 Lyric season played to 99 per cent capacity and was almost completely sold out on subscription before opening night.

The campaign now is being extended to those who have not been subscribers in former seasons, and expanded performances in a new series will give newcomers an opportunity to secure seats of their choice. Inquiries may be made to the Lyric at 20 N. Wacker Dr., Chicago 60606.

ELMIRA, N. Y.
STAR-GAZETTE
D. 50,500

MAR 16 1972

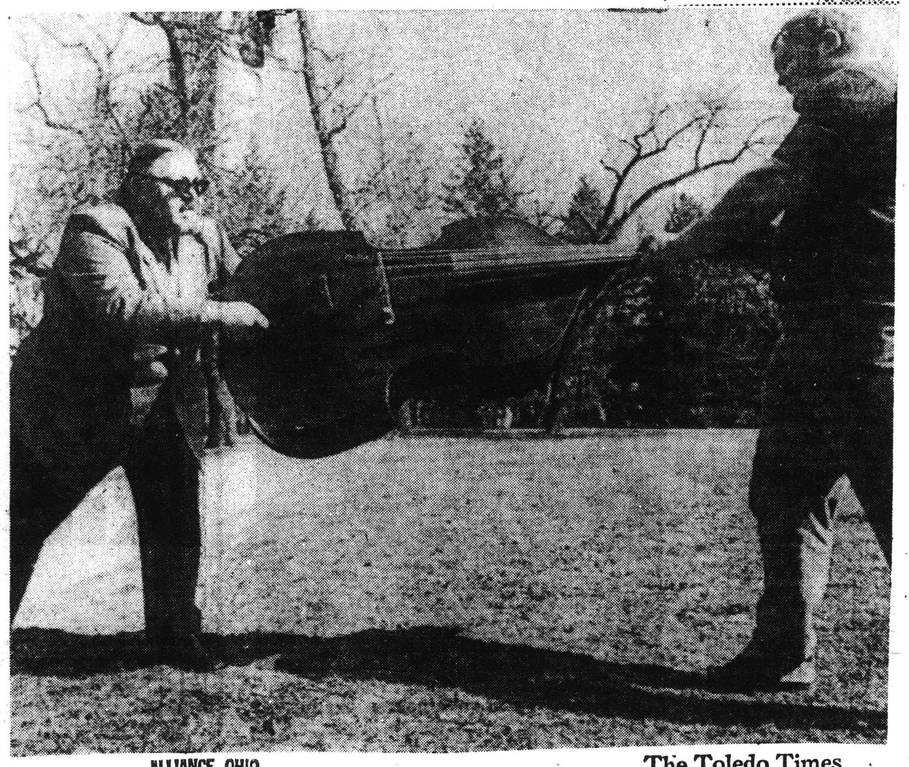
NEWS
NEWPORT, R. I.
D. 15,205

MAR 20 1972 New England Newsclip

Titanic Struggle

#6

When Iowa State's heavyweight wrestling champ, Chris Taylor, (right at 420 pounds) and Boston Symphony Orchestra bassist Leslie Martin (a mere 320) get together in a tug of war, something's got to give. (AP Wirephoto).



NEWS
GARDNER, MASS.
D. 8,061

MAR 16 1972 New England Newsclip

ALLIANCE, OHIO
REVIEW
D.15,000

MAR 22 1972

The Toledo Times
TOLEDO, OHIO
D. 31,347

MAR 16 1972

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

MAR 29 1972

New England Newsclip

Brahm's concerto well done

By Michael Steinberg
Globe Staff

TILSON THOMAS

At the Boston Symphony's pension fund concert in January, Artur Rubinstein played the Brahms Piano Concerto No. 2 in B flat major. Last night, at a subscription the program again, this time with Malcolm Frager concert, that work was on as soloist, and, as before, with Michael Tilson Thomas conducting. It was a different piece.

Rubinstein played it as something elegant and slender, with delicate inflection of line and exquisite transparency. It was astonishing as an act of cleaning the crud off a monument too much taken for granted and no longer carefully looked at, as a kind of rejuvenation, and all that the more dramatic in coming from a pianist in his eighties.

Now came Frager to make first of all the statement that the Brahms B flat is, except for the freaks like the Busoni and the Furtwaengler, the most gigantic of all piano concertos. His playing was huge, with massive sound — he is one of those pianists who can make an immense fortissimo effortlessly and without banging—and with the inflections of line sculpted on the most generous scale. It was a performance in the grandly, even riskily rhetorical manner of which Arrau's recording with Haitink is the most extreme statement.

That is a debatable approach. Certainly it is playing what is in the piece, though one could make a case against emphaisis of what is least attractive in Brahms, his Beethoven dreams of glory and his ambitions in the direction of world-shaking utterance. I was not sure at the beginning that I should not disqualify myself from reviewing at all. Having lived very intensely in a world of Schuetz, Bach, and Stravinsky these last few days, I found it hard to face Brahms. It was like wanting a dozen oysters and clams, very fresh, with a glass of really good ale, and then having someone threaten you with a vast dish of steaming, very brown goulash.

Somewhere very soon, though, I found myself completely drawn into what Frager was doing and thoroughly enjoying what was happening. Not without some misgivings, mainly because the volume was so consistently up that the pianissimo end of the scale was gone altogether, and not without the wish to be shaken rather less hard by the lapels; still, the consistency, conviction, sheer energy, and structural intelligence of the interpretation were in the end enormously persuasive. Specifically I want gratefully to mention the good tempi, an opening that was actually part of the concerto instead of the usual maudlin fantasy outside it, and a third movement with a beautiful sense of flow.

Michael Tilson Thomas, having worked into and out of Rubinstein's playing with extraordinary delicay, now adapted himself readily and enthusiastically to Frager's mega-performance. There were a couple of extreme lapses in orchestral execution — the wild difference of opinion about pitch between horn and piano at the very beginning, and then some rich disorder in the Trio of the second movement — but in general the playing was warm and very much alive.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

MAR 30 1972

New England Newsclip

BSO, Frager, Thomas, Brahms

By Louis Snyder

Malcolm Frager, who last appeared with the Boston Symphony during its European tour a year ago, rejoined it on Tuesday evening for the first of three appearances at Symphony Hall. The others are tomorrow evening and next Tuesday, April 4.

Michael Tilson Thomas, the BSO's associate conductor, revived two dances from Glinka's "A Life for the Tsar" and Borodin's Second Symphony from earlier this season, anud Mr. Frager's formidable vehicle was the Piano Concerto No. 2 in B flat of Brahms. This was one of two concertos chosen by Artur Rubinstein for the orchestra's Pension Fund concert in January, and Mr. Frager is thus the latest in a long list of distinguished soloists who have played it here.

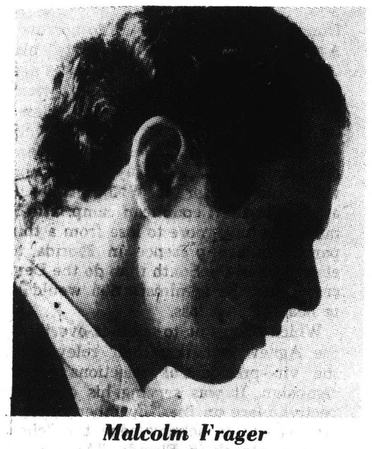
Strangely enough, the B flat Concerto, taxing as it is, seems to invite performers into its toils, so that a variety of interpretaions are possible. Some pianists emerge appearing to have worked much harder than others. And there are those who approach te large scale demands of te piece with such reserve as to magnify its difficulties. Tuesday's soloist went his own way.

Mr. Frager, fortified with a prodigious technique and obvious ideas about amploying it, opted for the grand design. Although somewhat hampered in forte passages of the two Allegros by an instrument from which all resonance seemed to have been drained, he was the winner in this David and Goliath battle, certainly in audience terms. His flying fingers maintained a powerful dialogue with an equally demonstrative orchestral sound under Mr. Thomas until the Andante, when tension lessened and the atmosphere was more subdued. The evening ended in a burst of sure-fire sound, with plenty of enthusiasm for everyone onstage. Not the least tribute, perhaps, was recognition of the many faces of Brahms's B flat Concerto.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

MAR 17 1972

New England Newsclip



Malcolm Frager

. . . plays Brahms's Second Piano Concerto with the Boston Symphony under the direction of Michael Tilson Thomas in three performances at Symphony Hall on March 28, 30, and April 4.

Boston Symphony Orchestra

Spectrum Concerts

Michael Tilson Thomas
conductor

four religious ceremonies

March 31 & April 1, 1972/8:30 pm

Bach Christ lag in Todesbanden, cantata no. 4
David del Tredici Pop-Pourri
Josquin des Prez Deploration on the death of Gehan Okeghem
Messiaen Et exspecto resurrectionem mortuorum

Harvard-Radcliffe Collegium Musicum
F. John Adams, conductor
Phyllis Bryn-Julson, soprano

BOSTON SYMPHONY ORCHESTRA

Tickets $3 $4.50 $5.50
at Symphony Hall Box Office 266-1492

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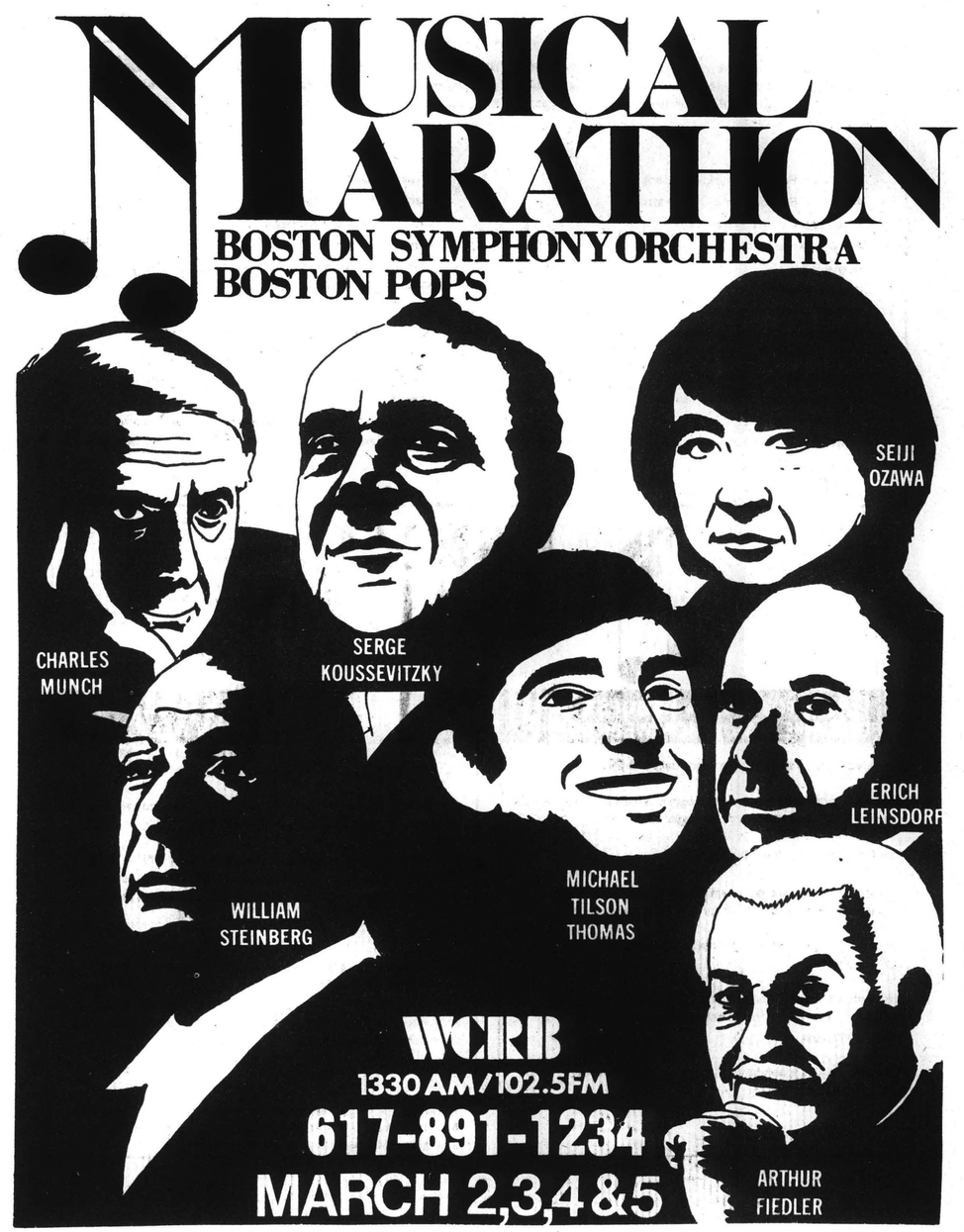
Running Again-Boston Symphony
Musical Marathon March 2-5

wcrb
1330 AM / 102.5 FM

Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music ?

Now You Can!

MUSICAL MARATHON



The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 27 1972

New England Newsclip

BSO music marathon

Music by the Boston Symphony Orchestra — to your ear's content—will be the main attraction of WCRB's Musical Marathon to be broadcast from 7 p.m. Thursday until 1 a.m. Monday. The aim of the program is to obtain $50,000 to assist the orchestra.

BSO play-for-pay marathon chases $50,000

By Michael Steinberg
Globe Staff

From 7 o'clock Thursday evening until 1 a.m. Monday, there will be nothing but Boston Symphony on WCRB (1330 AM/ 102.5 FM). The station, which began broadcasting tapes of the orchestra's concerts in 1956 and which has carried them live since 1959, will be running a Musical Marathon. The point is to raise $50,000 for the Boston Symphony — the first WCRB Marathon, which ran for three days last May, brought in $39,800 plus change — and here is how it works.

First you phone (617) 891-1234 and ask for a Marathon catalog (they are also lying around, wanting to be picked up, at the cash registers in the Harvard Coop's record department and at other such places where people interested in the Boston Symphony and its music would come across them). The catalog lists about 1500 tapes of broadcast performances by the Symphony, and each entry gives you the conductor, the date of the performance and the timing. If you would like to hear one of these, you fill out an order form, which you send in with a pledge for a contribution of money. Prices are based on $1 per minute of music, with a $10 minimum. Certain performances carry special price tags of $50 (the Brahms viola songs with Chookasian, Fine, and Leinsdorf at the piano), $100 (for example the P.D.Q. Bach pension fund concert, or Leinsdorf's final Beethoven 9th), $200 (Bernstein conducting the "Missa solemnis," for instance), $300 (the Ozawa "Cosi fan tutte," the Leinsdorf "Otello," among others), and the complete "Lohengrin" which Leinsdorf led at Tanglewood in 1965 will set you back $500.

For $50 you can ride Bassoonist's motorcycle . . . or for $500 conduct 'The Stars and Stripes Forever'

Your pledge entitles you, along with your musical selection, to a premium, at least a bumper sticker, and then diverse things including surf fishing, golf, squash, and tennis with various members of the orchestra ($25), an hour with principal bassoonist Sherman Walt on the back of his BMW motorcycle or a harbor cruise with bass player John Salkowski, which includes dinner chez Salkowski entracted from one of his lobster pots ($50), a Chinese dinner for two cooked by horn player David Chanian at his Boston apartment or an AR turntable with cartridge ($100), ten bass lessons (jazz, rock, or western) with Leslie "Tiny" Martin, or a lecture demonstration by percussionist Arthur Press ($150), trumpet music for a May, June, or July wedding, played by Roger Voisin ($200—absolutely to be recommended — I once witnessed a couple trumpeted into wedlock by Mr. Voisin), a Boston Fire Chief's helmet or two hours of fire chasing with Arthur Fiedler ($250—a fire is not guaranteed), and on up to a recital by concertmaster Joseph Silverstein to benefit your favorite charity ($2000). Other premiums, including a chance to conduct the Boston Pops in "The Stars and Stripes Forever" on June 2 ($500 minimum), will be auctioned during the course of the Marathon.

Beyond that, you need to know that performance times will be announced on WCRB each day at 9 a.m. and 8 p.m., and throughout the Marathon weekend. Requests will be accepted only through 1 a.m., Monday, March 6, but to accommodate the hoped-for overflow, musical requests will continue to be played through Thursday, March 9, at times to be announced on the radio, that option is available.

Symphony Hall reports that two weeks before the start of the Marathon, $3000 in pledges had already been received, as compared to $1500 for the same point last year. The premium most in demand has been gypsy strolling music for your social affair by BSC violinist Laszlo Nagy (six requests, each with a $50 pledge).

MUSIC, Page 90

BSO on Music Marathon

★ MUSIC
Continued from Page 86

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Kaye and Andre W. Raeburn, Assistant to the BSO Music Director, chose the tapes to be made available for the 1971 Marathon; Jordan Whitelaw, who was long a BSO staff member in charge of the orchestra's radio and television activities, revised the list for this year. Many works appear in multiple versions — the Brahms Fourth, for instance, by Giulini, Kubelik, Leinsdorf, Monteux, Munch, Koussevitzky, and Steinberg — but there is generally just one version for each conductor unless the performances seemed strikingly or interestingly different (Kaye mentioned "La mer" under Munch in 1962 and 1963)or one represents a special occasion (Monteux conducting Beethoven's 9th on his 85th birthday as well as one from Tanglewood the same year, $200 and $100 respectively).

Kaye says there has been special interest in Koussevitsky's performances, which last year represented four percent of what was offered, but close to 25 percent of what was requested. Koussevitsky recordings include the "Eroica" played in memory of Franklin D. Roosevelt on April 14, 1945, the repeat performance of the world premiere of Bartok's Concerto for Orchestra in December 1944, as well as many of his famous specialities like Mendelssohn's "Italian" Symphony, the Mussorgsky-Ravel "Pictures at an Exhibition," Prokofiev's "Classical" Symphony, Ravel's "Daphnis and Chloe" No. 2, four Sibelius symphonies, and of course the three big Tchaikovskys.

My own choices? Tape Nos. 61, 71, 96, 110, 113, 212, 230, 246, 247, 251, 258, 284, 291, 317, 345, 396, 400, 402, 437, 520, 614, 634, 657, 678, 683, 684, 735, 810, 812, 834, 890, 907, 943, 1160, 1161, 1216. You see I am really an easy person to please. The bill for all that would come, I think, to $1871. My choice of premium would be to conduct "The Stars and Stripes Forever" (to see what the orchestra would actually play), and then lots of copies (all but one gift-wrapped) of percussionist Charles Smith's tape of "Background Music for Family Arguments."

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★ MUSIC
Continued from Page 86

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TIMES
BEVERLY, MASS.
D. 9,514

FEB 28 1972 New England Newsclip

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 27 1972 New England Newsclip

A marathon for music

by Harry Neville

At the rate of $1.00 per minute of air-time ($10 minimum contribution), many an ardent well-wisher of Boston's most famous musical institution may find the BSO's second annual Musical Marathon a trifle rich for his blood.

Nothing, however, forbids non-contributores from tuning into Radio Station WCRB (1330 AM, 102.5 FM) anytime between 7 p.m. Thursday, March 2, through 1 a.m. Monday, March 6, to catch a few of the goodies (more than 1,500 BSO archive performances) that will be played during this repeat of last year's immensely successful fund-raising effort in behalf of the BSO.

Not that this charity is strictly for the rich, for with a little imagination anyone can get into the act. Fifteen Brookline parents, for example, contributed $10 apiece in order to buy 15 minutes of listening time. Their contribution also got them a "premium" in the form of a lecture-demonstration by BSO percussionist Arthur Press, who will illustrate "The Evolution of the Drum" to the children of Park School.

More about premiums later. For the moment, a sampling of the available performances, as listed in the Marathon catalog, which is available by phoning 617-891-1234. The catalog contains a plethora of Erich Leinsdorf recordings, which was excellent judgment on the part of the good ladies who organized this event. As any Boston critic can tell you, nothing elicits more crank mail from BSO subscribers than an unfavorable review of a Leinsdorf performance, which would seem to indicate that the ex-music director remains a great favorite of the Friday afternoon crowd.

I haven't tallied the number of Leinsdorf tapes in the catalog, but I did spot a couple that I remembered as being brillinat. Items 903 and 904 (Schoenberg's "Survivor from Warsaw" and the same composer's Variations for Orchestra) won't appeal to everyone, but if it will make their performance more attractive, contributions for these selections may be earmarked for the "Harry Neville Spite Fund."

Other items that grabbed my fancy were 872, Michael Tilson Thomas's Frankfurt performance of "La Valse" (I wish it were the Rome performance, after which a little old Roman matron announced, "I like your orchestra, but something will have to be done about that young man") and 255, a 1955 performance by Serkin of the third movement of Brahms' B-flat Concerto, during which the pedal broke.

To return to the business of "premiums," the catalog states that premiums above $25 are issued in order of request, as long as the supply is avialable. The mind-boggling variety of premiums will confirm everything you may ever have suspected about BSO players. Here are a few samples.

For $25 you may spend a day surf-fishing on South Shore with bass player Bela Wurtzler, or you may play a singles or doubles tennis game with violinist Sheldon Rotenberg, hornist Ralph Pottle or tuba player Chester Schmitz. $25 will also get you a bassoon or contrabassoon lesson from Richard Plaster or a squash game with Joseph Silverstein, Robert Karol, Ralph Gomberg or Chester Schmitz. David and Sydney Rockefeller will ghost-write you a commemorative limerick, while any of seven different orchestra members will take you on in a handicap golf match.

For $50 violinist Laszlo Nagy will provide gypsy strolling music for your social affair, or bassoonist Sherman Walt will give you a one-hour ride on his BMW motorcycle. For $100 horn player David Ohanian will cook a Chinese dinner for two in his Boston apartment, while $400 will earn you a flute and harp recital by Mr. and Mrs. James Pappoutsakis. An informal cello and piano recital by Jules and Virginia Eskin comes at $500, and for the same price you can obtain 25 viola lessons from Jerome Lipson. A recital by Joseph Silverstein to benefit your favorite charity comes with a price tag of $2,000.

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MUSICAL MARATHON — Looking at the selections to be played from the Boston Symphony's Musical Marathon in which radio station WCRB will participate are Mrs. F. Corning Kenly of Manchester, Mrs. James Peabody of Boston and Mrs. Thomas Gardiner of Manchester. The Musical Marathon will culminate in a burst of classical music upon request from March 2 through March 6.

Goodbye, Feb.-hello, music

Marathon greets March

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Listeners may make pledges by calling WCRB at 891-1234 or using the form in the Musical Marathon catalogue. They

PS. PEOPLE SPOTLIGHT

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There are other rare musical performances offered and, during the Marathon, surprise premiums will be announced. Listed in the catalogue are the fascinating premiums that will be auctioned on WCRB during the Marathon; but you don't need to wait for March 2 to make your bid. Mrs. Harris Fahnestock of Boston and Mrs. John L. Grandin, Jr. of Chestnut Hill, responsible for securing these fascinating premiums, urge you to write in now to place your bid.

Several of the exciting premiums listed in the Marathon catalogue have already been requested by people who have sent in their pledges and requests in advance of the Marathon weekend. One of the more interesting requests came from a mother with two children in the Park School, Brookline. She collected $10 from fifteen parents in the school to raise the necessary $150 for Arthur Press' lecture-demonstration on "The Evolution of the Drum" to be given at Park School.

During the Musical Marathon there will be stimulating interviews with the conductor and members of the Orchestra as well as other well-known people. These notables will remain at WCRB to take phone calls, so that when you telephone your requests and pledges, you man b answered by a famous voice. Governor Sargent will be interviewed on Friday, March 3. During the evening of Thursday, March 2, Mayor White will be heard. Mrs. David Bird, in charge of interviews, assures us that there will be unexpected surprises amoung those to be interviewed.

Assisting celebrities in manning the telephones at WCRB during the Marathon will be Friends of the Boston Symphony, organized and coordinated by Mrs. George Parson of Louisburg Square. Others who are collaborating with Mrs. John Bradley, Chairman of the Musical Marathon Committee, are Mrs. William V. Ellis of Glouster, Mrs. Josiah Spaulding of Manchester, Musical Marathon Treasurer, Mrs. John Jeppson III of Cambridge, Mrs. Stephen Kunian of Boston and Mrs. Thomas D. Perry, Jr.

THE BOSTON HERALD
Traveler

A marathon for music

by Harry Neville

At the rate of $1.00 per minute of air-time ($10 minimum contribution), many an ardent well-wisher of Boston's most famous musical institution may find the BSO's second annual Musical Marathon a trifle rich for his blood.

Nothing, however, forbids non-contributors from tuning into Radio Station WCRB (1330 AM, 102.5 FM) anytime between 7 p.m. Thursday, March 2, through 1 a.m. Monday, March 6, to catch a few of the goodies (more than 1,500 BSO archive performances) that will be played during this repeat of last year's immensely successful fund-raising effort in behalf of the BSO.

Not that this charity is strictly for the rich, for with a little imagination anyone can get into the act. Fifteen Brookline parents, for example, contributed $10 apiece in order to buy 15 minutes of listening time. Their contribution also got them a "premium" in the form of a lecture-demonstration by BSO percussionist Arthur Press, who will illustrate "The Evolution of the Drum" to the children of Park School.

More about premiums later. For the moment, a sampling of the available performances, as listed in the Marathon catalog, which is available by phoning 617-891-1234. The catalog contains a plethora of Erich Leinsdorf recordings, which was excellent judgment on the part of the good ladies who organized this event. As any Boston critic can tell you, nothing elicits more crank mail from BSO subscribers than an unfavorable review of a Leinsdorf performance, which would seem to indicate that the ex-music director remains a great favorite of the Friday afternoon crowd.

I haven't tallied the number of Leinsdorf tapes in the catalog, but I did spot a couple that I remembered as being brilliant. Items 903 and 904 (Schoenberg's "Survivor from Warsaw" and the same composer's Variations for Orchestra) won't appeal to everyone, but if it will make their performance more attractive, contributions for these selections may be earmarked for the "Harry Neville Spite Fund."

Other items that grabbed my fancy were 872, Michael Tilson Thomas's Frankfurt performance of "La Valse" (I wish it were the Rome performance, after which a little old Roman matron announced, "I like your orchestra, but something will have to be done about that young man") and 255, a 1955 performance by Serkin of the third movement of Brahms' B-flat Concerto, during which the pedal broke.

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PEOPLE SPOTLIGHT

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THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

FEB 27 1972

New England Newsclip

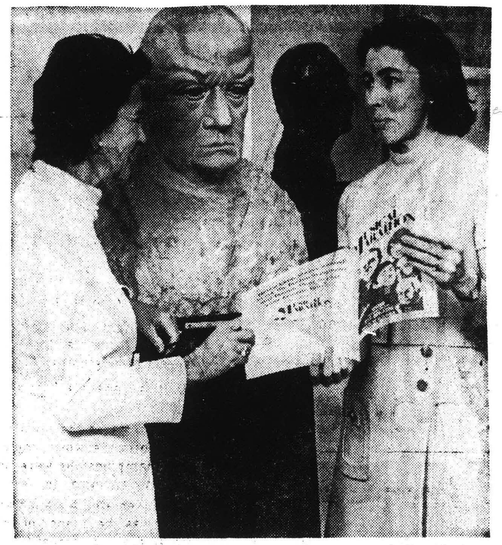
(Above) Examining a Musical Marathon catalogue are Mrs. Frank G. Allen, treasurer of the Council of Friends of the Boston Symphony Orchestra, and Mrs. Frederick A. Ritchie. (Right) Other Friends who will help with the Musical Marathon are Mrs. Jerome Rosenfeld and Mrs. David Bird.

All for Boston Symphony

The coming week has been declared Boston Symphony Orchestra Week by Mayor Kevin White to emphasize the widespread enthusiasm of music-lovers in Greater Boston for the Symphony's second Musical Marathon. From March 2-6, the Musical Marathon will provide the opportunity for listeners to hear their favorite music, unreleased recordings of Boston Symphony and Boston Pops performances, broadcast on radio station WCRB. Listeners may make pledges by calling WCRB or using the form in the Musical Marathon catalogue. They will receive a variety of premiums depending upon the size of their donations. The premiums, listed in the catalogue, are unusual and intriguing. So if you've always wanted the Boston Symphony and Boston Pops orchestra to play your favorite music, here's your chance and by doing so, you will help the orchestras. Mrs. John Bradley is chairman of the Musical Marathon.

ALISON ARNOLD

(Photos by Laban Whittaker)



(Above) Mrs. George Sargent, chairman of the Council of Friends of the Boston Symphony Orchestra, and Mrs. John Bradley, chairman of the Musical Marathon. (Below) Mrs. John Knowles, in charge of the catalogue, Mrs. Harris Fahnestock, Symphony trustee, and Mrs. George Parson, in charge of Friends who will man the telephones.

JEWISH ADVOCATE
BOSTON, MASS.
24,500

MAR 2 1972 New England Newsclip

BSO

BOSTON SYMPHONY WEEK—In conjunction with the Boston Symphony Orchestra's Musical Marathon benefit, Boston Mayor Kevin H. White declared the week of Feb. 28 "Boston Symphony Orchestra Week." The Council of Friends of the BSO, sponsoring the Marathon, seek the support of the greater Boston community to raise $50,000 to benefit the Orchestra. The Marathon begins at 7 p.m. Thursday evening, March 2, on radio station WCRB. Shown with the Mayor are (left to right) Joseph Silverstein, Concertmaster and Assistant Conductor of the Orchestra; Talcott M. Banks, President of the Trustees of the Orchestra and Ann Hobson, a member of the Orchestra's harp section.

THE BOSTON HERALD
Traveler
C. 210,540 S. 260,961

FEB 28 1972 New England Newsclip

Social Chatter

by Alison Arnold

BSO Musical Marathon on WCRB Offers Unusual Premiums to Donors

THIS WEEK has been declared Boston Symphony Orchestra Week by Mayor Kevin White to emphasize the widespread enthusiasm of music-lovers in Greater Boston for the Symphony's second Musical Marathon. At the end of the week, from March 2 through March 6, the Musical Marathon will provide the opporutnity for listeners to hear their favorite music, unreleased recordings of Boston Symphony and Boston Pops performances, broadcast on radio station WCRB.

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Assisting celebrities in manning the telephons at WCRB during the Marathon will be Friends of the Boston Symphony, organized by Mrs. George Parson of Louisburg Square. Others helping Mrs. John Bradley, chairman of the Musical Marathon, are Mrs. William V. Ellis, Mrs. Josiah Spaulding, Mrs. John Jeppson 3d., Mrs. Stephen Kunian and Mrs. Thomas D. Perry Jr.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 28 1972 New England Newsclip

SOCIETY

by Miriam Rod

If anyone still has the old idea that symphony orchestras are made up of elderly grey-haired male musicians from such places as Salzburg or Vienna they haven't taken a close look at the Boston Symphony Orchestra recently. Not only are the musicians getting younger and younger but prettier and prettier as well for eight of them now are women, something unheard of even as recently as a decade ago.

One of the prettiest of the new breed and one who is as American as apple pie spoke to the ladies attending the Stage Door Lecture sponsored by the Council of Friends of the B.S.O. in the basement of Symphony Hall on Friday morning. She is Mary Lou Speaker, a member of the second violin section of the orchestra, and a lady whose offer of a year's violin lessons was the very first premium to be snapped up in last year's Musical Marathon.

In addition to her good looks and clear speaking voice Miss Speaker is endowed with a delightful sense of humor and a sense of the ridiculous. Her stories and comments on life as a woman in an almost all-male orchestra kept her audience laughing continually. She has repeated her record of last year for once again her offered premium was the first to be bought in this year's Musical Marathon due to start at 7:05 p.m. on March 2 over radio station WCRB.

In addition to her anecdotes on life in the orchestra she regaled the ladies with stories of the results of the two premums of a year's violin lessons she had donated last year to the Musical Marathon fund raising event. Listeners, in this event, purchase musical time to hear otherwise unavailable recordings of the Boston Symphony Orchestra over the radio station at one dollar a minute, minimum $10, all results being donated to the orchestra.

The first of Miss Speaker's offers of last year was bought by a young lady in a publishing house. She had decided to learn either Russian or the violin — the violin won. The second premium was purchased by an ardent admirer of the orchestra — and of Miss Speaker too as it turned out — for it became clear that the gentleman had no interest in learning the violin, he had paid $500 for the privilege of taking Miss Speaker out to dinner once a week — an arrangement quite satisfactory to the young lady's husband, violinist Joseph Diamante of the New York City Opera Company.

It was an interesting Stage Door Lecture for a variety of reasons. The manager of radio station WCRB, Richard Kaye, spoke to the Friends on further details of the Marathon, and gave more information about many of the special premiums offered by the members of the orchestra. A gentleman had sent in a check for $50 to purchase a game of golf with concertmaster Joseph Silverstein, and with it an accompanying note that said he was doubling the price of the premium as he felt that a golf game with Mr. Silverstein was worth at least $50.

Mr. Silverstein certainly seems to be one of the top favorites with those playing the Musical Marathon game, and indeed must be quite an athlete for in addition to golf he has offered his talents in the squash department also. $25 will buy you a game of squash at the YMCA Executive Health Club with either Mr. Silverstein, or Robert Karol, Ralph Gomberg or Chester Schmitz. Mr. Silverstein's game has already been purchased by a lady who wants to give her husband a special surprise as a welcome-home present when he returns from Vietnam in June.

Among the $25 premiums is a baton belonging to Arthur Fiedler which was held up to be admired on Friday. Beautifully made with a shaped finger-grip of cork it is no ordinary baton. It appears that Mr. Fiedler's batons are unique — made only for him by a music teacher in Wisconsin who is a devoted admirer of the Maestro. One day this man brought him a sample baton with the request that Mr. Fiedler allow him to make such batons for him alone. So impressed was the conductor with the workmanship the request was granted.

Spring, despite the snow falling outside, was in the air on Friday for red tulips were placed all around the microphone and many of the ladies wore spring colors. The Musical Marathon decorations used at the recent pre-symphony luncheon in Horticultural Hall and made by the Wellesley-Weston members of the Council of Friends were used again in the basement of Symphony Hall, with a special note of thanks to trumpeter Armand Ghitalla for holding the ladder for the decorations committee!

Among the many glimpsed at the event were the chairman of the Marathon, Mrs. John Bradley; Mrs. Walter Amory of Wellesley; Mrs. Thomas Franks of Wellesley; the chairman of the Council of Friends, Mrs. George Lee Sargent, just back from a trip to Bermuda where she has a house; Mrs. C. Russell Eddy and Mrs. Frederick Whiskin of Duxbury; Mrs. Edwin Ohl of Dedham and Mrs. Josiah Spaulding, tanned from a vacation in Flordia.

This is Boston Symphony Orchestra week in Boston by decree of the mayor, and Thursday evening sees the start of the big Musical Marathon. A dollar a minute will buy listening time for music by the B.S.O. not available anywhere else. The catalog, listing the thousands of selections, plus the dozens of premiums available can be picked up at Symphony Hall, at radio station WCRB, or at all music stores. It's an unusual fun way to help support one of the institutions that makes Boston the cultural center it is. Remember this number 891-1234 — it stands for Musical Marathon.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JAN 17 1972 New England Newsclip

Social Chatter

by Alison Arnold

Friends of Boston Symphony Plan 2d Musical Marathon March 2 to 6

IF YOU'VE ALWAYS WANTED to ask the Boston Symphony and Boston Pops Orchestras to play your favorite music, here's your chance. Ninety years of excellence have produced a library of recorded but unreleased performances by these two orchestras that is unsurpassed anywhere in the world.

Many of these concerts will be brought to the listeners of the Greater Boston Community by WCRB from 7 o'clock, Thursday evening, March 2, through 1 o'clock on the morning of Monday, March 6, when Musical Marathon, to benefit the Boston Symphony Orchestra, stages its second sale of time to play special selections not available anywhere.

You will have an opportunity to request any music listed in the Musical Marathon catalog for a fee of $1 per minute of music with a minimum of $10. This varied and extensive catalog of musical masterpieces has been directed by Mrs. John H. Knowles. It will be mailed today to Friends and subscribers of the Boston Symphony.

COPIES MAY be obtained by anyone calling the Marathon telephone number 891-1234. Supervising the addressing of the catalogs were Mrs. F. Corning Kenly, Mrs. Thomas D. Gardiner and Mrs. James Peabody.

All Marathon donors will receive premiums depending on their donations. These range from batons autographed by Arthur Fiedler, Musical Marathon bumper stickers, to music lessons and dinners given by orchestra members and special concerts given by members for you in your own home.

The executive committee of the Musical Marathon includes Mrs. George Lee Sargent, chairman of the Council of Friends of the Boston Symphony Orchestra, Mrs. Frank G. Allen, treasurer of the Council of Friends, and Mrs. John Bradley, chairman of the Musical Marathon.

Coordinating the work of the committee with the gifted musicians of the orchestra are two orchestra members, Robert Karol, who plays the viola, and David O'Hanian of the horn section.

The opening hours of the Marathon will be devoted to the Boston Pops. Planning this new addition to the Musical Marathon is David Mugar. Beginning at 8 o'clock, Friday morning, March 3, the time will be devoted to the Boston Symphony for 65 non-stop hours.

In addition, listeners will have the rare opportunity to hear interviews with conductors, members of the orchestra and other national celebrities. The telephone at WCRB will be manned by well-known personalities. Musical Marathon was so popular last year that the available time has been increased so that all who wish may have the opportunity to participate.

JOURNAL
REVERE, MASS.
W. 9,000

JAN 20 1972 New England Newsclip

Symphony Names Area Chairman

Mrs. Theresa Pagliarulo of 57 Trevalley Rd. has been named area chairman for the musical marathon to be aired on radio station WCRB from 7 p.m., Thursday, Mar. 2, to 1 a.m., Monday, Mar 6. The event is being held for the benefit of the Boston Symphony Orchestra.

Listeners will have the opportunity to hear interviews with conductors and members of the orchestra and other well known national celebrities.

TIMES
PEABODY, MASS.
W. 6,043

JAN 19 1972 New England

Beverly TIMES—Wednesday January 19, 1972

Musical marathon for symphony

BOSTON — Ninety years have produced a library of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras that will be brought to Greater Boston listeners.

From 7 p.m. March 2, through 1 a.m., Monday, March 6 Musical Marathon of WCRB for the benefit of the Boston Symphony Orchestra, will stage its second sale of time to play special selections that are unavilable anywhere.

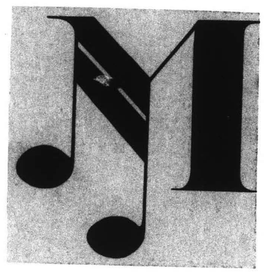
Listeners have the opportunity to request any music listed in the Musical Marathon Catalogue for a fee of $1 per minute of music with a minimum of $10. Compilation of this varied and extensive catalogue of musical masterpieces has been directed by Mrs. John H. Knowles. It was mailed this week to friends and subscribers of the Boston Symphony. Copies may be obtained by calling the Marathon Telephone number, 891-1234.

Mrs. F. Corning Kenly, Mrs. Thomas D. Gardiner and Mrs. James Peabody supervised the catalogue addressing.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, Musical Marathon bumper stickers, to music lessons and dinners given by Orchestra members, and special concerts given by members in the donor's home. Members of the Executive Committee of the Musical Marathon are Mrs. George Lee Sargent, chairman of the Council of Friends of the Boston Symphony Orchestra, Mrs. Frank G. Allen, treasurer of the Council of Friends, and Mrs. John Bradley, Chairman of the Musical Marathon with Mrs. Josiah Spaulding of Manchester and Mrs. William V. Ellis of Gloucester as treasurers. Mrs. Forrester C. Smith, Beverly Farms, is also on the committee. Coordinating the work of the Committee with the musicians of the Orchestra are two members of the Orchestra, Robert Karol who plays the viola and David O'Hanian, a member of the horn section of the Orchestra.

The opening hours of the Marathon will be devoted to the Boston Pops. Planning this new addition to the Musical Marathon is David Mugar who will assure listeners of the best and most popular recordings of the Pops, under the direction of Boston's Arthur Fiedler. Then, beginning at 8 a.m., Friday, March 3, the time will be devoted to the Boston Symphony for 65 non-stop hours. In addition, listeners will have the opportunity to hear interviews with conductors and members of the Orchestra and other national celebrities.

Musical Marathon was so popular last year that available time for the Marathon has been increased so all who wish may have the opportunity to participate, committee spokesmen said.



RECORD TRANSCRIPT
MILTON, MASS.
W. 5,735

JAN 27 1972 New England Newsclip

Friends Of The Boston Symphony And WCRB Host Musical Marathon

Haven't you always wanted to ask the Boston Symphoney and the Boston Pops to play your favorite music?

Well, you can! - according to Mrs. Lewis W. Kane of 20 Dudley lane, Milton, South Shore Area Chairman of the Friends of Boston Symphony; and members Mrs. C. Rodgers Burgin, Mrs. Stephen Ames and Mrs. Charles Deven, all of Milton.

Ninety years of excellence have produced a library of recorded but unreleased performance by the Boston Symphony and Boston Pops Orchestras that is unsurpassed anywhere in the world.

Many of these concerts will be brought to listeners of the Greater Boston Community by WCRB from 7 p.m., Thursday, March 2, through 1 a.m., Monday, March 6 when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second exciting sale of time to play special selections that are unavailable anywhere. You will have the rare opportunity to request any music listed in the Musical Marathon Catalogue for a fee of one dollar per minute of music with a minimum of ten dollars.

Compiling this varied and extensive catalogue of musical masterpieces has been directed by Mrs. John H. Knowles. It was mailed January 17 to Friends and subscribers of the Boston Symphony; copies may be obtained by anyone calling the Marathon Telepnone number, 891-1234. Working hard, even through the busy Holiday Season, have been those dedicated ladies, who have supervised the addressing of the Catalogues, Mrs. F. Corning Kenly, Mrs. Thomas D. Gardiner and Mrs. James Peabody.

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The opening hours of the Marathon will be devoted to the Boston Pops. Planning this new addition to the Musical Marathon is Mr. David Mugar, whose enthusiasm and vitality will assure listeners of the best and most popular recordings of the Pops, under the direction of Boston's beloved Arthur Fiedler. Then, beginning at 8 a.m., Friday, March 3, the time will be devoted to the Boston Symphony for sixty-five non-stop hours. In addition, listeners will have the rare opportunity to hear interviews with conductors and members of the Orchestra and other exciting, well-known national celebrities. The telephone at WCRB will be manned by well-known and distinguished personalities.

Unique fund-raiser planned in March by BSO's friends

BOSTON — North Shore residents are among the friends and subscribers of the Boston Symphony who have received a catalogue of musical masterpieces by the Boston Symphony and Boston Pops Orchestra.

The catalogue has been released for a Musical Marathon over radio station WCRB from 7 p.m. Thursday, March 2, through 10 a.m. the following Monday.

The concerts, planned to benefit the orchestra, will be in the format of a sale of time during which requested selections from the 90-year-old library of recorded but unreleased BSO and Pops performances will be played. A caller will have the opportunity to request any music listed in the Musical Marathon cataloque for a fee of $1 per minute of music with a minimum of $10.

Working on the project are Mrs. Erick Kauders of Marblehead and Mrs. Nelson Darling of Swampscott, co-chairmen of the North Shore Council of Friends of the BSO; also Mrs. Garrett Brown and Mrs. Raymond Ellis of Marblehead, Mrs. Frederick Mayo and Mrs. Charles Ewing of Swampscott, Mrs. David Little of Salem, Mrs. Nelson Aldrich, Mrs. James Marsh and Mrs. George R. Poor of Marblehead.

NEWS
SALEM, MASS.
D. 29,244

JAN 21 1972 New England Newsclip

TOWN CRIER
MARBLEHEAD, MASS.
W. 9,900

JAN 26 1972 New England Newsclip

Musical Marathon

Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music? Well, you can!

Ninety years of excellence have produced a library of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras that is unsurpassed anywhere in the world. Many of these concerts will be brought to the listeners of the Greater Boston Community by WCRB from 7:00 p.m., Thursday, March 2 through 1:00 a.m., Monday, March 6 when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second exciting sale of time to play special selections that are unavailable anywhere. You will have the rare opportunity to request any music listed in the Musical Marathon Catalogue for a fee of one dollar per minute of music with a minimum of ten dollars. Copies of the catalogue may be obtained by anyone calling the Marathon Telephone number, 891-1234.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, Musical Marathon bumper stickers, to music lessons and dinners given by Orchestra members, and special concerts given by members for you in your own home. The vision and encouragement needed to execute this exciting undertaking have been supplied by the distinguished members of the Executive Committee of the Musical Marathon.

The opening hours of the Marathon will be devoted to the Boston Pops. Then, beginning at 8 a.m., Friday, March 3, the time will be devoted to the Boston Symphony for sixty-five non-stop hours. In addition, listeners will have the rare opportunity to hear interviews with conductors and members of the Orchestra and other exciting, well-known national celebrities. The telephone at WCRB will be manned by well-known and distinguished personalities.

Musical Marathon was so popular last year that the available time for the Marathon has been increased so that all who wish may have the opportunity to participate.

THE BOSTON HERALD
Traveler
D. 210,540 S. 320,971
JAN 17 1972
New England Newsclip

Social Chatter

by Alison Arnold

Friends of Boston Symphony Plan 2d Musical Marathon March 2 to 6

IF YOU'VE ALWAYS WANTED to ask the Boston Symphony and Boston Pops Orchestras to play your favorite music, here's your chance. Ninety years of excellence have produced a library of recorded but unreleased performances by these two orchestras that is unsurpassed anywhere in the world.

Many of these concerts will be brought to the listeners of the Greater Boston Community by WCRB from 7 o'clock, Thursday evening, March 2, through 1 o'clock on the morning of Monday, March 6, when Musical Marathon, to benefit the Boston Symphony Orchestra, stages its second sale of time to play special selections not available anywhere.

You will have an opportunity to request any music listed in the Musical Marathon catalog for a fee of $1 per minute of music with a minimum of $10. This varied and extensive catalog of musical masterpieces has been directed by Mrs. John H. Knowles. It will be mailed today to Friends and subscribers of the Boston Symphony.

COPIES MAY be obtained by anyone calling the Marathon telephone number 891-1234. Supervising the addressing of the catalogs were Mrs. F. Corning Kenly, Mrs. Thomas D. Gardiner and Mrs. James Peabody.

All Marathon donors will receive premiums depending on their donations. These range from batons autographed by Arthur Fiedler, Musical Marathon bumper stickers, to music lessons and dinners given by orchestra members and special concerts given by members for you in your own home.

The executive committee of the Musical Marathon includes Mrs. George Lee Sargent, chairman of the Council of Friends of the Boston Symphony Orchestra, Mrs. Frank G. Allen, treasurer of the Council of Friends, and Mrs. John Bradley, chairman of the Musical Marathon.

Coordinating the work of the committee with the gifted musicians of the orchestra are two orchestra members, Robert Karol, who plays the viola, and David O'Hanian of the horn section.

The opening hours of the Marathon will be devoted to the Boston Pops. Planning this new addition to the Musical Marathon is David Mugar. Beginning at 8 o'clock, Friday morning, March 3, the time will be devoted to the Boston Symphony for 65 non-stop hours.

In addition, listeners will have the rare opportunity to hear interviews with conductors, members of the orchestra and other national celebrities. The telephone at WCRB will be manned by well-known personalities. Musical Marathon was so popular last year that the available time has been increased so that all who wish may have the opportunity to participate.

JOURNAL
REVERE, MASS.
W. 9,000
JAN 20 1972
New England Newsclip

Symphony Names Area Chairman

Mrs. Theresa Pagliarulo of 57 Trevalley Rd. has been named area chairman for the musical marathon to be aired on radio station WCRB from 7 p.m., Thursday, Mar. 2, to 1 a.m., Monday, Mar 6. The event is being held for the benefit of the Boston Symphony Orchestra.

Listeners will have the opportunity to hear interviews with conductors and members of the orchestra and other well known national celebrities.

TIMES
PEABODY, MASS.
W. 6,043
JAN 19 1972
New England

Beverly TIMES—Wednesday January 19, 1972

Musical marathon for symphony

BOSTON — Ninety years have produced a library of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras that will be brought to Greater Boston listeners.

From 7 p.m. March 2, through 1 a.m., Monday, March 6 Musical Marathon of WCRB for the benefit of the Boston Symphony Orchestra, will stage its second sale of time to play special selections that are unavilable anywhere.

Listeners have the opportunity to request any music listed in the Musical Marathon Catalogue for a fee of $1 per minute of music with a minimum of $10. Compilation of this varied and extensive catalogue of musical masterpieces has been directed by Mrs. John H. Knowles. It was mailed this week to friends and subscribers of the Boston Symphony. Copies may be obtained by calling the Marathon Telephone number, 891-1234.

Mrs. F. Corning Kenly, Mrs. Thomas D. Gardiner and Mrs. James Peabody supervised the catalogue addressing.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, Musical Marathon bumper stickers, to music lessons and dinners given by Orchestra members, and special concerts given by members in the donor's home. Members of the Executive Committee of the Musical Marathon are Mrs. George Lee Sargent, chairman of the Council of Friends of the Boston Symphony Orchestra, Mrs. Frank G. Allen, treasurer of the Council of Friends, and Mrs. John Bradley, Chairman of the Musical Marathon with Mrs. Josiah Spaulding of Manchester and Mrs. William V. Ellis of Gloucester as treasurers. Mrs. Forrester C. Smith, Beverly Farms, is also on the committee. Coordinating the work of the Committee with the musicians of the Orchestra are two members of the Orchestra, Robert Karol who plays the viola and David O'Hanian, a member of the horn section of the Orchestra.

The opening hours of the Marathon will be devoted to the Boston Pops. Planning this new addition to the Musical Marathon is David Mugar who will assure listeners of the best and most popular recordings of the Pops, under the direction of Boston's Arthur Fiedler. Then, beginning at 8 a.m., Friday, March 3, the time will be devoted to the Boston Symphony for 65 non-stop hours. In addition, listeners will have the opportunity to hear interviews with conductors and members of the Orchestra and other national celebrities.

Musical Marathon was so popular last year that available time for the Marathon has been increased so all who wish may have the opportunity to participate, committee spokesmen said.

RECORD TRANSCRIPT
MILTON, MASS.
W. 5,735
JAN 27 1972
New England Newsclip

Friends Of The Boston Symphony And WCRB Host Musical Marathon

Haven't you always wanted to ask the Boston Symphoney and the Boston Pops to play your favorite music?

Well, you can! - according to Mrs. Lewis W. Kane of 20 Dudley lane, Milton, South Shore Area Chairman of the Friends of Boston Symphony; and members Mrs. C. Rodgers Burgin, Mrs. Stephen Ames and Mrs. Charles Deven, all of Milton.

Ninety years of excellence have produced a library of recorded but unreleased performance by the Boston Symphony and Boston Pops Orchestras that is unsurpassed anywhere in the world.

Many of these concerts will be brought to listeners of the Greater Boston Community by WCRB from 7 p.m., Thursday, March 2, through 1 a.m., Monday, March 6 when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second exciting sale of time to play special selections that are unavailable anywhere. You will have the rare opportunity to request any music listed in the Musical Marathon Catalogue for a fee of one dollar per minute of music with a minimum of ten dollars.

Compiling this varied and extensive catalogue of musical masterpieces has been directed by Mrs. John H. Knowles. It was mailed January 17 to Friends and subscribers of the Boston Symphony; copies may be obtained by anyone calling the Marathon Telepnone number, 891-1234. Working hard, even through the busy Holiday Season, have been those dedicated ladies, who have supervised the addressing of the Catalogues, Mrs. F. Corning Kenly, Mrs. Thomas D. Gardiner and Mrs. James Peabody.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, Musical Marathon bumper stickers, to music lessons and dinners given by Orchestra members, and special concerts given by members for you in your own home.

The opening hours of the Marathon will be devoted to the Boston Pops. Planning this new addition to the Musical Marathon is Mr. David Mugar, whose enthusiasm and vitality will assure listeners of the best and most popular recordings of the Pops, under the direction of Boston's beloved Arthur Fiedler. Then, beginning at 8 a.m., Friday, March 3, the time will be devoted to the Boston Symphony for sixty-five non-stop hours. In addition, listeners will have the rare opportunity to hear interviews with conductors and members of the Orchestra and other exciting, well-known national celebrities. The telephone at WCRB will be manned by well-known and distinguished personalities.

Unique fund-raiser planned in March by BSO's friends

BOSTON — North Shore residents are among the friends and subscribers of the Boston Symphony who have received a catalogue of musical masterpieces by the Boston Symphony and Boston Pops Orchestra.

The catalogue has been released for a Musical Marathon over radio station WCRB from 7 p.m. Thursday, March 2, through 10 a.m. the following Monday.

The concerts, planned to benefit the orchestra, will be in the format of a sale of time during which requested selections from the 90-year-old library of recorded but unreleased BSO and Pops performances will be played. A caller will have the opportunity to request any music listed in the Musical Marathon catalogue for a fee of $1 per minute of music with a minimum of $10.

Working on the project are Mrs. Erick Kauders of Marblehead and Mrs. Nelson Darling of Swampscott, co-chairmen of the North Shore Council of Friends of the BSO; also Mrs. Garrett Brown and Mrs. Raymond Ellis of Marblehead, Mrs. Frederick Mayo and Mrs. Charles Ewing of Swampscott, Mrs. David Little of Salem, Mrs. Nelson Aldrich, Mrs. James Marsh and Mrs. George R. Poor of Marblehead.

NEWS
SALEM, MASS.
D. 29,244
JAN 21 1972
New England Newsclip

TOWN CRIER
MARBLEHEAD, MASS.
W. 9,000
JAN 26 1972
New England Newsclip

Musical Marathon

Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music? Well, you can!

Ninety years of excellence have produced a library of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras that is unsurpassed anywhere in the world. Many of these concerts will be brought to the listeners of the Greater Boston Community by WCRB from 7:00 p.m., Thursday, March 2 through 1:00 a.m., Monday, March 6 when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second exciting sale of time to play special selections that are unavailable anywhere. You will have the rare opportunity to request any music listed in the Musical Marathon Catalogue for a fee of one dollar per minute of music with a minimum of ten dollars. Copies of the catalogue may be obtained by anyone calling the Marathon Telephone number, 891-1234.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, Musical Marathon bumper stickers, to music lessons and dinners given by Orchestra members, and special concerts given by members for you in your own home. The vision and encouragement needed to execute this exciting undertaking have been supplied by the distinguished members of the Executive Committee of the Musical Marathon.

The opening hours of the Marathon will be devoted to the Boston Pops. Then, beginning at 8 a.m., Friday, March 3, the time will be devoted to the Boston Symphony for sixty-five non-stop hours. In addition, listeners will have the rare opportunity to hear interviews with conductors and members of the Orchestra and other exciting, well-known national celebrities. The telephone at WCRB will be manned by well-known and distinguished personalities.

Musical Marathon was so popular last year that the available time for the Marathon has been increased so that all who wish may have the opportunity to participate.

RECORD AMERICAN
BOSTON, MASS.
JAN 17 1972
New England Newsclip

Rose Walsh

Musical Marathon Slated for March 2d

For $1 a minute, with a minimum of $10, music lovers can participate in the second unique Musical Marathon, Thursday, March 2, through 1 a. m. Monday, March 6, of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras. Friends of the BSO and WCRB are co-hosting the project for the benefit of the Orchestra.

Scores of people enjoyed last year's Marathon and requested special selections that are unavailable anywhere. They are all listed in a varied and extensive catalogue of masterpieces compiled under the direction of Mrs. John H. Knowles.

It will be mailed this week to Friends and subscribers of the Boston Symphony and may be obtained by anyone calling the Marathon office, 891-1234.

Opening hours of the event will be devoted to the Boston Pops. David Mugar planned this new addition to the Marathon under the supervision of Pops conductor, Arthur Fiedler.

Then beginning March 3 at 8 a. m. the time will be devoted to the Boston Symphony for 65 non-stop hours. Special features are interviews with conductors and members of the Orchestra and other exciting, well-known national celebrities.

All Marathon contributors will receive premiums—Arthur Fiedler batons, bumper stickers, music lessons and dinners given by Orchestra members and special concerts given by members in your own home—depending on their donations.

Working with executive committee Marathon enthusiasts, Mrs. George Lee Sargent, chairman of the Council of Friends of the BSO; Mrs. Frank G. Allen, treasurer; and Mrs. John Bradley, chairman, are Mrs. F. Corning Kenly, Mrs. Thomas D. Gardiner and Mrs. James Peabody. Orchestra members, Robert Karol (plays the viola) and David O'Hanian (in the horn section) are coordinating the work of the committee with the musicians.

MINUTE MAN
BEDFORD, MASS.
W. 2,993
JAN 27 1972
New England Newsc

Musical Marathon To Aid BSO

Recorded, but unreleased, performances by the Boston Symphony and Boston Pops Orchestras will be played upon request by Radio Station WCRB for the benefit of the Boston Symphony Orchestra.

The concerts will be played from Thursday, March 2 at 7 p.m. through Monday, March 6 at 1 a.m.

Requests for special selections listed in a Musical Marathon Catalogue, will be available for a fee of one dollar per minute, with a minimum of ten dollars. Catalogues of the music, which have already been mailed to the BSO Friends and subscribers, are available by calling 891-1234.

All Marathon donors are eligible for premiums depending upon the size of their donations. The premiums include Arthur Fiedler autographed batons, Musical Marathon bumper stickers, music lessons, dinners and special concerts in your own home.

The opening hours of the Marathon will be devoted to the Boston Pops. Then, beginning at 8 a.m. on Friday, March 3, the time will be devoted to the Boston Symphony Orchestra.

Those interested in giving time at the station are invited to call their local chairman:

Belmont, Mrs. August Meyer; Concord, Mrs. Howard Davis; Lincoln, Mrs. Edwin Cole and Sudbury, Mrs. Robert Caldwell.

NEWS TRIBUNE
WALTHAM, MASS.
D. 16,641
JAN 24 1972
New England Newsclip

Boston Symphony Friends slate Musical Marathon

Have you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music? Well, you'll soon be able to do it.

Beginning Thursday, March 2, at 7 p.m., through Monday March 6 at 1 a.m., for the second year, there will be a Musical Marathon for the benefit of the Boston Symphony. The Boston Symphony and the Pops have a library recorded but unreleased performances, which will be available to listeners who make donations. The music will be heard on WCRB.

For a fee of one dollar per minute of music, with a munimum of ten dollars, listeners can request any music listed in the Musical Marathon catalogue, which is being mailed to friends and subscribers of the Boston Symphony. Copies of the catalogue may also be obtained by calling the marathon number, 891-1234.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler-autographed batons and Musical Marathon bumper stickers to music lessons and dinners given by orchestra members, and special concerts given by members in your own home.

The executive committee planning the Musical Marathon includes Mrs. George Lee Sargent, chairman of the Council of Friends of the Boston Symphony Orchestra; Mrs. Frank G. Allen, treasurer of the Council of Friends; and Mrs. John Bradley, chairman of the Musical Marathon.

Co-ordinating the work of the committee with the gifted musicians of the orchestra, are two orchestra members, Robert Karol of Newton, who plays the viola, and David O'Hanian, a member of the horn section.

The opening hours of the Marathon will be devoted to the Boston Pops. Planning this new addition to the Marathon is David Mugar. Then beginning at 8 a.m. on Friday March 3, the time will be devoted to the Boston Symphony for 65 non-stop hours.

In addition, listeners will have the opportunity to hear interviews with conductors and members of the orchestra and other national celebrities. The telephone at WCRB will be manned by well-known personalities.

The Marathon was so popular last year, that the available time for it has been increased so all who wish, may have the opportunity to participate.

Members of the Council of Friends of the Boston Symphony Orchestra from Newton who will be working on the Marathon are: from Newton Centre, Mrs. Samuel A. Levine, Mrs. Robert M. P. Kennard, Mrs. William L. Bruce, Mrs. Edward A. Caredis, Mrs. Douglas Garfield, Mrs. Seymour Kaufman, Mrs. Irving Usen, Mrs. Worthing L. West, and Mrs. Louis Pearlstein.

From West Newton: Mrs. W. Lloyd Allen, Mrs. Sylvester B. Kelley, Mrs. Lewis S. Pilcher, Mrs. B. Garfield Rae, Jr., Mrs. Lucius E. Thayer; from Newton, Mrs. Morgan Campbell, Mrs. Melvin B. Miller, and Mrs. Hugh M. Tomb; from Waban, Mrs. Miles N. Clair, Mrs. Kenneth A. Henderson, Mrs. Edward Lavine, Mrs. Edward C. Uehlein, and Mrs. Shepard F. Williams; and from Chestnut Hill, Mrs. Bruce Sedden Jr., and Mrs. Robert A. Tappan.

FENCE VIEWER
SUDBURY, MASS.
W. 3,000
JAN 27 1972

CITIZEN
BELMONT, MASS.
W. 4,350
JAN 27 1972

TIMES-UNION
BURLINGTON, MASS.
W. 7,200
JAN 27 1972

MINUTE MAN
LEXINGTON, MASS.
W. 8,234
JAN 27 1972

CRICKET
MANCHESTER, MASS
W. 1,598
JAN 28 1972
New England Newsclip

Musical Marathon March 2 thru 6

Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music? Well, you can!

Ninety years of excellence have produced a library of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras that is unsurpassed anywhere in the world. Many of these concerts will be brought to the listeners of the Greater Boston Community by WCRB from 7:00 p.m., Thursday, March 2 thru 1:00 a.m., Monday, March 6 when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second exciting sale of time to play special selections that are unavailable anywhere. You will have the rare opportunity to request any music listed in the Musical Marathon Catalogue for a fee of one dollar per minute of music with a minimum of ten dollars. Compiling this varied and extensive catalogue of music masterpieces has been directed by Mrs. John H. Knowles. The catalogue will be mailed to Friends and subscribers of the Boston Symphony; copies may be obtained by anyone calling the Marathon telephone number, 891-1234. Working hard, even through the busy holiday season, have been those dedicated ladies, who have supervised the addressing of the Catalogues, Mrs. F. Corning Kenly, Mrs. Thomas D. Gardiner and Mrs. James Peabody.

Mrs. John Bradley is chairman of the Musical Marathon.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500
JAN 27 1972
New England Newsclip

Second Symphony Marathon Planned for March 2 - 6

A second Marathon of Music benefiting the Boston Symphony Orchestra has been scheduled for March 2 through 6 on WCRB. Any music listed in the Musical Marathon Catalogue may be requested and played just for the asking and donating of one dollar per minute of music with a minimum of ten dollars.

Wellesley Area Council members of Friends of Boston Symphony who helped address catalogues sent out January 17 were Mrs. Howard E. Hansen, Mrs. Robert Kistner, Mrs. Walter Amory, Mrs. Frederick Haffenreffer, Mrs. Robert Chellis and Mrs. Donald Babson. Copies may be obtained by calling 891-1234.

The publicity chairman for this event is Mrs. Jack S. Parker of Wellesley. Working with her are Mrs. William Brown and Mrs. Fred Ritchie, also of Wellesley.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, Musical Marathon bumper stickers, to music lessons and dinners given by Orchestra members, and special concerts given by members for you in your own home.

The opening hours of the Marathon will be devoted to the Boston Pops. Then, beginning at 8 a.m., Friday, March 3, the time will be devoted to the Boston Symphony for 65 non-stop hours. In addition, listeners will have the rare opportunity to hear interviews with conductors and members of the Orchestra and other exciting well-known national celebrities. The telephone at WCRB will be manned by well-known and distinguished personalities.

[164]

STAR
WINCHESTER, MASS.
W. 5,646
JAN 27 1972
New England Newsclip

Local Committee Supports Second Music Marathon

A committee is being formed in Winchester to further a second Musical Marathon, a rare opportunity to request any music listed in the Musical Marathon Catalogue to be played by the Boston Symphony and Boston Pops over the radio.

The requests will be broadcast on WCRB from 7 p.m., March 2, through 1 a.m., March 6, for the benefit of the Boston Symphony Orchestra. A per minute fee, based upon a minimum of 10 minutes requested, will be charged. Copies of the Musical Marathon Catalogue have been mailed to Friends and subscribers of the Boston Symphony. Others may receive them by contacting the Marathon telephone number, 891-1234.

The local committee for this benefit, headed by Mrs. Harold H. Blanchard, includes Arther T. Hertig, Leo Beranek, Charles Moore, George Marks, Maxwell McCreery and James James.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons and Musical Marathon bumper stickers to music lessons and dinners given by Orchestra members, and special concerts given by members in one's own home.

The opening hours of the Marathon will be devoted to the Boston Pops. This new addition to the Musical Marathon will assure listeners of the best and most popular recordings of the Pops, under the direction of Boston's beloved Arthur Fiedler.

Then, beginning at 8 a.m., March 3, the time will be devoted to the Boston Symphony for 65 non-stop hours. In addition, listeners will have the opportunity to hear interviews with conductors and members of the Orchestra and other well-known national celebrites. The telephone at WCRB will be manned by distinguished personalities.

Musical Marathon was so popular last year that the available time for the Marathon has been increased so that all who wish may have the opportunity to participate.

The Boston Sunday Advertiser
SUN. 413,988
JAN 30 1972
New England Newsclip

Rose Walsh

BSO Players Offer Rare Gifts In Council's Marathon Medley

While Mrs. George Lee Sargent, chairman of the Council of Friends of the Boston Symphony Orchestra, was greeting patrons of Tuesday night's Table Talk Supper at the stage door of Symphony Hall, she encountered principal bassoonist, Sherman Walt, arriving early for the concert. With a flashing smile, she warned, "I want that one hour ride on your BMW motorcycle."

Hessie Sargent, who is gifted with joie de vivre, was referring to one of the novel premiums that BSO players are donating to the Musical Marathon, which the Council of Friends and radio station WCRB are sponsoring for 78 uninterrupted hours, from 7 p.m. March 2, to 1 a.m., March 6. This is the second year for the exciting event benefitting the BSO.

Listeners will have the rare opportunity to request unreleased performances by the Boston Symphony and Boston Pops Orchestras for $1 per minute of music starting at $10.

Bassoonist Walt's gift in the $50 premium list is an hour's ride with him on his motorcycle. All the symphony players have great admiration for the council's loyalty and financial aid to the orchestra and have offered their services in many ways.

Rose Walsh

A singles or doubles tennis game with violinist Sheldon Rotenberg, or Ralph Horn, or Chester Schmits is in the $25 list. Also a day of surf fishing, up to three people ($25 per person), on the South Shore with bass player Bela Wurtzler.

★

For the golfers, handicap golf match with one, two or three orchestra members ($25 per orchestra member), either as their guest at the Stockbridge Golf Club, or as your guests at your club. The members include Joseph Silverstein, concertmaster; Pasquale Cardilo, clarinet; Ralph Gomberg, principal oboe; Leo Panasevich, violin; Harry Shapiro, horn; Robert Karol and Jerome Lipson, Viola.

Unique $200 premium offer comes from Roger Voisin, principal trumpet in the BSO. For a May, June or July wedding he will play one-half hour before the ceremony, plus the processional and recessional.

Fire-chasing buffs who are interested in donating $250 can have two hours of chasing fires with Arthur Fiedler.

Bass player John Salkowski has come up with a cruise tour of Boston harbor on a Sunday afternoon. Each of four guests will have the opportunity to select a lobster from one of John's lobster pots, which he will prepare and serve at a dinner given at his home and the premium is $50 per guest.

★

In the $500 bracket are 25 viola lessons with BSO violist Jerome Lipson.

All area members of the Council of Friends have volunteered their services in the clever project. In the Boston group, co-chairmaned by Mrs. George Draper and Mrs. Walter Watson, are Mrs. Richard Shreve, Mrs. Henry E. Foley, Mrs. William C. Rousseau, Mrs. William Mc Cormick, Mrs. Michael H. White, Mrs. Earl H. Eacker, Mrs. Sidney Stoneman, Mrs. Howard M. Turner, Jr., Mrs. Richard S. Morse, Mrs. Frank W. Whitty and Mrs. George A. Parson.

Newtonites Help Symphony With Music Marathon

Local members of the Council of Friends of the Boston Symphony Orchestra will be working on the Musical Marathon being presented on a Waltham radio station during the first week in March.

Friends and subscribers of the Boston Symphony will be mailed copies of a varied and extensive catalogue of musical masterpieces by the orchestra which are unavailable elsewhere. Selections may be made from this catalogue and time bought for playing them on the air with proceeds earmarked for the benefit of the Boston Symphony Orchestra. Musical Marathon catalogues may be purchased by anyone calling the Marathon number (891-1234) and selections may be ordered for $1 per minute.

All Marathon donors will receive premiums depending on their donations.

Local participants include: Mrs. Samuel A. Levine, Mrs. Robert M. P. Kennard, Mrs. W. Lloyd Allen, Mrs. William L. Bruce, Mrs. Morgan Campbell, Mrs. Edward A. Caredis, Mrs. Miles N. Clair, Mrs. Douglas Garfield, Mrs. Kenneth A. Henderson, Mrs. Seymour Kaufman, Mrs. Sylvester B. Kelley, Mrs. Edward Lavine, Mrs. Melvin B. Miller, and Mrs. Lewis S. Pilcher.

Also Mrs. B. Garfield Rae Jr., Mrs. Bruce Seddon Jr., Mrs. Robert A. Tappan, Mrs. Lucius E. Thayer, Mrs. Hugh M. Tomb, Mrs. Edward C. Uehlein, Mrs. Irving Usen, Mrs. Shepard F. Williams, Mrs. Louis Pearlstein and Mrs. Worthing L. West.

GRAPHIC
NEWTON, MASS.
W. 10,000
JAN 27 1972
New England Newsclip

NEWS
NEWBURYPORT, MASS.
D. 7,358

FEB 26 1972

New England Newsclip

TIMES
GLOUCESTER, MASS.
D. 11,000

FEB 26 1972

John Salkowski, lobster fisherman in Boston harbor, who plays bass in spare time for Boston Symphony Orchestra.

Roger Voisin, principal trumpet, Boston Symphony Orchestra, is available to play "Oh Perfect Love" at somebody's wedding.

Where But New England?

by Francis W. Hatch

Would you like Roger Voisin to play the trumpet at your house?

We are serious. This great musical alchemist who turns brass into notes of purest gold with every performance of the Boston Symphony Orchestra will come to your home or to the church, hot trumpet in hand, to waft your little angel aloft on her wedding day. A successful bid, your bid, in the upcoming "Musical Marathon" will bring this great artist to your door.

And speaking of "how-would-you-likes," picture yourself in a party of four whisking around Boston Harbor on a Sunday afternoon. You will be aboard John Salkowski's new Maine-built power boat. John plays bass for the Symphony and doubles in lobster fishing. You will watch him pull his traps and each of your party will select a juicy lobster which John will prepare for you at a gala dinner that very evening in his home.

William Waterhouse, a member of the Symphony's violin section pilots his own plane, a four-seat Lark Commander. Bids for three hours flying time with Bill (party of three) start at $50. See your home from the air with this gifted pilot at the controls.

The "Musical Marathon," March 2 to 6, offers experiences like these and pages more, which you will learn about from the catalogue. Call Symphony Hall now for your copy, 891-1234.

You can call in to Boston's Station WCRB from 7 p.m. March 2, to 1 a.m. Monday, March 6, and obtain a command performance of your favorite selections. The catalogue will give you a voluminous listing which you can order up a la carte.

As if all of this were not enough, there are music lessons which may be yours with Symphony players. You may win the chance to make up a foursome at golf with three orchestea members, with a nip from Beethoven's Fifth in the locker room after your final putt.

And if your dreams run big, how about this? You may win the chance to step right up on the podium at Symphony Hall Pops and tell Arthur Fiedler to move over. He will hand you his baton. Then, with your family and friends in a frenzy, you will give the downbeat and breeze triumphantly through "Stars and Stripes Forever."

Last year the ladies of The Friends raised over $30,000 in this carefree, fun-for all weekend. This year they have raised their sights to $50,000, a major sum to help meet the B.S.O's inevitable deficit. With your help they will make it a nifty fifty.

Call now for the catalogue. 891-1234.

TIMES
BEVERLY, MASS.
D. 9,514

FEB 26 1972

TIMES-UNION
BURLINGTON, MASS.
W. 7,200

MAR 2 1972

New England Newsclip

CITIZEN
BELMONT, MASS.
W. 4,350

MAR 2 1972

MINUTE MAN
BEDFORD, MASS.
W. 2,993

MAR 2 1972

Marathon To Aid B.S.O.

The second Musical Marathon of the Boston Symphony Orchestra will be conducted from March 2 through March 6. It will provide the rare opportunity for listeners to hear their favorite music, unreleased recordings of Boston Symphony and Boston Pops performances, broadcast on radio station WCRB, 1330 AM and 102.5 FM.

Listeners may make pledges by calling WCRB at 891-1234 or using the form in the Musical Marathon catalogue. They will receive a variety of premiums depending upon the size of their donations.

The premiums, listed in the catalogue, are unusual and intriguing. One of the many $25 premiums is the opportunity to go surf fishing with bass player Bela Wurtzler. One of the exciting $500 premiums is the recital that will be given by superb principal cellist, Jules Eskin, with his wife Virginia at the piano. There are other rare musical performances offered and, during the Marathon, surprise premiums will be announced.

Listed in the catalogue are the fascinating premiums that will be auctioned on WCRB during the Marathon; but you don't need to wait for March 2nd to make your bid. The volunteer committee urges you to write in now to place your bid.

During the Musical Marathon there will be stimulating interviews with the conductors and members of the Orchestra as well as other well-known people. These notables will remain at WCRB to take phone calls, so that when you telephone your requests and pledges, you may be answered by a famous voice. Governor Sargent will be interviewed on Friday, March 3. During the evening of Thursday, March 2, Mayor White will be heard.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

FEB 28 1972

New England Newsclip

How would you like a motorcycle ride with a BSO bassoonist?

One of the week's best sellers (it's free) is the catalog for the Boston Symphony-Boston Pops Musical Marathon, which takes place this week beginning at 7 p.m. Thursday, March 2, and runs nonstop until 1 a.m. Monday, March 6, on Station WCRB-AM/FM.

A phone call to the Musical Marathon number (617) 891-1234, or a visit to Symphony Hall will produce a list of names and numbers of 1,000-plus selections (not obtainable commercially) of music played by the BSO and Boston Pops at live concerts over the past 25 years. In addition, there are for this year's marathon (the BSO's second) an astonishing choice of premiums (in return for contributions ranging from $25 to $2,000), offered by members of the orchestra.

Bass fishing

For instance, a day of surf fishing on the South Shore with bassist Bela Wurtzler, a handicap golf match with any one of seven BSO musicians, an hour's ride with bassoonist Sherman Walt on his BMW motorcycle, or two hours of fire-chasing with Arthur Fiedler.

Tennis anyone? Three experts are waiting to play singles or doubles. Instrumental lessons galore, and recitals by soloists or groups for just you, a group, or a hallful. Or how about a Chinese dinner for two prepared by French horn player David Ohanian? And many more to choose from.

How to play

How to play the marathon game? The procedure, explained in the catalog, tells how you may call (617) 891-1234 and specify the selection you wish to have played by number, date of performance, and length. Requests are based on $1 per minute of music, starting at $10. Add $1 for any additional seconds. Times at which requests will be played will be announced each day during the marathon.

Needless to say, all receipts will benefit the Boston Symphony: one's wish to rehear Seiji Ozawa's 1971 performance of Haydn's "Miracle" Symphony, Liszt's Hexameron for Six Pianos and Orchestra (Michael Thomas, plus six), or Peter Nero, Mr. Fiedler and the Pops in Gershwin's Concerto in F, just for instance. They'll all be there for the asking (and a check or pledge), beginning Thursday.

L. Sn.

TOWNSMAN
ANDOVER, MASS.
W. 13,492

MAR 2 1972 New England Newsclip

PLANNING for the annual Musical Marathon to benefit the Boston Symphony Orchestra, are these Andover ladies. Seated, left to right, Mrs. James Grew, Mrs. N. Penrose Hallowell and Mrs. Joseph L. Daly. Standing are Mrs. Thomas J. Tavenner and Mrs. Hart D. Leavitt. The marathon provides the opportunity for listeners to hear their favorite music over WCRB by pleding assistance to the Boston Symphony. The local Council of Friends members will be manning the telephones at the radio station, March 2 through March 6.

CITIZEN
BELMONT, MASS.
W. 4,350

MAR 2 1972 New England Newsclip

Belmont women to man phones for Musical Marathon

Mrs. August R. Meyer of Prospect st., chairman of the Belmont Friends of the Boston Symphony Orchestra, leads the group who will man the phones at WCRB for four hours Friday afternoon, March 3, for the Symphony's second Musical Marathon.

The phone number is 891-1234; the goal is $50,000.

This popular fund-raising event will be non-stop on WCRB AM and FM from 7 p.m. March 2 through 1 a.m. March 6. It works this way; music lovers phone in their choice, for music from actual POPs and BSO concerts, paying, say, $15 for the privilege of hearing a favorite overture.

Mrs. Paul M. Jacobs of Pinehurst rd. will also be minding the phone for Belmont, along with Mrs. Herbert C. Lee of Juniper rd., Mrs. George H. Simonds of Kenmore rd., Mrs. Robinson Murray, Jr., and Mrs. Clark Byse of Garfield rd., Mrs. John M. Head of Lincoln st. and Mrs. Kernan Chobanian of Rutledge rd.

Interspersed with the musical selections during this Marathon will be interviews with the conductors, musicians, some surprises and some exciting premiums. They vary from a Chinese dinner for two cooked and served in his apartment by horn player David Ohanian (for $100 subscription) to Roger Voisin, principal trumpet, playing before and after a wedding ceremony in May, June or July ($200).

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

FEB 29 1972 New England Newsclip

COMMITTEE MEMBERS — Mrs. Robert J. Caldwell (left) of Peakham Road, Sudbury, and Mrs. Raymond C. Gordon of Forest Street, Sherborn, formerly of Framingham, are serving on the committee for the Musical Marathon, March 2-5 to benefit the Boston Symphony Orchestra.

TELEGRAPH
NASHUA, N. H.
D. 69,493

FEB 25 1972 New England Newsclip

Nashua Resident Helps Drive For Boston Symphony

Boston radio station WCRB plans a "Musical Marathon," for the benefit of the Boston Symphony Orchestra, Inc., from 7 p.m., Thursday, March 2, to 1 a.m., Monday, March 6.

The marathon will feature music by the Boston Symphony and Boston Pops Orchestra, with a goal of $50,000.

The first 12 hours of the program will be a solute to music of Arthur Fiedler and the Boston Pops.

Mrs. Charles R. Prichard Jr., of 43 Berkeley St., here, has sent letters to about 30 Nashua "Friends of the Boston Symphony Orchestra," advising them of the approaching event.

HERALD
BELMONT, MASS.
W. 7,200

MAR 2 1972 New England Newsclip

Friday On WCRB

Belmontians To Man Phones For BSO Musical Marathon

Mrs. August R. Meyer of Prospect street, chairman of the Belmont Friends of the Boston Symphony Orchestra, leads the group who will man the phones at WCRB for four hours Friday afternoon, March 3, for the Symphony's second Musical Marathon.

The phone number is 891-1234; the goal is $50,000.

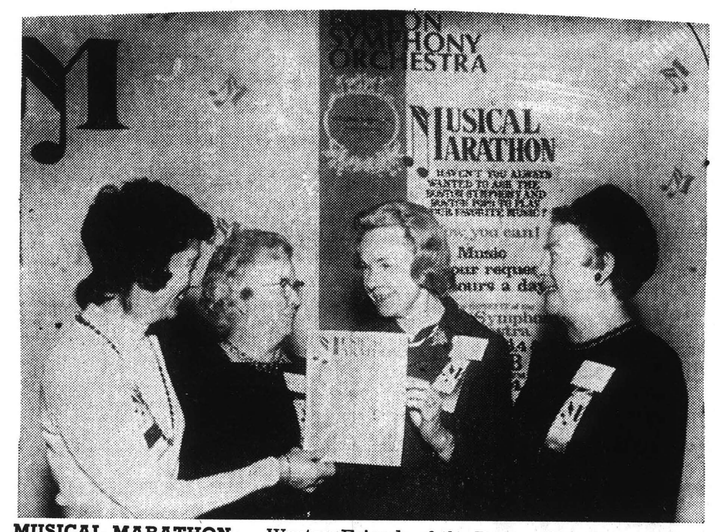
This popular fund-raising event will be non-stop on WCRB AM and FM from 7 P.M. March 2 through 1 A.M. March 6. It works this way; music lovers phone in their choice, for music from actual POPs and BSO concerts, paying, say, $15 for the privilege of hearing a favorite overture.

Mrs. Paul M. Jacob of Pinehurst road will also be minding the phone for Belmont, along with Mrs. Herbert C. Lee of Juniper road, Mrs. George H. Simonds of Kenmore road, Mrs. Robinson Murray, Jr., and Mrs. Clark Byse of Garfield road, Mrs. John M. Head of Lincoln street and Mrs. Kernan Chobanian of Rutledge road.

Interspersed with the musical selections during this Marathon will be interviews with the conductors, musicians, some surprises and some exciting premiums. They vary from a Chinese dinner for two cooked and served in his apartment by horn player David Ohanian (for $100 subscription) to Roger Voisin, principal trumpet, playing before and after a wedding ceremony in May, June or July ($200).

NEWS TRIBUNE
WALTHAM, MASS.
D. 16,641

FEB 29 1972 New England Newsclip



MUSICAL MARATHON — Weston Friends of the Boston Symphony Orchestra who will be among those working to help raise funds this week include Mrs. Richard F. Schanzle. Mrs. Lynclall F. Carter, Mrs. Richard Ely, Mrs. James T. Mountz.

Westonites Assisting Symphony

This week is Boston Symphony Orchestra Week and radio station WCRB in Waltham will participate in the Musical Marathon by playing unreleased recordings of the Boston Symphony and the Boston Pops performances from March 2-6.

During the Marathon, listeners may call in pledges to support the B.S.O. The pledges will be matched by a variety of premiums offered by members of the orchestra.

There will also be interviews with the conductor and members of the orchestra during the Marathon.

Assisting celebrities in manning the telephones at WCRB will be Mr. and Mrs. Nicholas W. Danforth, Mr. and Mrs. Richard Ely, Mrs. James T. Mountz, Mrs. Richard F. Schanzle, and Mrs. Arthur S. Spangler, all of Weston.

SENTINEL
FITCHBURG, MASS.
D. 20,300

FEB 28 1972 New England Newsclip

About Town —

Soiree Francaise

By KAY TOBIN

Fracon-American organizations and The Friends of the Fitchburg Public Library will sponsor a French Cultural Soiree Tuesday night in the Fitchburg Youth Library Auditorium.

There will be a film showing at 7.30 p.m. entitled, "Ma Province, Mes Chansons," and other short films portraying the beauty and cultural heritage of Quebec and the Maritime Provinces.

There will be a few words of welcome at 8 p.m.

L'Equipe Du Bon Vieux Temps will present "Un Reveillon," at 8.15 p.m. with music, songs, dances, fun and frolic. A recreation of the traditional Franco-American 'family gala' that dates back to the arrival of French culture on this continent will be performed by a talented group of 15 from Lowell.

A quadrilles for everyone in the youth library is scheduled at 9.45 p.m. Wine and cheese will be served.

* * *

Scholarships, contests, and prizes.

The Carol Nashe School, Inc., talent and model agency at 480 Commonwealth Ave., Boston, is offering $2,500 worth of scholarships to prospective actors, actresses, singers, and models. Applications for the scholarships through the Carol Nashe Alumni Association are available by contacting Miss Catherine Sughrue, director of admissions.

The New England Regional Auditions Committee of the Metropolitan Opera National Council announces that the semifinals will be held March 4 and 5 in Boston. Judges are Judith Raskin, Gabor Carelli and Mary Davenport. The public is invited to enjoy the finals at Jordan Hall, Boston, beginning at 2 p.m., March 5. Mary Davenport has sung here.

This week has been designated as Boston Symphony Orchestra Week by Boston Mayor Kevin White.

Unusual and intriguing premiums are listed, depending on the size of one's donations. For a $25 donation one may go surf fishing with bass player Bela Wurtzler. For $50 another bass player, John Salkowski, offers a Sunday afternoon cruise of Boston Harbor and a lobster dinner selected from his own pots.

Bigger donations include a Chinese dinner for two cooked by David Ohanian, French horn player. Roger Voisin, principal trumpet player, will play before and after the ceremony if one is planning a Spring or Summer wedding, and cellist Jules Eskin will give a recital with his wife Virginia at the piano, for one of the top prizes. Everyone is invited to participate in this marathon.

* * *

TOWN CRIER
MARBLEHEAD, MASS.
W. 9,900

MAR 1 1972 New England Newsclip

Entertainment

MUSCIAL MARATHON — Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music. Well, you can! This music will be brought to the Greater Boston area by WCRB from 7 p.m. March 2, to 1 a.m. March 6, when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second sale of time to play special selections that are unavailable anywhere. You have the opportunity to request any music listed in the Musical Marathon Catalogue for a fee of $1 per minute of music with a minimum of $10. The catalogue may be obtained by calling 891-1234. All donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, marathon bumper stickers, music lessons, to dinners given by Orchestra members, and special concerts given in your home. The opening hours will be devoted to the Boston Pops; then on March 3 at 8 a.m., the time will be devoted to the Symphony Ochestra.

TIMES
GLOUCESTER, MASS.
D. 11,000

MAR 4 1972 New England Newsclip

TOWN CRIER
MARBLEHEAD, MASS.
W. 9,900

FEB 9 1972 New England Newsclip

Musical Marathon

Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music? Well, you can!

Ninety years of excellence have produced a library of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras that is unsurpassed anywhere in the world. Many of these concerts will be brought to the listeners of the Greater Boston Community by WCRB from 7:00 p.m., Thursday, March 2 through 1:00 a.m., Monday, March 6 when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second exciting sale of time to play special selections that are unavailable anywhere. You will have the rare opportunity to request any music listed in the Musical Marathon Catalogue for a fee of one dollar per minute of music with a minimum of ten dollars. Copies of the catalogue may be obtained by anyone calling the Marathon Telephone number, 891-1234.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, Musical Marathon bumper stickers, to music lessons and dinners given by Orchestra members, and special concerts given by members for you in your own home. The vision and encouragement needed to execute this exciting undertaking have been supplied by the distinguished members of the Executive Committee of the Musical Marathon.

The opening hours of the Marathon will be devoted to the Boston Pops. Then, beginning at 8 a.m., Friday, March 3, the time will be devoted to the Boston Symphony for sixty-five non-stop hours. In addition, listeners will have the rare opportunity to hear interviews with conductors and members of the Orchestra and other exciting, well-known national celebrities. The telephone at WCRB will be manned by well-known and distinguished personalities.

Musical Marathon was so popular last year that the available time for the Marathon has been increased so that all who wish may have the opportunity to participate.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 29 1972 New England Newsclip

The number one event in the lives of the members of the Council of Friends of the Boston Symphony Orchestra is the Musical Marathon due to start on Thursday evening at 7:05 P.M. over radio station WCRB. Here a group of committee members from Wellesley gather under a large sign advertising the fund raising event for the B.S.O. They are (left to right) Mrs. Robert G. Wiese, Mrs. Thomas E. Franks, Mrs. Fredrick Stare, Mrs. Murray Harvey, Mrs. Edward S. Stimpson Jr. and area chairman, Mrs. Howard E. Hansen. (Photography Inc.)

The Musical Marathon catalog lists the selections of recordings unavailable commercially that may be purchased for listening time at one dollar a minute over WCRB and played by the B.S.O. Mrs. George Parson (left) chairman of volunteers hands out catalogs to the Musical Marathon chairman, Mrs. John Bradley, Mrs. Thomas D. Perry of Boston, formerly of Hingham and Mrs. Frederick A. Ritchie of Wellesley Hills.

SENTINEL
FITCHBURG, MASS.
D. 20,300

FEB 28 1972 New England Newsclip

About Town —

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By KAY TOBIN

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* * *

TOWN CRIER
MARBLEHEAD, MASS.
W. 9,000

MAR 1 1972 New England Newsclip

TOWN CRIER
MARBLEHEAD, MASS.
W. 9,000

FEB 9 1972 New England Newsclip

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PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 29 1972 New England Newsclip

Entertainment

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TIMES
GLOUCESTER, MASS.
D. 11,000

MAR 4 1972 New England Newsclip

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NEWS
NEWBURYPORT, MASS.
D. 7,358

FEB 26 1972

TIMES
GLOUCESTER, MASS.
D. 11,000

FEB 26 1972 New Englan Newscl

BOSTON
BOSTON, MASS.
W. 11,500

MAR 1972 New Eng and Newsclip

FEB 26 1972

MUSCIAL MARATHON — Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music. Well, you can! This music will be brought to the Greater Boston area by WCRB from 7 p.m. March 2, to 1 a.m. March 6, when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second sale of time to play special selections that are unavailable anywhere. You have the opportunity to request any music listed in the Musical Marathon Catalogue for a fee of $1 per miute of music with a minimum of $10. The catalogue may be obtained by calling 891-1234. All donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, marathon bumper stickers, music lessons, to dinners given by Orchestra members, and special concerts given in your home. The opening hours will be devoted to the Boston Pops; then on March 3 at 8 a.m., the time will be devoted to the Symphony Ochestra.

CITIZEN
BELMONT, MASS.
W. 4,350

MINUTE MAN
BEDFORD, MASS
W. 2,993

FEB 24 1972 New England Newsclip

FEB 24 1972

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

Musical Marathon For Boston Pops BSO Begins Wed.

FEB 24 1972

TIMES-UNION
BURLINGTON, MASS
W. 7,200

A Musical Marathon to benefit the Boston Symphony and Boston Pops Orchestra, will be telecast non-stop, on WCRB, 1330 AM and 102.5 FM, beginning at 7 p.m., March 2, through 1 a.m. March 6.

Music from actual Pops and BSO concerts in Symphony Hall and interviews with players of the Orchestra will be featured.

Local members of the committee working for the success of this venture include Mr. and Mrs. Robert Hargrove, Mr. and Mrs. Louis Mead, Mrs. P. Adams Colony, chairmen, all of Lexington; also Mr. and Mrs. John Boeing and Peter Boeing, of Bedford.

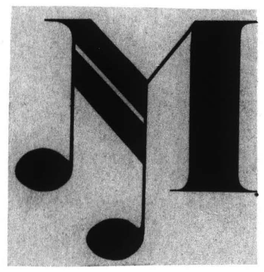
FEB 24 1972

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

FEB 24 1972

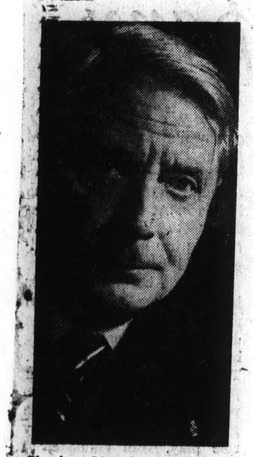
CRICKET
MANCHESTER, MASS.
W. 1,598

FEB 18 1972 New England Newsclip



8 A SUNDAY HERALD TRAVELER, JANUARY 23, 1972

MUSIC



Charles Munch, BSO music director from 1949 to 1962, is one of many conductors whose recorded but unreleased performances with the Boston Symphony and Boston Pops orchestras may be heard during the Musical Marathon, March 2 through 5, on Radio Station WCRB. Catalogues for this fund-raising event may be obtained by calling 617-891-1234.

CHRONICLE
CAMBRIDGE, MASS.
W. 13,735

FEB 24 1972 New England Newsclip

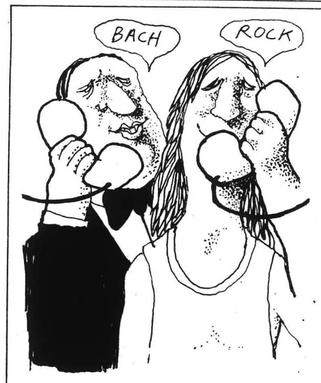
CHRONICLE
CAMBRIDGE, MASS.
W. 13,735

MAR 2 1972

CAMBRIDGE CHRONICLE

A HAND FOR THE BSO — The Boston Symphony Orchestra will be conducting a Musical Marathon on WCRB AM and FM to benefit the Boston Pops and the BSO from March 2 - 6. Two members of the Cambridge committee of the council of friends of the BSO are Mrs. David Bird, left, and Mrs. Addison Closson.

Half Steps



Rock Rap Line. If you call 395-3746 any time, day or night, you'll hear a three-minute voice talk about rock, pop, jazz, soul, Muzak and folk: new record releases, artists, record specials and performers coming to town. Often, at the sound of the bleeper, that mysterious voice of the sponsor, Warner-Elektra-Atlantic Distributing Corporation, will ask for *your* opinion on those records and artists.

Fetal Facts. Two attorneys and two doctors discuss Massachusetts' birth control and abortion laws in a panel on March 20 at 8. One-half of each pair is against any reform. Union Building at BU, 755 Commonwealth Avenue. Free. Sponsored by the League of Women Voters.

Music for Hire. WCRB's starting gun for the second annual Boston Symphony Musical Marathon will be fired at 7 p.m. March 2 for 13 hours of the Pops. Then, until March 5 at 1 a.m., the Symphony's famed recordings of rare greats will be played—for a price. The smallest pledge, $10, fetches 10 minutes of music, and each additional dollar brings an extra minute—up to $50 that buys anything without a special price tag. Get your catalog by calling the Marathon number, 891-1234, so you can cross the finish line with the rest of the gang.

Looking at selections in the Musical Marathon catalogue are, l. to r.: Mrs. F. Corning Kenly of Manchester, Mrs. James Peabody of Boston and Mrs. Thomas Gardiner of Manchester.

Musical Marathon To Benefit Boston Symphony

Interest in the second Musical Marathon of the Boston Symphony Orchestra is running high this week. To emphasize this widespread enthusiasm of music lovers of the Greater Boston Community, Mayor Kevin White has declared the week beginning February 28th as Boston Symphony Orchestra Week. At the end of the week, from March 2 through March 6, the Musical Marathon will provide the rare opportunity for listeners to hear their favorite music, unreleased recordings of Boston Symphony and Boston Pops performances, broadcast on radio station WCRB, 1330 AM and 102.5 FM.

Listeners may make pledges by calling WCRB at 891-1234 or using the form in the Musical Marathon catalogue. They will receive a variety of premiums depending upon the size of their donations. The premiums, listed in the catalogue, are unusual and intriguing.

Others who are collaborating with Mrs. John Bradley, Chairman of the Musical Marathon Committee, are Mrs. William V. Ellis of Gloucester, Mrs. Josiah Spaulding of Manchester, Musical Marathon Treasurer, Mrs. John Jeppson III of Cambridge, Mrs. Stephen Kunian of Boston and Mrs. Thomas D. Perry, Jr.

NEWS
NEWBURYPORT, MASS.
D. 7,358

FEB 26 1972

TIMES
GLOUCESTER, MASS.
D. 11,000

FEB 26 1972 New England Newscl

BOSTON
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MAR 1972 New England Newsclip

FEB 26 1972

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CRICKET
MANCHESTER, MASS.
W. 1,598

FEB 18 1972 New England Newsclip

CITIZEN
BELMONT, MASS.
W. 4,350

MINUTE MAN
BEDFORD, MASS
W. 2,993

FEB 24 1972 New England Newsclip

FEB 24 1972

FENCE VIEWER
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W. 3,000

FEB 24 1972

TIMES-UNION
BURLINGTON, MASS
W. 7,200

FEB 24 1972

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

FEB 24 1972

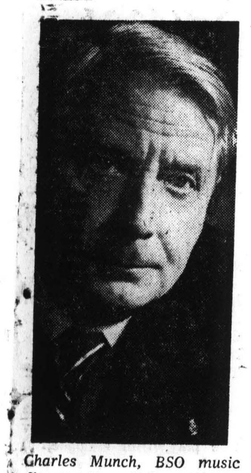
Musical Marathon For Boston Pops BSO Begins Wed.

A Musical Marathon to benefit the Boston Symphony and Boston Pops Orchestra, will be telecast non-stop, on WCRB, 1330 AM and 102.5 FM, beginning at 7 p.m., March 2, through 1 a.m. March 6.

Music from actual Pops and BSO concerts in Symphony Hall and interviews with players of the Orchestra will be featured.

Local members of the committee working for the success of this venture include Mr. and Mrs. Robert Hargrove, Mr. and Mrs. Louis Mead, Mrs. P. Adams Colony, chairmen, all of Lexington; also Mr. and Mrs. John Boeing and Peter Boeing, of Bedford.

MUSIC



Charles Munch, BSO music director from 1949 to 1962, is one of many conductors whose recorded but unreleased performances with the Boston Symphony and Boston Pops orchestras may be heard during the Musical Marathon, March 2 through 5, on Radio Station WCRB. Catalogues for this fund-raising event may be obtained by calling 617-891-1234.

CHRONICLE
CAMBRIDGE, MASS.
W. 13,735

FEB 24 1972

CHRONICLE
CAMBRIDGE, MASS.
W. 13,735

MAR 2 1972

CAMBRIDGE CHRONICLE

A HAND FOR THE BSO — The Boston Symphony Orchestra will be conducting a Musical Marathon on WCRB AM and FM to benefit the Boston Pops and the BSO from March 2 - 6. Two members of the Cambridge committee of the council of friends of the BSO are Mrs. David Bird, left, and Mrs. Addison Closson.

Half Steps

Rock Rap Line. If you call 395-3746 any time, day or night, you'll hear a three-minute voice talk about rock, pop, jazz, soul, Muzak and folk: new record releases, artists, record specials and performers coming to town. Often, at the sound of the bleeper, that mysterious voice of the sponsor, Warner-Elektra-Atlantic Distributing Corporation, will ask for *your* opinion on those records and artists.

Fetal Facts. Two attorneys and two doctors discuss Massachusetts' birth control and abortion laws in a panel on March 20 at 8. One-half of each pair is against any reform. Union Building at BU, 755 Commonwealth Avenue. Free. Sponsored by the League of Women Voters.

Music for Hire. WCRB's starting gun for the second annual Boston Symphony Musical Marathon will be fired at 7 p.m. March 2 for 13 hours of the Pops. Then, until March 5 at 1 a.m., the Symphony's famed recordings of rare greats will be played—for a price. The smallest pledge, $10, fetches 10 minutes of music, and each additional dollar brings an extra minute—up to $50 that buys anything without a special price tag. Get your catalog by calling the Marathon number, 891-1234, so you can cross the finish line with the rest of the gang.

Looking at selections in the Musical Marathon catalogue are, l. to r.: Mrs. F. Corning Kenly of Manchester, Mrs. James Peabody of Boston and Mrs. Thomas Gardiner of Manchester.

Musical Marathon To Benefit Boston Symphony

Interest in the second Musical Marathon of the Boston Symphony Orchestra is running high this week. To emphasize this widespread enthusiasm of music lovers of the Greater Boston Community, Mayor Kevin White has declared the week beginning February 28th as Boston Symphony Orchestra Week. At the end of the week, from March 2 through March 6, the Musical Marathon will provide the rare opportunity for listeners to hear their favorite music, unreleased recordings of Boston Symphony and Boston Pops performances, broadcast on radio station WCRB, 1330 AM and 102.5 FM.

Listeners may make pledges by calling WCRB at 891-1234 or using the form in the Musical Marathon catalogue. They will receive a variety of premiums depending upon the size of their donations. The premiums, listed in the catalogue, are unusual and intriguing.

Others who are collaborating with Mrs. John Bradley, Chairman of the Musical Marathon Committee, are Mrs. William V. Ellis of Gloucester, Mrs. Josiah Spaulding of Manchester, Musical Marathon Treasurer, Mrs. John Jeppson III of Cambridge, Mrs. Stephen Kunian of Boston and Mrs. Thomas D. Perry, Jr.

RECORD AMERICAN
BOSTON, MASS.
D. 410,003

FEB 12 1972

New England Newsclip

Weekend Scene • Movies • Drama • Records

BSO Marathon: Chasing Fires or Fiedler's Baton?

Want to own your very own Arthur Fiedler baton?

Or would you prefer, instead, to spend two hours chasing fires through the streets of Boston with the Maestro?

A ride on a BMW motorcycle with the Boston Symphony Orchestra's principal bassoonist, Sherman Walt, is up for grabs; so is a delectable Chinese dinner for two, cooked up by David Ohanian, the BSO's French horn player.

You can get any of these by contributing to the Boston Symphony during the second annual Musical Marathon, coming to radio station WCRB, March 2-5. The all-out effort on the part of members of the BSO and Pops Orchestra, along with the aid from the Council of Friends, is geared to raising money to keep the Boston Symphony Orchestra, Inc., going its great guns.

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Fervent Symphony and Pops fans can find out what's "for sale" in the Musical Marathon catalog—available at Symphony Hall, or by phoning in a request for one at 891-1234. Recorded BSO performances from Bach and Bartok to Verdi and Xenakis, can be requested for broadcast.

"Requests for music are based on $1 per minute of music, starting at $10," explained Mrs. John Bradley, chairman of the Musical Marathon. "Each pledge entitles donors to a musical request and a premium like the Fiedler baton, or the Ohanian Chinese dinner for two, listed in the catalog according to the amount of the pledge."

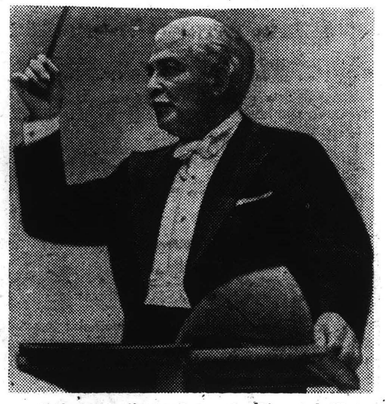
"Last year we raised $39,000. This year we hope to raise $50,000," said Mrs. Bradley. Ten percent of the net proceeds go into the Symphony pension fund; the remainder will go toward Symphony operating costs.

"We wanted something that would be fun and amusing that would involve all of us with the community. Then we heard that the Buffalo Symphony had done this kind of Musical Marathon thing and so had the Cleveland Orchestra, with much success. WCRB was very cooperative when we approached them. Then we went to the orchestra members and we asked to use the tapes of the actual concerts recorded at Symphony Hall and Tanglewood. None of the selections listed in the catalog are available commercially," Mrs. Bradley explained.

"Well, everybody agreed." Some orchestra members were interviewed on WCRB, and most of the musicians glued themselves to their radios to hear performances—some taped 35 years ago.

★

"Everybody loved it. But it never occurred to us to ask members of the orchestra to donate premiums." Then Mary Lou Speaker, BSO violinist mentioned during an interview that she'd donate violin lessons for one year to the highest bidder." It was inevitably the making of a trend. Everyone began offering goodies. "The orchestra was 100 percent behind the whole thing," according to Mrs. Bradley. And of course, last year's results were sensational—auguring well for this year's Marathon.



Arthur Fiedler's Baton is "for sale!"

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

FEB 10 1972

New England Newsclip

QUODLIBET

For $2000, your own BSO recital

By Ellen Pfeifer
Globe Staff

For a $25 contribution to the Boston Symphony Orchestra during its Musical Marathon, March 2-5, you can win 25 minutes of unreleased taped performances by the orchestra. You can also take your choice of a tennis game with orchestra musicians, a bassoon lesson with Richard Plaster, an autographed Arthur Fiedler baton, or an illustrated ghost-written limerick for a special occasion created by David and Sydney Rockefeller.

For $50, you may have 50 minutes of radio music plus a premium of a tape-recording of "Background Music for Family Arguments" by percussionist Charles Smith. For $200, taped music plus processional, recessional and a half-hour recital of trumpet music at your summer wedding performed in person by Roger Voisin.

For a whopping contribution of $2000, you could win a live recital by concert-master Joseph Silverstein to benefit your favorite charity. And you would be entitled to select an entire evening, on radio, of P.D.Q. Bach works, a complete performance of "Lohengrin" with Leinsdorf conducting, the complete Smetana "Ma Vlast" conducted by Kubelik, and the complete "Magic Flute" with Beverly Sills.

The Marathon is, of course, an encore of last year's fund-raising scheme co-sponsored by the Friends of the Boston Symphony and radio station WCRB, and directed by Mrs. John Bradley. For 78 consecutive hours, unreleased taped concerts will be broadcast over WCRB at the request of BSO-fans who will contribute $1 a minute with a minimum of 10 minutes playing time. Contributors will also be eligible for the premiums, including those listed above.

The procedure is to obtain a Marathon Catalogue which lists musical selections available, all premiums, and gives complete directions. Then, make selections, choose premiums, complete the order form and send in your checks. At 9 a.m. and 8 p.m. every day of the Marathon, performance times of requests will be announced. Tune in and enjoy.

For a copy of the Catalogue, call 891-1234.

THE BOSTON HERALD
Traveler
D. 210,530 S. 310,961

FEB 5 1972

New England Newsclip

Social Chatter
by Alison Arnold

Musical Marathon Theme Adds Bright Note to Symphony Luncheon

THE SUN SHONE brightly yesterday — although a wild wind blew—and Symphony-goers made their usual Friday afternoon trek to Symphony Hall. So all was right with the world of Boston's Four Hundred. Many of them went to Horticultural Hall for the Pre-Symphony Luncheon before braving the traffic to cross the street for the concert.

The theme of the luncheon was the Musical Marathon being planned by the Friends of the orchestra from March 2 to 6. Brightly colored musical notes were used as decorations and in the center of the huge hall was a mobile of musical notes.

During the Marathon, recorded but unreleased performances by the Boston Symphony Orchestra and the Pops Orchestra will be brought to the listeners of Greater Boston by WCRB from 7 o'clock, Thursday evening, March 2, through 1 o'clock on the morning of Monday, March 6.

Listeners can request any music in the Musical Marathon catalog for a fee of $1 per minute of music with a minimum of $10. All Marathon donors will receive premiums depending on their donations. Last year's Marathon was so successful that it will be repeated this year.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JAN 19 1972

New England Newsclip

SOCIETY
by Miriam Tod

In these days of computerized living there is a great longing in all of us to feel a personal identification with others. No longer are we happy to just sit and watch a performance, we want to get to know the players as people and personalities.

The granting of this desire is just part of a three-fold experience for those playing the Musical Marathon game with the Council of Friends of the Boston Symphony Orchestra. A bigger and better repeat of last year's "first" to raise funds for the orchestra the Marathon will take place March 2, 3, 4, and 5 over Station WCRB 1330 am/102.5 fm.

This is the way it will happen. Experience number one. For the pledge of a dollar a minute—minimum $10—the listener can call the special Musical Marathon number—891-1234—and request any recording listed in the Musical catalogue to be played for his or her enjoyment during the four days of the event. This catalogue, which will be mailed to anyone calling the special Marathon number, lists by alphabetical order of composers all the recordings made by the Boston Symphony Orchestra which have never been released and so therefore are not available to purchase. The conductor, the date the recording was made and the length of time of the performance are listed clearly and concisely.

Experience number two. Every penny donated by listeners goes to the orchestra so the pleasure of helping a good cause is a part of the bargain. Station WCRB has generously given their facilities, advertising agencies and printers have cooperated and the members of the Council of Friends are volunteering their time and efforts to run the entire event.

Experience number three. A chance to know the orchestra members as people. Premiums will be given for every donation over $25, each getting more elaborate as the sum goes up. For the $25 price there is a chance to surf-fish on the South Shore with bass player Bela Wuntzler, or play tennis with violinist Sheldon Rotenberg, horn player Ralph Pottle and tuba player Chester Schmitz, or squash with Robert Karol, viola, Ralph Gomberg principal oboe, and Joseph Silverstein, concertmaster. $50 brings you a cruise of Boston Harbor with bass player John Salkowski or an hour's "hang on" on the back of principal bassoonist Sherman Walt's BMW motorcycle. The premiums Silverstein will give a recital to benefit your favorite charity.

The 30 page catalogue, compiled by Mrs. John H. Knowles, which lists all these premiums, the complete list of recordings available, and instructions on exactly how to be a part of this exciting event, is being mailed to every Friend of the B.S.O. and to all subscribers, and is also available to anyone who wishes a copy. The members of the Friends of the orchestra have been hard at work addressing the booklet under the direction of Mrs. F. Corning Kenly and Mrs. Thomas D. Gardiner of Manchester and Mrs. James Peabody of Boston. Among those taking their turn addressing at Symphony Hall last week were Mrs. Robert M. P. Kennard of Newton Center, Mrs. C. Russell Eddy of Duxbury, Mrs. Richard R. Higgins and Mrs. Thomas E. Jansen of Dedham, Mrs. Howard E. Hansen of Wellesley, Mrs. Edward Cole of Lincoln and Mrs. Raymond C. Gordon of Framingham.

Mrs. George Lee Sargent of Dover, chairman of the Council of Friends, Mrs. Frank G. Allen of Boston, treasurer of the group and Mrs. John Bradley of Manchester, chairman of the Musical Marathon are among those whose enthusiasm and vision have made this huge project possible. They have arranged for well-known personalties to man the telephones at WCRB, and have lined up interviews with the conductors and members of the orchestra to take place during the 65 hours of non-stop Boston Symphony time over the air.

Make a note of the dates—March 2, 3, 4, and 5, save those pennies and get prepared for four exciting days that will bring a three-fold experience not often available in these days of impersonal, cut-and-dried living.

RECORD AMERICAN
BOSTON, MASS.

FEB 7 1972 New England Newsclip

Rose Walsh

Social Atmosphere Caps Opera Debut

Much social activity went along with the exciting opening of the 1972 season of the Opera Co. of Boston—the American premiere of BerlioZ' complete "The Trojans" —which filled the Aquarius Theatre on Thursday and Friday evenings, and yesterday afternoon and evening. Artistic director Sarah Caldwell made it a spectacular production.

The Ladies Committee, under the direction of Swiss Consul Dr. Freddy Homburger, provided the social atmosphere. Before the opening Thursday evening, many of the operagoers enjoyed a gourmet dinner, arranged by Mrs. James C. Munro, preceded by cocktails at the new French restaurant, Maison Robert in Od City Hall.

French Consul-General and Mrs. Daniel Oriez dined with Dr. and Mrs. Frederick Stare, Mr. and Mrs. MacMorgan (she set the tone for the opera with program notes of "The Sacking of Troy") and the Homburgers.

The Thomas Cabots and the Robert Cabots joined the David Blacks, the Everett Grossmans and Mr. and Mrs. Allen Latham, Jr. for dinner.

The Frederick Heffenreffers (he is chairman of the Development Committee) and John Haffenreffers, the Phillip K. Allens, the George Hibbards, the Robert Rileys, Dr. John Beakie (who drove up from Hartford, Ct.); the John Latshaws, Bertram Druker, the Alfred Willmanns, Mrs. Mathilde Bird, Martin Slobodkin, the Donald Babsons, Mrs. Sherrer Welles, Paul Beeman, and Mr. and Mrs. S. Baring-Gould were among others talking opera over dinner.

Yesterday between the two sessions of the "The Trojans," afternoon and evening, some 200 of the Series B subscribers strolled over to the Parker House for a buffet supper sponsored by the Guild of the Opera Co., whose members include Mrs. Charles H. Hood, Mrs. Gilbert Peakes, Mrs. Laszlo J. Bonis (husband is president of the Opera Co.), Mrs. Dean Edmonds, Jr., Mrs. Milton Grahm and Mrs. Paul D. Kaneb.

At Friday's Pre-Symphony Luncheon in Horticultural Hall, conversation centered on the excitement of the 78-hour Musical Marathon that will begin at 7:30 p. m. Thursday, March 2, and continue until 1 a. m. March 6.

This will be the second such annual event benefiting the Boston Symphony Orchestra, under the auspices of the Council of Friends of the BSO. Participants will have a chance to request unreleased performances ($1 a minute of music starting at $10) by the Boston Symphony and Boston Pops Orchestras from the special Second Edition Musical Marathon Catalogue.

Luncheon hostesses from Weston, Wayland, Wellesley and Winchester areas, keeping the Marathon very much in mind, had decorated the hall with psychedelic large red Ms attached to black musical notes.

Included in the hostess corps were Mrs. Richard Ely, Mrs. Allan R. Finlay, Mrs. John T. Griffin, Mrs. Robert J. Caldwell, Mrs. Thomas E. Franks, Mrs. Robert C. Wiese, Mrs. Edward S. Stimpson, Mrs. Lyndall F. Carter, Mrs. Charles L. Moore, Mrs. George A. Marks, among several others.

★

Mrs. Richard Thompson and Mrs. Albert Goodhue reminded the luncheoners of another forthcoming, very special BSO event, the April 6 Mini-Tour with the Orchestra to New York, to celebrate Carnegie Hall's 80th anniversary.

It will be the first time Arthur Fiedler will conduct his own Pops Orchestra in a concert outside of Boston, and that will take place on the first evening.

The three-day tour, limited to 100 friends of the BSO, is highlighted with festive private hospitalities and great music. Mrs. Harris Fahnestock, Mrs. Thompson and Mrs. Goodhue are the enthusiastic chairmen.

SENTINEL
FITCHBURG, MASS.
D. 20,300

FEB 2 1972 New England Newsclip

Musical Marathon

Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music? Well, you can!

Ninety years of excellence have produced a library of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras that is unsurpassed anywhere in the world. Many of these concerts will be brought to the listeners of the Greater Boston Community by WCRB from 7:00 p.m., Thursday, March 2 through 1:00 a.m., Monday, March 6 when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second exciting sale of time to play special selections that are unavailable anywhere. You will have the rare opportunity to request any music listed in the Musical Marathon Catalogue for a fee of one dollar per minute of music with a minimum of ten dollars. Compiling this varied and extensive catalogue of musical masterpieces has been directed by Mrs. John H. Knowles. It was mailed in January to Friends and subscribers of the Boston Symphony; copies may be obtained by anyone calling the Marathon Telephone number, 891-1234.

All Marathon donors will receive premiums depending on their donations. These range from Arthur Fiedler autographed batons, Musical Marathon bumper stickers, to music lessons and dinners given by Orchestra members, and special concerts given by members for you in your own home. The vision and encouragement needed to execute this exciting undertaking have been supplied by the distinguished members of the Executive Committee of the Musical Marathon.

The opening hours of the Marathon will be devoted to the Boston Pops. Then beginning at 8:00 a.m. Friday, March 3, the time will be devoted to the Boston Symphony for sixty-five non-stop hours. In addition, listeners will have the rare opportunity to hear interviews with conductors and members of the Orchestra and other exciting, well-known national celebrities. The telephone at WCRB will be manned by well-known and distinguished personalities.

Musical Marathon was so popular last year that the available time for the Marathon has been increased so that all who wish may have the opportunity to participate.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 1 1972 New England Newsclip

Second Marathon

The Musical Marathon, initiated last year by the Friends of the Boston Symphony, will be held again this year in expanded form from 7 p.m. March 2 through 1 a.m. March 6.

The fund raising activity allows donors to request by telephone that WCRB play any music listed in the Musical Marathon Catalogue for a fee of $1 per minute of music with the minimum donation $10. The catalogue, available through Symphony Hall, lists an extensive library of recorded but unreleased performances by the BSO and the Boston Pops.

The opening hour of the Marathon will be devoted to the Boston Pops. Then, beginning at 8 a.m. March 3, 65 non-stop hours will be devoted to the BSO. In addition, listeners will have the opportunity to hear interviews with conductors and members of the orchestra.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

FEB 7 1972 New England Newsclip

SOCIETY

by Miriam Tod

There's a helpful husband in Wellesley who really should take the credit for the novel decorations seen on Friday at the Pre-Symphony Luncheon at Horticultural Hall. Thomas Franks had the idea of projecting a pattern of a stylized double M on his kitchen door so that his wife could draw around the letters to make the original of these M's that were Friday's central theme.

The occasion was the third in the series of these luncheons given before the Friday afternoon Symphony concerts and sponsored by the Council of Friends of the orchestra. The theme of the day was the upcoming Musical Marathon, hence the double M's that were all over the bare walls of Horticultural Hall in every possible psychedelic color and were hung from the center of the room in the form of a huge black mobile.

The dates of the Musical Marathon are March 2, 3, 4, 5, and already many of the premiums that are part of the four day musical event have been snapped up. The event will be held continously over Radio Station WCRB 1330 a.m./102.5 f.m. and for a dollar a minute, minimum $10, you can request any recording made by the Boston Symphony Orchestra or the Boston Pops in the special Musical Marathon catalogue that is available by calling the Marathon number 891-1234.

The list of recordings available is endless and the selection varied indeed. There are five versions of Beethoven's Emperor Piano Concerto, each with a different conductor. There are seven of the Leonore Overture, with six conductors — Leinsdorf recorded it twice, once in 1963 in 13.53 minutes and again in 1966 in 14.37. "Rhapsody in Blue" by the Boston Pops — in three versions — is available, and "Hey, Look Me Over' from "Wildcat" that the Pops played on June 22, 1963. None of the music is available commercially, and the selections run into the thousands.

At Friday's luncheon the chairman of this huge undertaking that hopes to raise $50,000 for the orchestra, Mrs. John Bradley of Manchester, was seated with several of her committee. She has been spending four days a week at Symphony Hall since the start of work on the project, as have many of the committee. Mrs. John H. Knowles, who compliled the catalogue, was one seated with her as were Mrs. Jack Parker of Wellesley, who has done a great job on publicity for the event. Also seated with them was Mrs. James Perkins of Westwood, one of the two lady trustees of the orchestra.

Others at the luncheon which was under the auspices of the Weston, Winchester, Wayland and Wellesley areas which were responsible for the imaginative decorations, were Mrs. Frederick Stare of Wellesley, Mrs. Miles Clair, Mrs. Richard Ely of Weston, Mrs. Howard Hansen of Wellesley and Mrs. Alfred Willmann of Belmont.

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.
D. 24,000

MAR 2 1972 New England Newsclip

Musical Marathon Aims At $5,000 for BSO

BOSTON — The second annual Musical Marathon, which hopes to raise $5,000 for the Boston Symphony Orchestra, gets underway Thursday at 7 p.m on radio station WCRB and will continue through 1 a.m. Monday, March 6.

Thursday's opening will be highlighted with a Salute to Maestro Arthur Fiedler. For 13 consecutive hours, the music of Fiedler and the Boston Pops will be heard.

Music by the Symphony Orchestra will follow from 8 a.m. Friday, March 3 until Monday's early-morning closing.

Radio listeners will have an opportunity to telephone their music requests to WCRB. None of these performances are available commercially. All of the music is taped from live performances by the Boston Pops at Symphony Hall, at Tanglewood in the Berkshires and from several of the Orchestra's recent tours.

Catalogues of all of the music played by the Symphony and Pops, led by many guest conductors, list the music which will be available at this time. Locally, catalogues have been placed in the Framingham Center Library, the Merriam Library in downtown Framingham and at the reception desk at the South Middlesex News .

The musical selections may be requested on the basis of $1 per minute, starting at $10. In return for donations to the Orchestra, valuable premiums may be obtained such as the chance to chase fires for two hours with Arthur Fiedler.

Area residents who are working in behalf of the Musical Marathon as members of the Friends of the Boston Symphony include: Mrs. William O. Clark, Framingham, Mrs. Raymond C. Gordon, Sherborn, formerly of Framingham, Mrs. George Naylor, Framingham, Mrs. Robert J. Caldwell, Sudbury, Mrs. C. George Tedeschi, Framingham, Mrs. Waite Watkins, Framingham and Mrs. George Willis, Framingham.

CHRONICLE
NEEDHAM, MASS.
W. 6,500

MAR 2 1972 New England Newsclip

"Musical Marathon" This Week For Boston Symphony

Interest among local residents is high this week—named Boston Symphony Orchestra Week by Mayor Kevin White of Boston—in the second Musical Marathon being conducted in support of this orchestra.

Needham and Dover listeners, among those in other towns, will have the rare opportunity to hear their favorite music, unreleased recordings of Boston Symphony and Boston Pops performances broadcast on the radio today (March 2) through Monday (March 6), for a donation made by calling Station WCRB or using the form in the free Musical Marathon catalogue, which may be obtained at the Music Center in Needham.

Assisting celebrities in manning the telephones at the station during the Marathon will be members of the Needham - Wellesley Council of the Friends of the Boston Symphony.

Needham area council members working on this project are Mrs. Roger Hunt, Mrs. Frederick Stare, Mrs. Robert Kistner, Mrs. Alvar Polk, Jr., and Mrs. Mark Wheeler.

PLAN MUSICAL MARATHON — In charge of the Needham-Wellesley section of the Musical Marathon in support of the Boston Symphony Orchestra are, left to right, Mrs. Frederick Stare, Needham; Mrs. Murray Harvey, Mrs. Edward Stimpson and Mrs. Howard E. Hansen, Wellesley Hills. The Marathon will continue through the weekend in this Boston Symphony Week, with supporters able to hear their favorite pieces broadcast on radio station WCRB.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAR 2 1972 New England Newsclip

SOCIETY

by Miriam Tod

There certainly seems to be a magic about the basement of Symphony Hall. No matter what kind of event is held there it is inevitably successful, outdoing all others held in far more glamorous surroundings. Glamor is certainly not the word one would apply to the bare room below the stage of Symphony Hall. Heating ducts, plain walls, and brick supporting columns are all very much in evidence, yet the charm of the place lies in the feeling that is is imbued with the very heart of all the music that is made in this home of the Boston Symphony Orchestra.

On Tuesday evening, it was the Tuesday concert subscribers' turn to gather in the basement for an event planned especially for them by the Council of Friends of the BSO. This was the second of the Table Talk suppers, a series of three events held during January, February and March before a Tuesday evening concert. Very much like the Stage Door Lectures planned for the Friday afternoon concertgoers and held in the same basement, the Table Talk suppers also have a speaker, either one of the BSO players or someone connected with the orchestra.

The decorations depicting the Musical Marathon for the benefit of the orchestra, due to start over radio station WCRB tonight at 7:05 p.m. were still in place from last Friday's Stage Door Lecture. The guests, both men and women, unlike the Friday affairs which are almost entirely female, gathered first for cocktails before lining up at the long buffet for beef stroganoff, green salad and crusty French garlic bread. The name "Table Talk Suppers" comes from the pies donated for the event by the company of that name and on Tuesday evening the choice was custard.

The cochairmen of the evening were Mrs. John Thorndike, of Brookline, whose husband is treasurer and a trustee of the orchestra, and Mrs. Samuel Ryburn of Dover. Both excellent hostesses they were greeting the guests, each of whom wore a name tag to promote the essentially friendly atmosphere of these affairs.

Among those enjoying this second event for Tuesday concertgoers and listening to Tom Mowrey of Deutsche Grammophon which records the BSO were Mr. and Mrs. Robert H. Gardiner of Milton, representing the trustees of the orchestra; Miss Jane Sears; Mrs. Atherton Loring of Duxbury who was joined by her daughter-in-law, Mrs. Atherton Loring Jr. of Carlisle; Mr. and Mrs. Stanley Holmes of Weymouth; the Russell Eddys of Duxbury; Mr. and Mrs. Robert G. Wiese of Wellesley, and Mr. and Mrs. Donald A. Haire of Needham.

REPORTER
MARBLEHEAD, MASS.
W. 7,400

MAR 2 1972 New England Newsclip

LOCAL WOMEN WORK FOR B.S.O. MARATHON

Ninety years of excellence have produced a library of recorded but unreleased performances by the Boston Symphony and Boston Pops Orchestras that is unsurpassed anywhere in the world. Many of these concerts will be brought to the listeners of the Greater Boston Community by WCRB from 7:00 p.m., Thursday, March 2 through 1:00 a.m., Monday, March 6 when Musical Marathon, for the benefit of the Boston Symphony Orchestra, stages its second sale of time to play special selections that are not available elsewhere. Listeners will have the opportunity to request any music listed in the Musical Marathon Catalogue for a fee of one dollar per minute of music with a minimum of ten dollars.

Local people who have been working on this project are Mrs. Erick Kauders of Marblehead and Mrs. Nelson Darling of Swampscott, co-chairman of the North Shore Council of Friends.

Assisting them in the mailing of the brochures have been Mrs. Garrett Bowne and Mrs. Raymond Ellis of Marblehead, Mrs. Frederick Mayo and Mrs. Charles Erving of Swampscott, and Mrs. David Little of Salem.

Mrs. Nelson Aldrich and Mrs. James Marsh both of Marblehead, are on the Marathon Committee in charge of "paperwork".

FENCE VIEWER
SUDBURY, MASS.
W. 3,000

MAR 2 1972 New England Newsclip

Marathon To Aid B.S.O.

The second Musical Marathon of the Boston Symphony Orchestra will be conducted from March 2 through March 6. It will provide the rare opportunity for listeners to hear their favorite music, unreleased recordings of Boston Symphony and Boston Pops performances, broadcast on radio station WCRB, 1330 AM and 102.5 FM.

Listeners may make pledges by calling WCRB at 891-1234 or using the form in the Musical Marathon catalogue. They will receive a variety of premiums depending upon the size of their donations.

The premiums, listed in the catalogue, are unusual and intriguing. One of the many $25 premiums is the opportunity to go surf fishing with bass player Bela Wurtzler. One of the exciting $500 premiums is the recital that will be given by superb principal cellist, Jules Eskin, with his wife Virginia at the piano. There are other rare musical performances offered and, during the Marathon, surprise premiums will be announced.

Listed in the catalogue are the fascinating premiums that will be auctioned on WCRB during the Marathon; but you don't need to wait for March 2nd to make your bid. The volunteer committee urges you to write in now to place your bid.

During the Musical Marathon there will be stimulating interviews with the conductors and members of the Orchestra as well as other well-known people. These notables will remain at WCRB to take phone calls, so that when you telephone your requests and pledges, you may be answered by a famous voice. Governor Sargent will be interviewed on Friday, March 3. During the evening of Thursday, March 2, Mayor White will be heard.

MINUTE MAN
LEXINGTON, MASS.
W. 8,234

MAR 2 1972

JOURNAL
CONCORD, MASS.
W. 6,000

MAR 2 1972

NEWS
SALEM, MASS.
D. 29,244

MAR 1 1972 New England Newsclip

The tea leaves

SEVERAL NORTH SHORE RESIDENTS are among the Friends of the Boston Symphony aiding in the promotion of the week-long Musical Marathon over WCRB (1330 AM and 102.5 FM) from 7 p.m. to 1 a.m. which will continue daily through Sunday night. They are Mrs. Albert Goodhue of Marblehead, a BSO trustee, Mrs. John Bradley of Manchester, chairman of the Musical Marathon Committee; Mrs. William V. Ellis of Gloucester, Mrs. Josiah Spaulding of Manchester and Mrs. George R. Poor of Marblehead.

JOURNAL
REVERE, MASS.
W. 9,000

MAR 2 1972 New England Newsclip

Musical Marathon

A Musical Marathon benefit for the Boston Symphony and Boston Pops orchestras will be held non-stop on WCRB 1330 AM and 102.5 FM from 7 p.m. to 1 a.m. on (today) Thursday.

Music from actual Pops and BSO concerts in Symphony Hall and interviews with players of the orchestra.

ITEM
LYNN, MASS.
D. 34,202

MAR 4 1972 New England Newsclip

It's Musical Marathon weekend for the Boston Symphony and Boston Pops Orchestras over radio station WCRB. The annual marathon to benefit the BSO is continuing through 1 a.m. Monday with listeners buying unreleased Symphony and Pops performances for one dollar per minutes. Donors are receiving prizes from bumper stickers and autographed batons to music lessons and dinenrs given by orchestra members. The telephones at WCRB are manned by well-known personalities on the Boston music scene.

TOWN CRIER
WAYLAND, MASS.
W. 4,652

MAR 2 1972 New England Newsclip

Music for money

Wayland and Weston residents (Mr. and Mrs. Nicholas W. Danforth, Mr. and Mrs. Richard B. Ely, Mrs. James T. Mountz, Mrs. Richard F. Schapzle, and Mrs. Arthur S. Spangler of Weston; Mrs. Francis Devlin, Mrs. Thomas B. Gannett, Mrs. William Moyer, Mrs. Henry M. Parker, Mrs. M. Allen Powning of Wayland) will be helping to man the telephones in the upcoming musical marathon benefit for the Boston Symphony Orchestra on WCRB.

During the three day marathon, from March 2 at 7 p.m. through March 6 at 1 a.m., listeners can call the station (891-1234) and hear their favorite classical musical selections in return for pledges. The music will be served up at a cost of $1 per minute. Thus, a 45 minute symphony will cost $45.

Members of the BSO will entertain people who make substantial contributions. For instance, for someone donating $50 a bass player, John Salkowski, offers a Sunday afternoon cruise in the Boston Harbor and a lobster dinner selected from his own pots.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

MAR 4 1972 New England Newsclip

ON THE AIR at the opening of WCRB's Boston Symphony Orchestra's Musical Marathon benefit are, from left, Gov. Francis Sargent, Boston Mayor Kevin White and Waltham Mayor Arthur Clark. By calling 891-1234 listeners can pledge support to the orchestra.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500

MAR 2 1972 New England Newsclip

BOSTON SYMPHONY ORCHESTRA

WORKING FOR THE BOSTON SYMPHONY ORCHESTRA'S MUSICAL MARATHON ... are these Wellesley members of the Council of Friends of the Boston Symphony Orchestra, left to right: Mrs. Robert Weise, Mrs. Thomas Franks, Mrs. Frederick Stare, Mrs. Murray Harvey, Mrs. Edward Stimpson and Mrs. Howard Hansen, Wellesley area chairman. The Musical Marathon on WCRB starts tonight and continues through Sunday, March 5. To request a musical selection, telephone 891-1234.

ITEM
LYNN, MASS.
D. 34,202

FEB 12 1972

New England Newsclip

The PERFORMING ARTS

The Boston Symphony Orchestra's unreleased performances can be yours for a dollar a minute via radio station WCRB in March when the orchestra presents its Musical Marathon.

Boston Pops Concerts will be included in the five-day marathon beginning Thursday, March 2, through Monday, March 6, at 1 a.m. You can request any music listed in the marathon catalogue with a minimum of ten minutes of music for 10 dollars. Marathon donors will receive premiums ranging from bumper stickers to music lessons and dinners given by orchestra members, or special concerts given in your home.

The Marathon will feature interviews with conductors and orchestra members along with world-renowned musical celebrities.

North Shore Friends of the BSO working on the event include Mrs. Erick Kauders of Marblehead and Mrs. Nelson Darling of Swampscott, co-chairmen. Also Mrs. Garrett Browne and Nelson Aldrich and Mrs. James Marsh, and Mrs. Raymond Ellis of Marblehead, Mrs. Frederick Mayo and Mrs. Charles Ewing of Swampscott with Mrs. David Little of Salem.

Haven't you always wanted to ask the Boston Symphony and Boston Pops to play your favorite music ?

Now You Can!

MUSICAL MARATHON

a benefit for the Boston Symphony Orchestra, Inc. Music at Your Request by the Boston Symphony and Boston Pops Orchestras on Radio Station WCRB 1330AM/102.5FM

March 2-March 5, 1972 7:00 P.M. Thursday through 1:00 A.M. Monday

Non-Stop

Telephone: (617)891-1234

24 Hours A Day!

Join In Boston's Most Exciting Musical Event

Your Participation in the Marathon will...
provide you with the rare opportunity to select exciting taped performances of actual concerts by the Boston Symphony and Boston Pops Orchestras in Symphony Hall, at Tanglewood, and on tour all to be broadcast on radio station WCRB. None of this music is available commercially!

This year's Musical Marathon will:
*raise money for this great orchestra
*entitle you to unique and exciting premiums
*introduce you to members of the Orchestra family through live interviews on WCRB

Our Goal Is $50,000 For The Boston Symphony Orchestra, Inc.

You Can Help Each pledge entitles the donor to one musical request

TRI TOWN TRANSCRIPT
TOPSFIELD, MASS.
W. 4,500

FEB 9 1972

785

New Englar Newsc

Musical marathon to aid Boston Symphony

A musical marathon is being planned by Friends of the Boston Symphony to raise money for the orchestra. Listeners in the Boston area will be able to call WCRB between 7 p.m. March 2 and 1 a.m. March 6 and ask for their favorite selections recorded by the Boston Symphony to be played.

Music available is listed in the Musical Marathon catalogue, which may be obtained by calling the Marathon telephone number 891-1234. The cost is $1 per minute of music with a minimum of $10.

Listeners will also receive, depending on their donations, such things as Arthur Fiedler autographed batons, music lessons and dinners given by Orchestra members, and special concerts given by members at the listener's home

NEWS
AMESBURY, MASS.
W. 4,400

FEB 10 1972

THE NEWS, February 24, 1972

BOSTON SYMPHONY NEEDS HELP

Have you ever wanted an authentic Arthur Fiedler autographed baton? Or coveted a private Chinese dinner for two cooked by Boston Symphony French hornist David Ohanian?

You can have these and other goodies if you support the Second Annual Musical Marathon sponsored by the Friends of Boston Symphony with the cooperation of WCBR FM radio on March 2-5.

If you pledge $10 to the Symphony you get 10 minutes of air time in which to play your choice of music by the Boston Pops or the Boston Symphony. None of the music is available commercially. You may choose selections by anyone in the Marathon catalog from Serge Koussevitzsky to Seiji Ozawa.

The more money you give, the more music of your choice you may hear. If you give $5 or more, you select from the premiums in the Marathon catalog. The authentic Arthur Fiedler baton goes for a $25 pledge.

If you cannot afford $25, and contribute three dollars you will receive by mail a special edition Musical Marathon bumper sticker and a copy of the Orchestra's European Tour Book.

The Boston Symphony Orchestra is trying to raise $50,000 this year with the help of college students from the Greater Boston area. The Symphony is a community organization and needs the help of the community. It cannot survive by itself.

Boston After Dark, Section Two, February 29, 1972.

WOMEN'S WEAR DAILY, TUESDAY, FEBRUARY 8, 1972

EYE

BOSTON SYMPHONY: The Boston Pops will play this season's first New York concert at Lincoln Center April 6, and the faithful Friends of the BSO have arranged a minitour to hear them. Meanwhile, the Friends are also working to get the second BSO Musical Marathon underway for March 2-6. The marathon, held to raise money for the symphony, runs on radio station WCRB in Boston, and listeners can call in and "buy" a chance to hear their favorite Pops selections.

GRAPHIC
NEWTON, MASS.
W. 10,000

MAR 2 1972

New England Newsclip

MUSIC MARATHONERS — In charge of the Newton section of the Musical Marathon in support of the Boston Symphony Orchestra are, left to right: Mrs. Charles V. Hovey, Area Chairman of Friends; Mrs. Robert M. P. Kennard, Chairman of Friends of Newton; Mrs. John Bradley, Chairman of the Musical Marathon and Mrs. Jack S. Parker, Chairman of Publicity. The Marathon will continue through the weekend in this, Boston Symphony Week, with supporters able to hear their favorite pieces broadcast on radio station WCRB.

Musical Marathon On This Week for Boston Symphony

Interest is high this week — declared Boston Symphony Orchestra Week by Mayor Kevin White of Boston — in the second Musical Marathon being conducted in support of the orchestra.

Listeners will have the rare opportunity to hear their favorite music, unreleased recordings of Boston Symphony and Boston Pops performances, broadcast on the radio today (March 2) through Monday, for a donation made by calling the station or using the form in the Musical Marathon catalogue.

During the Musical Marathan there will be stimulating interviews with the conductors and members of the Orchestra as well as other well - known people. These notables will remain at WCRB to take phone calls, so that when you telephone your requests and pledges, you may be answered by a famous voice. Governor Sargent will be interviewed on Friday, March 3.

During the evening of Thursday, March 2, Mayor White will be heard. Mrs. David Bird, in charge of interviews, assures us that there will be unexpected surprises among those to be interviewed.

Assisting celebrities in manning the telephones at WCRB during the Marathon will be Friends of the Boston Symphony, organized and coordinated by Mrs. George Parson of Louisburg Square.

Listeners may make pledges by calling WCRB at 891-1234 or using the form in the catalogue. They will receive a variety of premiums depending upon the size of their donations.

The premiums, listed in the catalogue, are unusual and intriguing. One of the many $25 premiums is the opportunity to go surf fishing with bass player Bela Wurtzler. In the $50 category, another bass player, John Salkowski, offers a Sunday afternoon cruise of Boston Harbor and a lobster dinner selected from his own pots.

Boston Symphony French horn player David Ohanian will cook and serve in his apartment a Chinese dinner for two to the person who pledges $100. For the family planning a May, June or July wedding, there is the enticing offer of Roger Voisin, principal trumpet player of the Boston Pops, to play before and after the ceremony. All this if you subscribe $200.

One of the exciting $500 premiums is the recital that will be given by superb principal cellist, Jules Eskin, with his wife Virginia at the piano. There are other rare musical performances offered, and, during the Marathon, surprise premiums will be announced.

MARATHON WINNER! 1972

Boston Symphony

INDEPENDENT
WESTBORO, MASS.
W. 2,000

MAR 16 1972 New England Newsclip

Boston Symphony's Musical Marathon

Raises $59,011 Goal Of $50,000 Surpassed!

WALTHAM — Mrs. John M. Bradley, Chairman of the Boston Symphoty Orchestra's 1972 Musical Marathon, announced at 1:00 this morning that a total of $59,011 was raised this past weekend to benefit the Boston Symphony and Boston Pops Orchestras and the Players' Pension Fund. The Marathon, held at Radio Station WCRB in Waltham, opened Thursday evening, March 2nd, at 7:00 p.m. with a 13-hour salute to Arthur Fiedler. The Marathon continued non-stop with music by the Boston Symphony from 8:00 Friday morning, March 3rd, until 1:00 Monday morning, March 6th.

The Marathon weekend was sponsored and organized by the Boston Symphony's Council of Friends and Radio Station WCRB. Over 250 volunteers came to Waltham to answer telephones and record pledges made to the Oechestra as well as run the adding machines and manage the clerical work. Richard L. Kaye, Executive Vice-President of WCRB, was the principal radio host during the Marathon weekend.

Requests for over 300 performances of music by the Boston Symphony and the Boston Pops were accepted for braodcast. The most frequently requested piece of music by the Boston Symphony was Beethoven's Ninth Symphony; and by the Boston Pops, Beethoven's Piano Concerto No. 5 conducted by Arthur Fiedler with soloist Phyllis Moss, and Wagner's "Overture" to Die Meistersinger conducted by Leonard Bernstein on June 8, 1969, at his 25th class reunion at Harvard Night at Pops. The most requested conductor of the Boston Symphony was Erich Leinsdorf with Serge Koussevitzky a close second.

The official kick-off of the Marathon occurred at 7:00 p.m. Thursday, March 2nd, with the appearance at WCRB of Francis W. Sergent, Governor of Massachusetts; Kevin H. White, Mayor of Boston; and Arthur Clark, Mayor of Waltham. Later that evening a four-way telephone call was placed to Boston Pops conductor Arthur Fiedler in Tokyo, Japan, where Mr. Fiedler is currently conducting the Japan Philharmonic Orchestra. Speaking to Mr. Fiedler from Waltham were David Mugar, Chairman of the Pops Night at the Marathon; Jeremiah Sullivan, Superintendent of the Boston Police Department; and Mr. Fiedler's son, Peter. Mr. Fiedler wished the Marathon great success and hoped everyone would give their total support to the Marathon. Following the telepbone call a WCRB listener made a pledge to help defray the cost of the telephone call to Japan. Other guests interviewed on the air included Massachusetts, Congressman Robert Drinan, members of the Boston Symphony Orchestra and trustees and overseers of the Orchestra.

Highlights of the Marathon weekend included a generous pledge at 4:00 Saturday morning from a taxicab driver who donated one-half of his day's profits. Laurie Gilbert, sister of WCRB announced Steve Gilbert, collected $42.10 from students in the music department at the Newton South High School.

Another pledge was received early Saturday morning from a lady who had just been mugged on the street! Her comment to the telephone volunteer, a student from Wellesley College, was "Music is a better solution to mugging than law and order."

There were two long-distance telephone calls bringing pledges to the Orchestra from California, one from the future mother-in-law of a Boston Symphony staff member. There was also a mailed-in request from a woman in Kansas.

The most controversial piece of music broadcast was Steve Reich's Four Organs, performed during a Spectrim Concert in Symphony Hall on October 8, 1971. During the broadcast, over 25 telephone calls were made to the station from listeners thinking the needle was stuck on the record. The announcer, Richard L. Kaye, interrupted the performance to say that the needle was not stuck, but that this was the way this contemporary piece of music was written. One irate man called in to cancel his previously made pledge of $50 because this unconvential piece was played. The cancellation of the pledge was announced on the radio, and another listener immediately called in to pledge $100 to make up for the $50 loss, and finally, the person who originally requested Four Organs called to say that because the announcer had interrupted the performance, the tape he was making had been ruined!

Mrs. George Lee Sargent, Chairman of the Council of Friends of the Boston Symphony, commented, "to me, first and foremost was the extraordinary rapport between the Players, Friends, Council members, and the staff of WCRB. The latter let us make shambles of their tightly organized studio; their extreme good nature, hospitality, and countless hours of volunteering for the benefit of the Boston Symphony will not soon be forgotten. Of course, all of us are forever grateful to the magnificent leadership of Jane Bradley, who, as Chairman of the Musical Marathon, spent almost four months of dedicated unselfish work. The Council of Friends thanks her and salutes her."

Commenting on the success of the weekend, Talcott M. Banks, President of the Trustees of the Symphony, said, "This weekend was not only a superb sporting way to obtain support for the Orchestra, but also an extraordinary opportunity for participation of the whole community in the Orchestra's work and life. The personal qualities of the Players, their warmth, humanity, and dedication, became evident to everyone. We can all appreciate as never before why Boston has such enormous pride in its Orchestra, not only as a world leader in music but as an human institution."

GAZETTE
WORCESTER, MASS.
D. 97,539

MAR 6 1972 New England Newsc

TIMES
PAWTUCKET, R. I.
D. 38,127

MAR 6 1972 New England Newsclip

Boston Symphony Raises $59,011 By Music Marathon

BOSTON (UPI)— The Boston Symphony Orchestra announced today it had raised $59,011 in a music marathon to apply toward operating expenses for the coming season. The marathon, which ended at 1 a.m. today, consisted of 78 hours of continuous taped symphony and Boston Pops music played on WRCB-AM, FM in Waltham.

BULLETIN
PROVIDENCE, R. I.
D. 149,649

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DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,129,901 SUN. 2,948,786

MAR 7 1972

Musicthon Nets 59G

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GAZETTE
TAUNTON, MASS.
D. 13,000

MAR 6 1972 New England Newscl

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GAZETTE
HAVERHILL, MASS.
D. 24,900

MAR 6 1972 New England Newsc

A review

Globe 3/6/72

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A total of $59,011 was raised during this weekend's Musical Marathon to benefit the Boston Symphony and Boston Pops Orchestras and the Players' Pension Fund, it was announced early today.

Mrs. John M. Bradley, chairman of the marathon, said more than 250 volunteers answered telephones and recorded pledges in Waltham while WCRB radio broadcast three consecutive days of music by the Pops and the Symphony.

The marathon began Thursday night with a 13-hour salute to Pops conductor Arthur Fiedler and continued with music by the Symphony from 8 a.m. Friday to 1 a.m. today. Listener requests were accepted throughout the weekend, with Beethoven's Ninth Symphony and his Piano Concerto No. 5 drawing the largest number of requests.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

MAR 7 1972 New Engla Newsc

Musical Marathon Passes $50,000 Goal for BSO

The Boston Symphony Orchestra's 197 2 Musical Marathon surpassed its goal with contributions totaling $59,011.

The marathon, held over the weekend on radio station WCRB in Waltham and with a goal of $50,000, featured nonstop music by the Boston Symphony. A special feature of the program was a 13-hour salute to conductor Arthur Fiedler.

Proceeds of the drive will benefit the Symphony and Pops Orchestras and the Players' Pension Fund.

Sponsor of the program were the radio station and the Boston Symphony's Council of Friends.

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

MAR 8 1972

B$Overtop

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STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

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INDEPENDENT
WESTBORO, MASS.
W. 2,000

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GAZETTE
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D. 13,000

MAR 6 1972 New England Newsclip

TIMES
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MAR 6 1972 New England Newsclip

BULLETIN
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The Christian Science Monitor
BOSTON, MASS.
D. 212,264

MAR 8 1972 New England Newsclip

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,977

MAR 6 1972 New England Newsclip

THE BOSTON HERALD
Traveler
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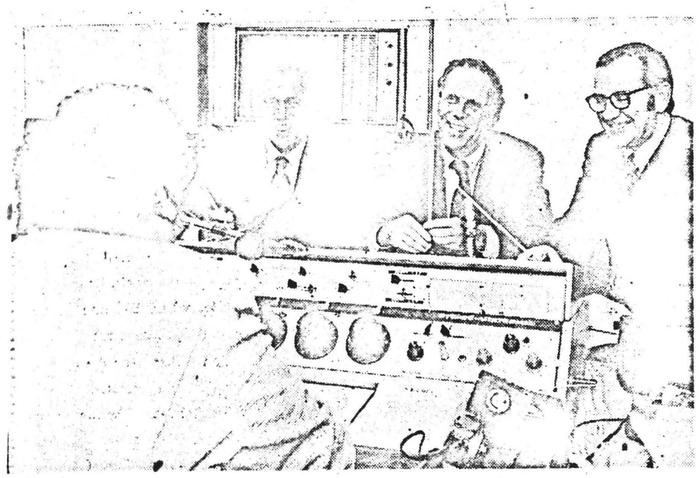
Proceeds of the drive will benefit the Symphony and Pops Orchestras and the Players' Pension Fund.

Sponsor of the program were the radio station and the Boston Symphony's Council of Friends.



MARATHONERS — Massachusetts Gov. Sargent, Boston's Mayor White and Waltham Mayor Arthur Clark (left to right) are interviewed by WCRB manager Richard Kaye on musical marathon to aid Boston Symphony Orchestra.

No, it's not stuck, it sounds that way

★ SYMPHONY
Continued from Page 1

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PAWTUXET VALLEY TIMES
WEST WARWICK, R. I.
D. 10,160

MAR 24 1972 New England Newsclip

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IN THIS CORNER Boston Globe March 8, 1972 Page 1

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By Bruce McCabe
Globe Staff

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SYMPHONY, Page 48

NEWS
NEWBURYPORT, MASS.
D. 7,358

MAR 6 1972 New England Newsclip

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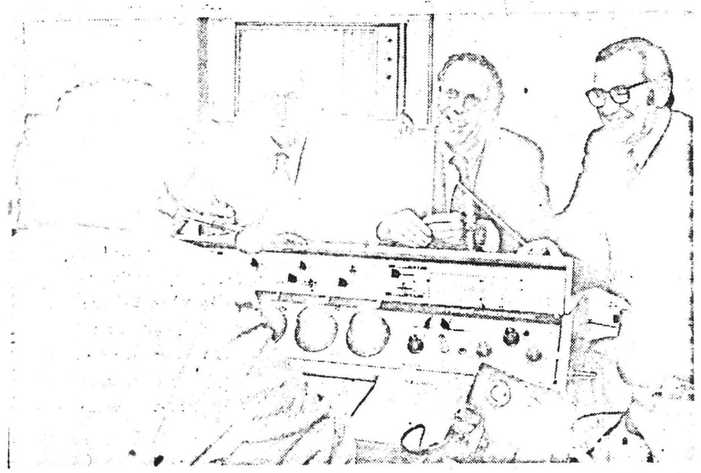
ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

MAR 16 1972

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

MAR 19 1972 New Engl



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D. 7,358

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ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

MAR 16 1972

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The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

MAR 19 1972 New England

POST GAZETTE
(ANGLO-ITALIAN)
BOSTON, MASS
14,900

MAR 24 1972

New England Newsclip

BOSTON SYMPHONY - ORCHESTRA'S 1972 MUSICAL MARATHON

Mrs. John M. Bradley, Chairman of the Boston Symphony Orchestra's 1972 Musical Marathon, announced recently that a total of $59,011 was raised last weekend to benefit the Boston Symphony and Boston Pops Orchestras and the Players' Pension Fund. The Marathon, held at Radio Station WCRD in Waltham, opened Thursday evening, March 2nd, at 7:00 p.m. with a 13 hour salute to Arthur Fiedler. The Marathon continued non-stop with music by the Boston Symphony from 8:00 Friday morning, March 3rd, until 1:00 Monday morning, March 6th.

The Marathon weekend was sponsored and organized by the Boston Symphony's Council of Friends and Radio Station WCRB. Over 250 volunteers came to Waltham to answer telephones and record pledges made to the Orchestra as well as run the adding machines and manage the clerical work. Richard L. Kaye, Executive Vice-President of WCRB, was the principal radio host during the Marathon weekend.

Requests for over 300 performances of music by the Boston Symphony and the Boston Pops were accepted for broadcast. The most frequently requested piece of music by the Boston Symphony was Beethoven's Ninth Symphony; and, by the Boston Pops, Beethoven's Piano Concerto No. 5 conducted by Arthur Fiedler with soloist Phyllis Moss, and Wagner's "Overture" to Die Meistersinger conducted by Leonard Bernstein on June 8, 1969, at his 25th class reunion at Harvard Night at Pops. The most requested conductor of the Boston Symphony was Erich Leinsdorf with Serge Koussevitzky a close second.

The official kick-off of the Marathon occurred at 7:00 p.m. Thursday March 2nd, with the appearance at WCRB of Francis W. Sargent, Governor of Massachusetts; Kevin H. White, Mayor of Boston; and Arthur Clark, Mayor of Waltham. Later that evening a four-way telephone call was placed to Boston Pops conductor Arthur Fiedler in Tokyo, Japan, where Mr. Fiedler is currently conducting the Japan Philharmonic Orchestra. Speaking to Mr. Fiedler from Waltham were David Mugar, Chairman of the Pops Night at the Marathon; Jeremiah Sullivan, Superintendent of the Boston Police Department; and Mr. Fiedler's son, Peter. Mr. Fiedler wished the Marathon great success and hoped everyone would give their total support to the Marathon. Following the telephone call a WCRB listener made a pledge to help defray the cost of the telephone call to Japan. Other guests interviewed on the air included Massachusetts Senator Edward Brooke, Congressman Robert Drinan, members of the Boston Symphony Orchestra, and trustees and overseers of the Orchestra.

Highlights of the Marathon weekend included a generous pledge at 4:00 Saturday morning from a taxicab driver who donated one-half of his day's profits. Laurie Gilbert, sister of WCRB announcer, Steve Gilbert, collected $42.10 from students in the music department at the Newton South High School.

Another pledge was received early Saturday morning from a lady who had just been mugged on the street! Her commet to the telephone volunteer, a student from Wellesley College, was "Music is a better solution to mugging than law and order."

There were two long-distance telephone calls bringing pledges to the Orchestra from California, one from the future mother - in-law of a Boston Symphony staff member. There was also a mailed-in request from a woman in Kansas.

The most controversial piece of music broadcast was Steve Reich's Four Organs, performed during a Spectrum Concert in Symphony Hall on October 8, 1971. During the broadcast, over 25 telephone calls were made to the station from listeners thinking the needle was stuck on the record. The announcer, Richard L. Kaye, interrupted the performance to say that the needle was not stuck, but that this was the way this contemporary piece of music was written. One irate man called in to cancel his previously made pledge of $50 because this unconventional piece was played. The cancellation of the pledge was announced on the radio, and another listener immediately called in to pledge $100 to make up for the $50 loss, and finally, the person who originally requested Four Organs called to say that because the announcer had interrupted the performance, the tape he was making had been ruined!

Mrs. George Lee Sargent, Chairman of the Council of Friends of the Boston Symphony, commented, "To me, first and foremost was the extraordinary rapport between the Players, Friends, Council members and the staff of WCRB. The latter let us make shambles of their tightly organized studio; their extreme good nature, hospitality, and countless hours of volunteering for the benefit of the Boston Symphony will not soon be forgotten. Of course, all of us are forever grateful to the magnificent leadership of Jane Bradley, who, as Chairman of the Musical Marathon, spent almost four months of dedicated unselfish work. The Council of Friends thanks her and salutes her."

Commenting on the success of the weekend, Talcott M. Banks, President of the Trustees of the Symphony, said, "This weekend was not only a superb sporting way to obtain support for the Orchestra, but also an extraordinary opportunity for the participation of the whole community in the Orchestra's work and life. The personal qualities of the Players, their warmth, humanity, and dedication became evident to everyone. We can all appreciate as never before why Boston has such enormous pride in its Orchestra, not only as a world leader in music but as a human institution."

GRAPHIC
NEWTON, MASS.
W. 10,000

MAR 9 1972

New England Newsclip

Marathon Tops Goal of $50,000 For Symphony

A four-way phone call was placed to Boston Pops Conductor Arthur Fiedler in Toyko, Japan, Saturday evening where he is currently conducting the Japan Philharmonic Orchestra, announcing the success of the four-day Musical Marathon conducted by the Council of Friends of the Boston Symphony.

Speaking to the Maestro were David Mugar of Newton, Chairman of the Pops Night at the Marathon, Jeremiah Sullivan, of the Boston Police Department and Mr. Fiedler's son, Peter.

The 1971 goal of $50,000 was exceeded during the four-day Marathon which was concluded at 1 a.m. Monday (March 6th) with a total of $59,011.00 raised.

Mayor Theodore Mann of Newton, along with Mayor Kevin White of Boston, Senator Edward Brooke, Governor Francis Sargent and other dignitaries participated in this annual fund-raising event for the Symphony, according to Mrs. John M. Bradley, chairman of the Musical Marathon for 1972. Mrs. Robert Kennard chaired the Newton area Marathon group.

TELEGRAPH
NASHUA, N. H.
D. 69,493

MAR 16 1972

New England Newsclip

Music Marathon Brings Funds To Boston Symphony

WALTHAM, Mass. — Mrs. John M. Bradley, chairman of the Boston Symphony Orchestra's 1972 musical marathon, has announced that a total of $59,011 was raised to benefit the Boston Symphony and Boston Pops Orchestras and the Players' Pension Fund.

The marathon, held at radio station WCRB in Waltham, was sponsored and organized by the Symphony's Council of Friends and the radio station. More than 250 volunteers staffed the station's telephones to accept pledges during the four-day event. The goal of the marathon was $50,000.

CRICKET
MANCHESTER, MASS.
W. 1,598

MAR 17 1972

New England Newsclip

Goal of $50,000. Surpassed

Mrs. John M. Bradley of Manchester, Chairman of the Boston Symphony Orchestra's 1972 Musical Marathon, announced at 1:00 a.m. Monday morning that a total of $59,011 was raised over the weekend to benefit the Boston Symphony and Boston Pops Orchestras and the Players' Pension Fund. The Marathon, held at Radio Station WCRB in Waltham, opened Thursday evening, March 2nd at 7:00 p.m. with a 13-hour salute to Arthur Fiedler. The Marathon continued non-stop with music by the Boston Symphony from 8:00 a.m. Friday morning, March 3rd until 1:00 a.m. Monday morning, March 6th.

The Marathon weekend was sponsored and organized by the Boston Symphony's Council of Friends and Radio Station WCRB.

JOURNAL
LEWISTON, MAINE
D. 14,019

MAR 13 1972

New England Newsclip

This and That

Boston's Symphony and the Boston Pops Orchestras and the Players Pension Fund received a nice comfortable $59,011 in a Musical Marathon held on the weekend a week ago over a Waltham radio station. The 13-hour salute to Arthur Fiedler went nearly ten thousand dollars over its $50,000 goal.

Beethoven was a program favorite. Requests for over 300 performances of music by the two orchestras were accepted with Bethoven's Ninth the most frequently requested Symphony performance and Beethoven's Piano Concerto No. 5, the most frequently requested by the Pops Orchestra.

Third runner up was Wagner's Overturn to Die Meistersinger as conducted by Leonard Bernstein on June 8, 1969 at his 25th class reunion at Harvard Night at Pops.

The Boston Sunday Advertiser
SUN. 413,988

MAR 12 1972

New England Newsclip

Outstanding Success of BSO Marathon Due to 'Joint Effort

The country's fund raisers have something to learn from the Council of Friends of the Boston Symphony Orchestra.

That group of women—in one weekend—raised $59,011 for their Symphony, more than $9,000 over the goal they had set when they launched their fund-raising marathon over WCRV.

What can account for success like that in tight money times like these?

Mrs. John M. Bradley, chairman of the marathon, thinks she knows:

"It was because it was a joint effort," she said. "The members of the orchestra themselves were so enthusiastic. They came to the studio to help during the Marathon and brought their wives.

"People like Concertmaster Joseph Silverstein, who dropped in and started answering phones and cancelled an engagement for the evening so he could stay and help . . . and Harry Ellis Dickson of the orchestra . . . and Mrs. George Sargent, president of The Council of Friends; when she saw it was snowing early in the morning she put a snow shovel in her car and drove to the studio. Volunteers who came early found her shoveling the driveway so cars could get in!"

Distinguished trustees of the BSO turned out, too.

"Mrs. Harris Fahnestock brought a basket of cold chicken and other goodies to feed volunteers during the storm," Mrs. Bradley recalled.

Some 250 volunteers took 2500 pledges between 7 p.m. Thursday and 1 a.m. Monday. Some of the volunteers were WCRV staff members who spent their weekend in the station, giving their time to the marathon.

So fund raisers from throughout the country have the formula, now. If they can only round up the same components the Boston Symphony had going for it.

And not the least of these is the symphony itself, according to Mrs. Bradley, who cited the number of modest donations that helped push the tally so far over the marathon goal.

"Pledges of one dollar, two dollars, three dollars. It was a chance for people to say 'thank you.' Because everybody in the community really does appreciate the Boston Symphony," she pointed out.

BSO Raises $59,000 in Music Marathon

BOSTON (UPI) — The Boston Symphony Orchestra announced today it had raised $59,011 through its music marathon to apply toward operating expenses for the coming season. The marathon which ended at 1 a.m. today, consisted of 78 hours of continuous music played on WRCB-AM, FM in Waltham. The music by the Symphony and Boston Pops was on tape and listeners could make requests by pledging $1 for each minute their request was played.

EXPRESS
PORTLAND, MAINE.
D. 29,772

MAR 6 1972

Musical Marathon Runs Over the Top

A total of $59,011 was raised early this month to benefit the Boston Symphony and Boston Pops Orchestras and the Players' Pension Fund. The 1972 Musical Marathon week-end was sponsored and organized by the Boston Symphony's Council of Friends and Radio Station WCRB in Waltham, where over 250 volunteers answered telephones, recorded the pledges, ran the adding machines and did the clerical work. The goal was $50,000.

TOWNSMAN
WELLESLEY, MASS.
W. 8,500

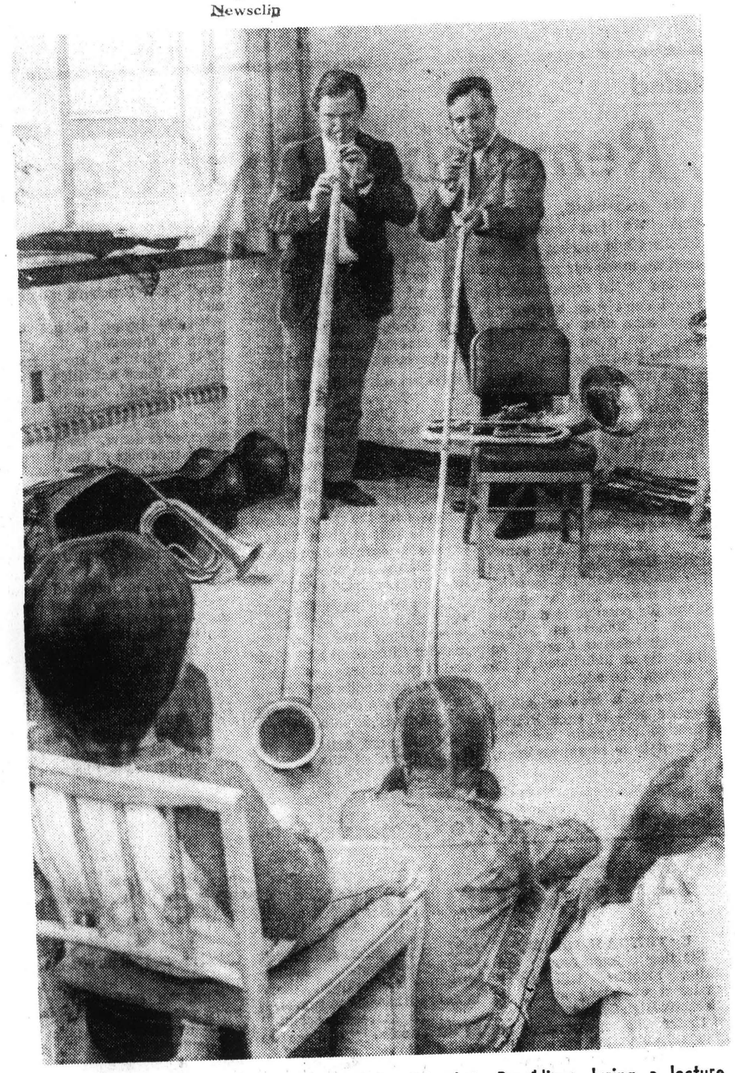
MAR 16 1972

[177]

JOURNAL
PROVIDENCE, R. I.
S. 207,211

MAY 7 1972

New
England
Newsclip

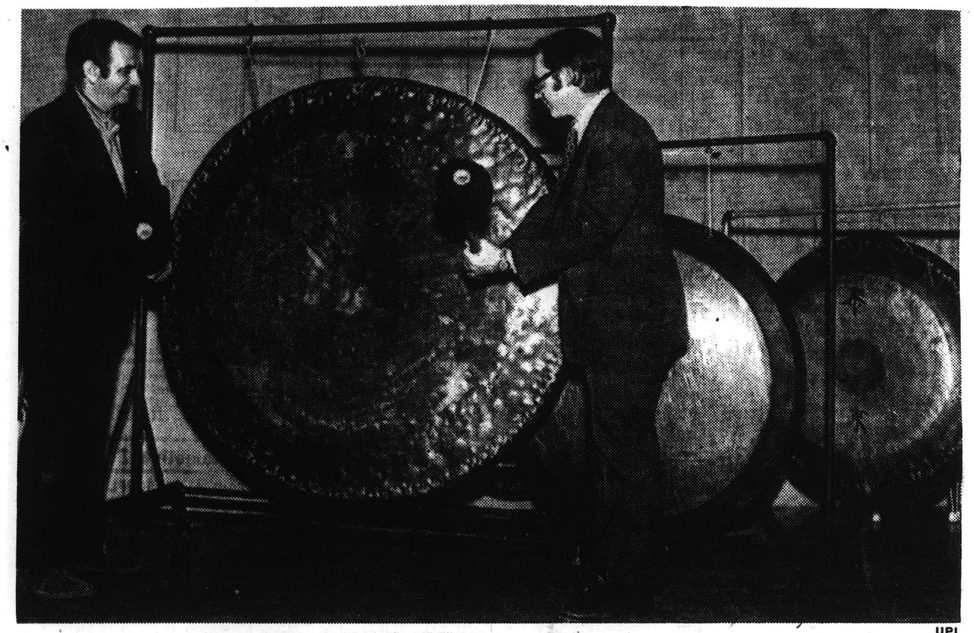


Ancient brass horns are played by William Gibson (right), principal trombone player with the Boston Symphony Orchestra, and John Corley, director of musical activities at the Devotion School in Brookline, during a lecture demonstration on brass instruments given to more than 100 children as part of the Symphony's Musical Marathon yesterday at the school. —UPI Telephoto

NEWS-TIMES
DANBURY, CONN.
D. 31,285

APR 1 1972

New England Newsclip



UPI

Giant gong

Largest gong in the U.S. draws interest of Frank Epstein, left, of the Boston Symphony's percussion section and Tom Morris, assistant treasurer, at Symphony Hall in Boston. It will be used by the symphony during the Spectrum Concerts tonight and tomorrow evening. Michael Tilson Thomas will conduct. This is the same gong used in the Mr. Clean ads and at the end of the Mark VII productions.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

APR 4 1972

New England Newsclip

In Concert

Religious Spectrum Finale to Series

By Peter M. Knapp

"Four Religious Ceremonies" formed the theme for the third and last set of the innovative Spectrum concerts planned, hosted and conducted by Michael Tilson Thomas with the Boston Symphony.

The pre-Easter program Friday and Saturday evenings at Symphony Hall (I attended the latter) covered a wide "spectrum" of religious compositions, opening with an unscheduled illustration of the wellsprings of religious music, the medieval plainsong "sequence," "Victimae Paschali," sung by the men of the Harvard-Radcliffe Collegium Musicum from a balcony corridor.

From other ages there were Johann Sebastian Bach's Cantata No. 4, "Christ lag in Todesbanden," and Josquin des Prez' tribute to his teacher, "La deploration de Jehan Okeghem," music from the baroque and renaissance periods, respectively. From our time, there were the first performance of the revised version of David Del Tredici's "Poppourri" (1968), and the first Boston performance of Oilvier Messiaen's "Et exspecto resurrectionem mortuorum" "And I look for the resurrection of the dead," composed in 1964.

Stronger Music Than Words

The Bach and the Des Prez used the Harvard-Radcliffe choristers, who have been well schooled in part-singing by F. John Adams. They sang with notable articulation of the notes, though less so of the text, particularly in the overlapping polyphony of the a capella Des Prez work in which words are difficult to project in any case — even with the amount of head-bobbing they use as a kinesthetic aid to singing.

The Bach performance was on the romantic side, with full soprano and alto choirs used instead of solo voices. A full violin section was used in the background to the solo tenor verse, making the texture somewhat heavy. The soloists were tenor Mallory Walker, who has quite a dark, rich voice for a tenor, and baritone Leslie Guinn, who sang without much expression or personality.

Del Tredici's composition is a curious mixture of the sacred and the silly-secular. The 35-year-old American composer is on an "Alice in Wonderland" kick, setting the Lewis Carroll verses to music. Two of the verses are employed in "Pop-purri" — the Mock Turtle's song in two versions, and the marvellous Jabberwocky piece, which Del Tredici has set as a melodrama (signs giving the essence of the action as in silent movies were displayed during the performance).

These episodes, linked by spoken narration by amplified soprano, are joined by fragments from Bach's chorale, "Es ist genug," the fragments being enlarged each time and the work is concluded with the statement of the full chorale with echoes of the "Turtle Soup" song in the background. At the midpoint of the piece is the Litany of the Blessed Virgin Mary.

Added Sounds

Del Tredici uses a huge conventional orchestra (adding anvil, wind machine and electric bull horn), and for the "Alice" scenes there is a solo rock group, purple-lit, of electric guitars, and saxophones. Certainly, it's a mixed soup, as the title indicates. But I doubt that we're supposed to derive much liturgical significance from this juxtaposition which may be more mock turtle than anything else.

The piece, however, is entertaining. Del Tredici has a vivid pictorial imagination and if one can appreciate the inspired nonsense of Lewis Carroll, he ought to enjoy the saxophone in the Turtle Soup songs, and the witty depictions of the Jabberwocky — noodling woodwinds for "the slithy toves did gyre and gimble in the wabe" and the sonic recreation of the beast himself, galumphing in on snarling brass (he must have been a cousin of Fafner). The audience seemed to like it, and there was considerable applause for the composer and for the personality-filled soprano, Phyllis Bryn-Julson.

The Messiaen work takes one on a sonic, mystical trip, one in which time and space are awesomely employed. (Thomas had slides of the visual influences on Messaien flashed on a screen to reinforce the music.) In five sections, "Et exspecto resurrectionem mortuorum" employs a stringless orchestra of woodwind, brass and metallic percussion instruments (perhaps denoting the Trinity, there is much musical and numerical symbolism in the French composer's works).

It is a piece of enormous diversity and scope, employing exotic bird calls, Asian rhythms, great dynamic ranges, from pure silence (an important factor in Messiaen) to shatteringly loud song rolls and the decay of gong resonance. Some of the work's mystical-symbolic quality is conveyed by the composer's program notes:

"The song of the Short-toed lark, a bird of Greece and Spain, given to the flutes, oboes, clarinets and bassoons, symbolizes joy. The angels and stars and all the themes . . . join in acclaiming the Risen in their glory — by superimposing four musical strains, four variations of color, and four complexes of sonority."

Cosmic stuff, which at times sounds like a celebration of the Chinese New Year in Hong Kong with all the gong and tam tam work, and ending in a section of one gradually climbing crescendo, driven by a slow, relentless rhythm (a super "Bolero"?). An impressive piece impressively played, even if its mystical associations are not always evident and given its ritualistic repetitions and length.

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

MAR 30 1972

New England Newsclip

Symphony plays final series of Spectrum Concerts

Michael Tilson Thomas, Associate Conductor of The Boston Symphony Orchestra, will conduct the final series of this season's Spectrum Concerts Friday evening, March 31, and Saturday evening, April 1. Both concerts begin at 8:30 p.m.

Entitled "Four Religious Ceremonies," the concert opens with a performances of Bach's Contata no. 4, "Christ lag in Todesbanden" with soloists tenor Mallory Walker, baritone Leslie Guinn, and the Harvard-Radcliffe Collegium Musicum, F. John Adams, director. Next is the first performance in this version of David Del Tredici's "Pop-pourri" with soprano soloist Phyllis Bryn-Julson, and the Harvard-Radcliffe Collegium Musicum. Following intermission, Thomas, conducts the first performance at a Boston Symphony Orchestra concert of Des Prez' "La deploration de Jehan Okeghem" with the Harvard-Radcliffe Collegium Musicum. The concert concludes with the first Boston performance of Messiaen's "Et exspecto resurrectionem mortuorum."

Formed in the fall of 1971, the Harvard-Radcliffe Collegium Musicum is a new mixed chorus at Harvard University. Its director is F. John Adams, a doctoral candidate in music at Harvard. Their concerts this year have included a Debut concert at Sanders Theatre in Cambridge this fall, and a recent tour to Montreal. They will perform Mozart's "Requiem" this spring in St. Paul's Church in Cambridge, as well as several other concerts of varied repetoire.

Phyllis Bryn-Julson, who appeared with the Boston Symphony during the fall of 1966 in a performance of Berg's Suite from "Lulu," conducted by Erich Leinsdorf, attended the Berkshire Music Center at Tanglewood for four summers, winning a Fromm Fellowship, a High Fidelity Magazine prize, and a Composition-performance award. A specialist in contemporary music, her recent appearances have included performances with the Louisville Symphony, the Aspen Festival, and the Royal Philharmonic Orchestra of London.

Leslie Guinn, who makes his debut with the Boston Symphony at these concerts, was a student at the Berkshire Music Center in 1968. A native of Texas, he began his formal vocal studies at Northwestern University. There, he was heard by Lottie Lehman, who invited him to study with her in Santa Barbara. He has received the Martha Baird Rockefeller Grant on 3 occasions, and from 1969 to 1971 was the Affiliate Artist at the Council of the Arts in Westchester County, New York, in an experimental program designed to build audiences outside the traditional concert setting. Guinn now teaches at the University of Michigan.

Also making his debut with the Boston Symphony is Mallory Walker. A native of New Orleans, he earned his BA degree in history at Occidental College in Los Angeles. After serving in the US Army Chorus, he joined the Metropolitan Opera Studio. and subsequently launched his career in Europe as the leading Mozart tenor of the Cologne and Stuttgart Operas.

Other Boston Symphony Orchestra concerts during the week of March 27 include Michael Tilson Thomas conducting the Orchestra with piano soloist Malcolm Frager at the Ninth Concert of the Tuesday "A" series, Tuesday evening, March 28 at 8:30 p.m., and at the sixth and final concert of the Thursday "A" series, Thursday evening, March 30 at 8:30 p.m. The concert includes Glinka's Polonaise and Krakoviak from "A life for the Tsar." Borodin's Symphony no. 2, and Brahms' Piano concerto no. 2.

SUBURBAN PRESS
AND RECORDER
NATICK, MASS.
W. 5,300

MAR 30 1972 New England Newsclip

Nothing to do?

Try these...

MUSIC LOVERS CAN CATCH the last of the Boston Symphony Orchestra's series of "Spectrum" concerts this Friday and Saturday at 8:30 p.m. Michael Tilson Thomas will conduct the orchestra in a concert entitled "Four Religious Ceremonies," featuring joint performances with the Harvard-Radcliffe Collegium Musicum of Bach's Cantata no. 4 and the BSO's first performance of Des Prez' "La deploration de Jehan Okeghem." The Collegium Musicum is a new mixed chorus at Harvard University and has just returned from a tour to Montreal. The Bach Cantata also marks the BSO debut of Mallory Walker, a leading Mozart tenor in European opera companies, and baritone Leslie Gunn, a native of Texas and a teacher at the University of Michigan. All in all, a promising program of music for the [illegible] season, but be sure to phone ahead for [illegible] about tickets.

CRIMES AGAINST WOMEN is the topic of a panel slated for April 3 in Dwight Auditorium, Framingham State College. Sponsored by West Suburban Women's Abortion Coalition, panel will feature discussions of rape, forced sterilization, anti-lesbianism, women in prison and forced motherhood. Panel starts at 8 p.m.

LOOKING AHEAD a few weeks, there will be another old book lover's extravaganza beginning April 12 when the Women's Committee of the Children's Hospital Medical Center opens its 18th Yankee Bookstall at Horticultural Hall. Hours are 10 a.m. to 6 p.m. daily, and 1 to 5 p.m. on Sundays through April 17. Selections, completely unpredictable, run from aardvarks through Zen, with prices as low as a nickle. Horticultural Hall is at the corner of Huntington and Mass. avenues in Boston.

BOSTON AFTER DARK
BOSTON, MASS.
W. 75,000

APR 11 1972 New England Newsclip

Tilson Thomas

Refracting The Musical Spectrum

BY RICHARD BUELL

After just one season the BSO "Spectrum" concerts have become an indispensable part of the local musical scene. Perhaps "indispensable part" is a misleading way of putting it: the last thing we would want to suggest about Mr. Thomas's brainchild was that it was an institutional good gray conscience of any kind. On the contrary: frivolity, didacticism, innovation, a sense of mission and what have you have all been present at each event, and we can't imagine that such a heady mixture of ingredients will ever be quite stabilized. Blessings be for that!

"Four Religious Ceremonies" was the heading for the recent program, which had J.S. Bach, David del Tredici, Josquin des Prez and Olivier Messiaen wedged into queasy proximity. As usual, there was a bonus at the beginning: the ancient "troped Gregorian chant" that Bach used as the **cantus firmus** in his Cantata (BWV 4) "Christ lag in Todesbanden," which was played immediately afterwards. The offstage performance of the brief chant was a kind of living footnote to music history, and as such was valuable to hear, but there was an onstage happening at the same time that might have struck the credulous as evidence of divine intervention: very slowly, and very steadily, a large cluster of speakers made its way from the ceiling to a point just above and behind the podium. If ever there was a time for a pronouncement, here it was; after all, this is Massachusetts, and there are laws against blasphemy on the books.

Fortunately, there was nothing to report on that score. But if Jehovah was not angry, Johann Sebastian Bach might have been. This "Christ lag in Todesbanden" was the weirdest Bach performance I have experienced since the days of Hermann Scherchen, who was noted for subjecting the Leipzig master to a good deal of reembalming, tattooing and amputation. This rendition was one conceived for a big hall, with strings giving off their fruitiest utmost, the big house organ gooing everything up, and the chorus encouraged to aspirate drawn out vowels in the hallowed German tradition ("ah-ha-ha-ha-ha-men"). It wasn't consistently like that; "Es war ein wunderlicher Kreig" had its moments of unexpected daintiness, and the thing was certainly not deficient in effect. Mallory Walker, tenor, and Leslie Guinn, baritone, were in vocal quality several cuts above the average, and the Harvard-Radcliffe Collegium Musicum threw themselves into the fray with great enthusiasm. There was not one second of boredom.

Next came "Pop Pourri," by David del Tredici, another eschewer of boredom. This piece employs episodes from "Alice in Wonderland" and the Litany of the Blessed Virgin Mary, with the Bach chorale "Es ist genug" ("I've had it") as interstitial mucilage. What can one say of Mr. del Tredici's several tonal idioms? In "Turtle Soup" those two slurpy saxes just might have dropped in out of a dance orchestra of the 1930's; and the "Litany" contained an accurate simulation of Roman Catholic devotional music at its most glutinous, with sarcastic blib-blibs from plucked strings adding to the general glut and satiety of it all. Phyllis Bryn-Julson is one of your phenomenally accurate new music canaries; and though in amplification her soprano had a metallic, boxy quality, as if it were coming from a huge, but still very cheap, transistor radio, nothing that Mr. del Tredici confronted her with could fluster her. The Jabberwock episode was simply horrific, and very funny, too. The arraying of dense, gritty sonorities here was little short of diabolical, and the Jabberwock died his definitive, high-decibel death in such a way that I wondered what the composer had been doing in the golden period of Japanese horror movies. It should also be noted that Alice, as depicted here, is a singularly unpleasant child, the kind, so prevalent today, that you would suspect of shooting up Pepsodent and SaniFlush.

This was pretty exhausting, and Olivier Messiaen's "Et exspecto resurrectionem mortuorem," which was rendered after the intermission, provided anything but relief. The composer writes that "its instrumentation intends it for vast spaces: churches, cathedrals and even performances in the open air and on mountain heights . . ." It may be that Messiaen has rediscovered massive simplicity and that the color slides of Chichen Itza, India and Egypt brought some listeners close to the composer's visions at the time of this work's creation. But somehow or other it didn't work. All those brasses and gongs made an impressive din, not much below the pain threshold, and the views were lovely, but it was more like kindergarten rhythm play on a cosmic scale. By far the eeriest effect was unintentional: the shadows of conductor Thomas's arms and shoulders, thrown some sixty feet across the ceiling of Symphony Hall.

This hardly displayed all the facets of Messiaen's capacious and original mind, a mind that has at various times explored the music of the East, Gregorian chant and ornithology. "Oiseaux exotiques," recently conducted by Gunther Schuller at the New England Conservatory, is a strong example of the latter. In comparing it with "Et exspecto," it may be fair to say that the composer's imagination is more profitably involved with birds than with the monuments they deface.

The Boston Globe
(MORNING)
D. 261,012 SUN. 566,377

MAR 29 1972 New England Newsclip

QUODLIBET / By MICHAEL STEINBERG

Del Tredici's 'Pop-pourri' mixes 'Alice' and Bach

DAVID DEL TREDICI
. . . Tweedledee setting

I asked David Del Tredici, whose "Pop-pourri" is getting its real premiere at the Boston Symphony Spectrum concerts this Friday and Saturday fits for the news about himself first.

The 35-year-old, Berkeley- and Princeton-trained composer, pupil of Milhaud (who encouraged him at Aspen to switch from pianist to composer), Sessions, and Kim, said that he had spent the last six months writing at the artists' colony at Yaddo, Saratoga Springs, and that after his current sabbatical, he will not return to Harvard, where he began to teach five years ago.

"It feels marvelous to have quit, also to have quit rather than get fired, which seems to be more the tradition there. Of course, I haven't really faced it yet, and it meant giving up an awful lot of security." For a while, Del Tredici says, he can afford to be unemployed (or self-employed), but he expects eventually to return to teaching. "What I'll want is something part-time, which Harvard is not particularly sympathetic to." What got him down was meetings, committees, departmental politics, so what he hopes to find is a series of visiting appointments "where you teach but aren't really part of the department. Besides, you can try more things because if they don't like you, they know that you're going away at the end of the year anyhow."

At Yaddo, he was working on "Vintage Alice," a piece for soprano and what he calls a "bursting chamber group," 20 instruments including a folk group ("but it's hell to find accordion players who can count"), and mandolin, commissioned for the Music in the Vineyard concerts of the Paul Masson company in the hills South of San Francisco. It is songs and scenes from "Alice in Wonderland," it includes the originals of the poems Lewis Carroll parodies, for example "Speak gently! it is better far/To rule by love than fear" together with "Speak roughly to your little boy/yAnd beat him when he sneezes." "The Mouse's Tale" is composed so that the pages of score look like the downward-twisting and diminishing tail in "Alice," though it was hard figuring out the music whose notation would produce that shape ("I like restrictions"). He has just finished the "Mad Tea-Party" and was pleased to learn of the "Alice" touch at the outdoor Vineyard concerts where on arrival you are given stiff paper which you fold into a hat that says "Paul Masson."

Del Tredici describes himself as "addicted" to vocal music — "I don't know what I would do without a text"—and particularly to sopranos "because I've crossed paths with so many really good ones like Phyllis (Bryn-Julson) and Benita (Valente)." Ms. Bryn-Julson, amplified, will take part in the "Pop-pourri" performance along with the Boston Symphony the Harvard-Radcliffe Collegium Musicum, and an unnamed rock group, all under the direction of Michael Tison Thomas.

"I had a Joyce period," says Del Tredici, "but now it's all 'Alice.'" His "Alice" period began with the first version of "Pop-pourri" in 1968 — he hesitated, "or does the score say '69? Sometimes when I have a bad year, I move a date up one." "Pop-pourri" was twice performed incomplete and is now about to be heard for the first time in much revised form. There has since been a "Lobster Quadrille," and, thanks to Paul Masson, the "Alice" period continues.

"Pop-pourri" mixes "Alice" with the Litany of the Blessed Virgin Mary and Bach's chorale, "Es ist genug" (It is enough), the one quoted by Berg in his Violin Concerto. The common ground between "Alice" and the Litany is "non-sense," with hypen for the Litany ("It's hypnotic, a hum of words") and without hyphen for "Alice." He quotes: "Somehow it seems to fill my head with ideas, only I don't know exactly what they are!"

The ground plan for "Pop-pourris" is something like this: first "Turtle Soup" ("Alice in Wonderland" for soprano with rock group, which by the way does not play rock music) "but I love using instruments which have no tradition in orchestral music"); then "Jabberwocky" for soprano with rock group and orchestra ("a big, programmatic tone-poem"); the Litany for chorus and orchestra; a second setting of "Turtle Soup," in which soprano and rock group do the first setting backwards, while the newly added orchestra does it in the original direction ("it's a Tweedledum and Tweedledee setting"). The Bach chorale is something like the "Promenade" in Mussorgsky's "Pictures at an Exhibition": it begins the piece, links sections, increasingly longer fragments are heard on each appearance, and in full form it ends "Pop-pourri."

Had he lived long in "Alice?" "Well, when I was 12, I was the White Rabbit in a production. Actually I shouldn't tell you this: I've never read 'Alice.'"

'Greatest living composer'?

By Michael Steinberg
Globe Staff

WASHINGTON — As long as Stravinsky was alive, it was clear that there was such a thing as the the "greatest living composer." When Stravinsky died last April 6, though music was not about to stop, it was also clear that no one comparable was left, so much so that I stopped thinking about the "greatest living composer" category at all. And I remember how during the summer, Michael Tilson Thomas, then preparing a performance of "Colors of the Celestial City," surprised me by saying in conversation that Olivier Messiaen was now the most likely claimant to that quotation-mark-surrounded title. "Think about it," he said.

I have, off and on. There are composers whose music interests, also moves or excites me more than most of Messiaen's — Elliott Carter is at the top of that list — but now, some months after Thomas's challenge to think about who Messiaen is, I see him as a composer whose best music has tremendous force, a man of sharply defined artistic profile, an incalculably influential teacher (Boulez and Stockhausen being the most famous of his pupils), a man who is grandly, resolutely himself. He, more than anyone else living, is the figure without whom I cannot imagine the recent history of Western music.

On several occasions, Messiaen has given performances in this country of his two-piano music with his wife, Yvonne Loriod. As a performer, he is, however, most renowned as an organist, and last Tuesday he played his first organ concert in America, in the National Shrine of the Immaculate Conception, Washington. Whatever one's evaluation of the new piece Messiaen composed for that concert — "Meditations on the Mystery of the Holy Trinity," whose 86 minutes made up the whole program — there was no mistaking the sense of occasion that marked the evening. The National Shrine is the largest Catholic church in this country and the seventh-largest church of any denomination anywhere in the world, and long before the concert began, it was filled by an audience of just under 3000, representing at least 30 of the United States (there was, for example, a busload of 50 organ students from the University of Michigan). During the 40-minute intermission, you could at long distance watch the shirt-sleeved Messiaen setting up the pistons for the second half, with Mme. Loriod peering over the ledge of the organ loft from time to time to report on the progress of the audience as it made its way back into the pews.

There were nine Meditations. The components of Messiaen's musical language have been fixed for some time: the rhythmic patterns he has learned from Indian music, the complex pitch and rhythmic shapes of birdcalls from all over the world, and Gregorian chant. To these he has added something new in the Trinity Meditations, something he calls "communicable language," which I understand as an attempt to find a musical analog for the language of angels as described by St. Thomas Aquinas in the "Summa Theologica": "If the angel, through his will, directs his mental concept in order to communicate it to another, immediately the latter perceives it: in this way the angel speaks to another angel."

MUSIC, Page B-16

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The Boston Globe
(MORNING)
MAR 26 1972
New England Newscap

Messiaen composes A to Z music alphabet

97

★ MUSIC
Continued from Page B-13

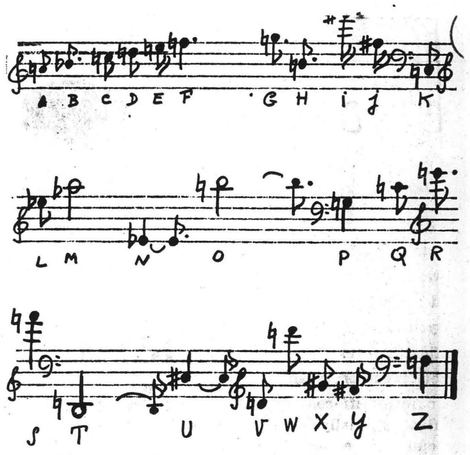
Messiaen has constructed a musical alphabet in which each letter from a to z has a pitch and duration assigned to it. He has devised special formulas to indicate grammatical cases, and two more for the verb "to be" (a descending figure "because all that exists comes from God, the Being par excellence, the One Who is") and "to have" (the transposed inversion of the former, an ascending figure "because we can always have more by raising ourselves to God"). Through this "communicable language," Messiaen puts into three of his Meditations quotations in French from the "Summa Theologica."

All that was contained in the composer's copiously illustrated 400-word program note, which also provided a theological analysis of each movement as well as a detailed point-to-point description of the musical procedures. Messiaen's associations of colors with music play their part, too, so that he speaks of "the white and gold light of the 6th chord of C major" or of the chosen registration (Swell reeds 16, 8, 4, plus cymbal) as giving "a brilliant golden yellow color, with some violet glint, silver grey, a little tint of brown, of red, and pale green."

It is complicated and naive, as indeed Messiaen's music is altogether a mixture — really and amazingly a mixture, not just a collision — of heterogeneous and even opposite elements and qualities. Among exceedingly expansive movements, he has put as the third section a meditation on "The true relation in God is really identical to the essence," which is over before we are ready for it to have properly begun (of. the Intermezzo in the "Quartet for the End of Time"). The harmony ranges from violently dislocated chord sequences to material that sounds like the organ music in the Saint-Sulpice scene of "Manon" by Massenet (a composer Messiaen admires).

His play with time, rhythm, and form is like that, too: there is the really marvellous freshness, the metric looseness of his birds and Indians and chanting monks, but he is capable as well of squarely mechanical symmetries and given to ponderous repetitions of huge sections ("lest you should think he never could recapture-The first fine careless rapture"). Where, when, how Messiaen's results will be interesting is not always foreseeable. The key to the Meditations on the Mystery of the Holy Trinity is Messiaen's subtext for his 8th Meditation, "God is simple." In the whole work, which seems to me uneven mainly in so far as it is sometimes unconcentrated, the most boldly simple moments are the ones that speak most eloquently, the tender, exceedingly quiet meditation on the Alleluia for All Saints (Messiaen here was thinking about "My yoke is easy and my burden is light"), and many of his birds, the wild shriek of the black woodpecker, instantly contrasted with the muted mm-mm-mm-mm-mm of the owl of Tengmalm, and the call of the yellowhammer (seven times C sharp and one longer D sharp) which ends three of the movements and in fact the whole composition.

And there is in Messiaen the composer always Messiaen the virtuoso, the man capable of enormous delight in how instruments speak. As writing for organ, the Trinity Meditations are brilliant in the extended Liszt-Franck language he has evolved over the years. The National Shrine has a superb Moller organ of the Romantic cathedral type, and Messiaen had spent about ten days there preparing his performance, often beginning practice at 6:30 in the morning. He is an organist whose playing has astonishing rhythmic life, vividness and clarity of color, and dramatic presence — several of his recordings of earlier works of his own are available on imported Ducretet-Thomson records — and he gave a stunning performance here.



OLIVIER MESSIAEN'S musical alphabet.

Just now is a time that provides many opportunities to hear and evaluate Messiaen's music. His recent oratorio, "The Transfiguration," has its United States premiere in Washington the day after tomorrow, and on Easter Sunday Antal Dorati and his forces will take it to Carnegie Hall. Soon after, Michael Tilson Thomas will conduct the rare and huge "Turangalila" Symphony in Buffalo, and hope that since both he and Seiji Ozawa know the piece (Ozawa has recorded it for RCA) we can before long have it in Boston, where it has not been heard since Bernstein did it as a very new piece in 1949. As for Boston, two events are worth noting. At the Boston Symphony Spectrum concerts of March 31 and April 1, Thomas will conduct "Et exspecto resurrectionem mortuorum," five meditations on biblical texts for woodwind, brass, and metal percussion, composed 1964, and a super example of Messiaen's visionary, apocalyptic manner. On Sunday afternoon, April 16, the Boston Symphony Chamb r Players' program will include the "Quartet for the End of Time" (the reference is to Revelation 10, 6), written in 1941 while Messiaen was a prisoner-of-war in Germany.

THE BOSTON HERALD
Traveler
D. 210,540 S. 264,961

APR 1 1972 New England Newsclip

'Extra' Marks Final Concert in BSO Spectrum Series

By HARRY NEVILLE

"Four Religious Ceremonies" is the title of the final concert of this season's Boston Symphony "Spectrum" series. Actually, the program which Michael Tilson Thomas conducted last night included five works for, as has been customary at these concerts, an extra work was performed: an anonymous Renaissance setting of a brief section of the Easter liturgy.

A good thing, too, for otherwise one might have quibbled about the accuracy of title as applied to the announced program, which contained three religious works and one extravagant and elephantine joke. Indisputedly religious were Bach's Cantata No. 4 ("Christ lag in Todesbanden"), Des Prez' "La Deploration de Jehan Okeghem" and Messiaen's "Et Exspecto Resurrectionem Mortuorum." The joke (and I assume the composer's intent was humorous) was David Del Tredici's "Pop-pourri."

"POP-POURRI" is a setting for soprano (Phyllis Bryn-Julson), chorus (Harvard-Radcliffe Collegium Musicum), rock group and orchestra of poems from "Alice in Wonderland" and of the Litany of the Blessed Virgin Mary. The work involves two settings of "Turtle Soup" (the second involves the first being played backwards) and one of "Jabberwocky." These and the litany are connected, preceded and concluded by fragments and, finally, the complete version of the Bach chorale "Es ist genug" ("It is enough").

By the time it was over it had, in fact, been quite a bit more than enough. But that too, I suppose, was part of the composer's joke. The setting of the text was so inept that hardly a syllable of Lewis Carroll's poetry was audible. And the orchestral writing was so clumsy and the musical ideas so banal that one supposed, desperately, that Del Tredici must have meant them to be so. A laborious and expensive joke which the audience ate up. It was enough to encourage anyone to become a composer.

THE PERFORMANCE of the cantata was disappointing: an over-large orchestra playing molto vibrato, murky diction from the chorus, and a failure to project the joyousness that is in much of the music. The chorus came back to do some exquisite work in Des Prez' "Deploration," however, and the wind and percussion sections of the orchestra gave a magnificent account of the Messiaen work. The latter was marred only by some very distracting, very unnecessary slide projections. The whole thing will be repeated tonight.

April 3, '72

THE CHRISTIAN SCIENCE MONITOR Arts-entertainment 7

Spectrum finale

Rectangular reaches of Symphony Hall could hardly contain the sonority

A troped Gregorian chant for monks that gave ideas to Bach, a "pop-pourri" which scrambled Roman Catholic litanies with Lewis Carroll, a 15th-century lament of a pupil for his teacher, and an expression of faith in man's resurrection gauged for all outdoors — all these on one program. It was called "Four Religious Ceremonies" and it was the third and last, performed on Friday and Saturday evenings at Symphony Hall, of the inventive Boston Symphony Spectrum series, brain-child of conductor Michael Tilson Thomas.

Regrettably, the university holidays in Boston cut down the youthful audience that has swelled previous concerts in this series, although the balconies were full. And while the tremendous enthusiasm that these Spectrum concerts have generated hasn't been limited exclusively to the young, it has drawn and visibly converted a new set of customers to Symphony Hall. Too bad to have timing deprive them of this last special opportunity for this season. However, another year of Spectra under Mr. Thomas is promised for 1972-73.

Very much involved in the proceedings (in three out of four programmed pieces) was the new and excellent Harvard-Radcliffe Collegium Musicum, directed by F. John Adams. Its male segment opened the concert with a bonus-extra Gregorian chant, introduced by Mr. Thomas as a predecessor to Bach's "Christ lag in Todesbanden." Sung unaccompanied from the right balcony level, it floated etherally through the hall to set the stage for the Bach cantata, performed by chamber orchestra, full chorus, and two soloists — tenor Mallory Walker and baritone Leslie Guinn.

"Christ lag" is in reality an Easter celebration with its stirring message of life's victory over death, and Bach's joyous Easter verses were handsomely conveyed. Singers and instrumentalists were judiciously balanced. The two soloists sang admirably.

The logical designation of David Del Tredici's "Pop-pourri" as a "religious ceremony" is arguable, even though it does contain a setting (quite beautiful) of the Litany of the Blessed Virgin Mary, with bows to Bach. However, its alternation with texts from "Alice in Wonderland" — "Beautiful Soup" and "Jabberwocky" — as cleverly and artfully as they are scored, finally expands the piece's shock value and the wryness of its self-parody and trails off into dullness.

"Pop-pourri" was beautifully performed, first and foremost by soprano-speaker Phyllis Bryn-Julson, the Collegium, the orchestra, and a formidable standup quartet — Felix Viscuglia (soprano saxophone), Francis Nizzari (soprano and tenor sax), Robert Karol (electric guitar), and William Rhein (bass guitar). Mr. Del Tredici has come up with some intriguing sounds for all of them, even though his reasons for doing so are scarcely well documented, as his program note admits.

Nothing uncertain about the heart-rending "Déploration de Jehan Okeghem," sung by the Collegium, and composed by Josquin Des Prez upon the departure of his mentor, Okeghem. Although following the eulogistic custom of the time, Josquin nevertheless has translated his feeling of loss into rich and moving musical terms. It was beautifully shaped by Mr. Thomas and performed by the singers.

Last but not least, the first Boston performance of Olivier Messiaen's "Et Exspecto Resurrectionem Mortuorum," composed for "vast spaces: churches, cathedrals, and even performances in the open air and on mountain heights . . ."

On Friday, the rectangular reaches of Symphony Hall could hardly contain the tremendous spine-shattering sonority of this noble, awe-inspiring testament of faith, told in terms of woodwind, brass, but principally percussion. Bells, gongs, and the largest tam tam ever to shiver Symphony Hall's timbers reverberated eloquently and continually through the work's five parts in a language more outspoken and overwhelming than anything one has heard from Messiaen before. It was the kind of all-enveloping rhythmic clamor to make the longest hair stand on end, but all those decibels still conveyed the Messiaen spirit of wonder and belief.

Shifting color slides of vast and unusual architectural forms accompanied the playing, but nothing was needed really to abet the visceral impact of this music. Several fled the hall. But the majority stayed to cheer the orchestra and particularly Mr. Thomas, whose creativity has its greatest monument so far in this exciting Spectrum series.

L. Sn.

BSO premieres 'Pop-pourri'

By Michael Steinberg
Globe Staff

The best thing by far to come out of the Boston Symphony Spectrum concert Michael Tilson Thomas conducted in Symphony Hall last night was the premiere of "Pop-pourri" by David Del Tredici.

"Pop-Pourri" is a big piece for amplified soprano, mixed chorus, amplified rock group, and orchestra. It is built about an "Alice in Wonderland" triptych: two settings of "Turtle Soup," the second being simultaneously a straight repeat and a repeat back-to-front of the first, the two enclosing "Jabberwocky" as center panel. Between the first serving of "Soup" and "Jabberwocky," however, there comes the Litany of the Blessed Virgin Mary. To that you add one more element, Bach's choral, "Es ist genug," whose first phrase begins the whole work. The sections of "Pop-pourri" are separated (or linked?) by increasingly longer quotations of the chorale until the piece is brought to an end by its first and only full statement.

These things live more comfortably together than you might think: the "verbal hum," as Del Tredici calls it, of the hypnotically repetitious, catalogue-like Litany and the Lewis Carroll nonsense, for example; or, on another level, the "oooooo" of "Turtle Soup" and Bach's chorale text. More effectively, though, they are unified by their music, that surprising whole-tone sequence at the beginning of the chorale tune which so fascinated Alban-Berg, who used it in his Violin Concerto, being the key. All of it, in the end, makes a piece.

I found "Pop-pourri" calculations in balance, the it made a big hit with the audience. My reservations have to do with verbal intelligibility, close to zero except during Bach or when the soprano was speaking. Some of the extremes of register and speed suggest that Del Tredici meant a non-intelligible setting (for still another sort of non-sense?). In part, I think, the performance suffered from miscalculations in blance, the soprano, though amplified, being badly battered by the even more amplified rock group.

The soprano was Phyllis Bryn-Julson. Her singing was absolutely astounding, most so with respect to her cool negotiation of a bizarrely ornate line; her speaking, with its flat mid-Western vowels and unpleasantries like "Turdle Soup" was jarring for "Alice." The Harvard-Radcliffe Collegium Musicum, prepared by F. John Adams, ably sang the choral parts.

With Harvard-Radcliffe a cappella, Thomas conducted a slightly sentimentalized performance of the Lamentation written about 1495 by Josquin Des Prez on the death of his teacher, Okeghem. The Collegium Musicum also provided slender-voiced, but clean singing in Bach's Easter Cantata, "Christ lag in Todesbanden" (Christ lay in the bonds of death), though Thomas's interpretation was capricious and silly in the extreme, and at times insultingly thoughtless. Mallory Walker was a competent tenor soloist; the verse for solo bass, however, was sung by a person who repeatedly had to rewrite Bach's music because the notes were not in his voice.

In Messiaen's "Et exspecto resurrectionem mortuorum" (not a first Boston performance as claimed in the program; it was done four years ago by Frederik Prausnitz at the New England Conservatory), Thomas decided that a slide show was necessary. The projector was noisy as hell, which was annihilating to a piece of such magnificent silences, and beyond that it was a painful exhibition of vulgarity of concept, bad judgement, and clumsy execution. I think the music was well played, though Thomas choose to make it difficult to pay much attention.

The Boston Globe
(MORNING)
D. 381,012 SUN. 566,377

APR 1 1972 New England Newsclip

RECORD AMERICAN
BOSTON, MASS.
D. 210,003

MAR 16 1972 New England Newsclip

★

Members of the Friends of the Boston Symphony Orchestra who are going on the mini tour to New York with the orchestra over April 6-9 weekend will have a chance for leisurely discussion on many subjects with the musicians. They will be having cocktails and lunch together on the special train taking them to the Penn Station and will be meeting at the New York hospitalities arranged for them.

At Monday afternoon's cocktail party given by Mrs. Albert C. Titcomb in her spacious, cheery Beacon st. apartment, Talcott Banks, president of the trustees of the BSO, Mrs. Harris Fahnestock and Mrs. Richard Thompson, who inaugurated the trip, talked over the four-day schedule.

There will be a reception in honor of Arthur Fiedler following his Boston Pops concert (first time he has played in New York City) celebrating the anninversary of Carnegie Hall. Another reception in honor of the BSO and New York "Friends" will follow a concert conducted by William Steinberg at Philharmonic Hall, Lincoln Center.

The John H. Stookeys are hosting a cocktail party at their Fifth ave. home and on the return trip to Boston on the ninth, there will be gaiety aplenty. Tab for the "Mini" is $350 of which $75 will benefit the BSO, the "Friends" top project. They just finished raising $59,011 last weekend with the amazing Musical Marathon that brought requests for over 300 performances of music by the Boston Symphony and the Boston Pops.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

MAR 18 1972 New England Newsclip

MEDLEY/BILL FRIPP

. . . The trustees and council of the Friends of the Boston Symphony Orchestra will take a mini-trip to New York April 6-9, hear Arthur Fiedler conduct the Pops at Carnegie and William Steinberg conduct Symphony at Philharmonic, returning by Amtrak.

H.T.
SAT, APRIL 15, 1972

Social Chatter

by Alison Arnold

Boston Symphony's Mini-Tour Adventure Highlights Recounted

PRIVATE RAILROAD CARS are nearly as extinct as the buffalo. However, three of them were attached to the regularly scheduled Southern Crescent when it left the South Station, April 6.

On both sides of the three cars were banners proclaiming: "Boston Symphony Orchestra Special," and although the occupants of the three cars disembarked in New York, the three cars, complete with banners, continued all the way to Alabama and Florida.

This was the Mini-Tour of the Friends of the Boston Symphony Orchestra, and since none of them wanted it known that they were away, because of possible burglaries, they asked that their names be left secret until they returned safely home. Now it can be told.

Mrs. Harris Fahnestock, one of the Symphony's two women trustees, and the guiding light of the Symphony's European tour last spring, was at the helm again. She says: "This trip again pointed out the extraordinary rapport that exists between the orchestra and across the footlights, the Friends, trustees and management." Other stars of the trip were Mrs. George Lee Sargent, Mrs. William K. Russell and Mrs. Frank G. Allen.

MOTOR COACHES met the train at Penn Station in New York and deposited the travelers at the New York Sheraton, where they spent three days. That evening, Arthur Fiedler conducted the first Boston Pops concert at Carnegie Hall.

Friday was reserved for shopping in the rain until a reception at the John Hoyt Stookeys' apartment before William Steinberg's concert at Philharmonic Hall. Afterwards a reception was held on the Promenade Level.

On Saturday, 178 orchestra members and their wives joined Boston and New York Friends at luncheon at the Colony Club, and in the evening, William Steinberg conducted Bruckner's 8th Symphony at Carnegie Hall.

Fran Fahnestock tells us: "The real highlight was their return trip to Boston on our own private Amtrak train. The cars were named William Steinberg, Arthur Fiedler and Romeo and Juliet, and the diner was called Gaite Parisienne." (Although the luncheon menu featured breast of Cornish hen "a la Kiev.")

She continued: "All the Friends and about half the members of the orchestra, their wives and many children boarded the train at Penn Station. There was plenty of liquid refreshment and everyone played belotte, the 'official card game' of the Boston Symphony."

"BUT," SHE ADDED, the trip was not without disasters. Lois Schaefer, flute player of the orchestra, got locked in the ladies' room! She was finally rescued by a trainman."

The train made a stop at New Haven and the travelers stepped outside to stretch their legs to the tune of Purcell's "Trumpet Voluntary" played by Roger Voisin, to the amazement of passengers waiting for other trains. Then back in the train, luncheon was served and gypsy strolling music was supplied by BSO violinist William Waterhouse.

Among those enjoying this weekend of togetherness were Mr. and Mrs. Philip K. Allen of Andover, Talcott Banks and Mrs. Donald Brown of Lincoln, and Mrs. Charles P. Howard, Mrs. George Sherman, Mrs. J. Denny May, Miss Dorothy Seccomb, Mrs. Richard Cary Curtis, Dr. Kenneth Graham, Miss Mildred Bixby, Mrs. William K. Walters and Miss Wanda C. Gray of Boston.

Also, Mr. and Mrs. Chase Kimball of Milton, Mrs. Alfred Willmann of Belmont, Mrs. K. Peabody Brewster of Chestnut Hill, Mrs. Gardner G. Emmons and Mrs. George A. Foster of Concord, N.H., Mr. and Mrs. C. Chauncey Gray and Mrs. Victor Jones of Cambridge, Mrs. Royal Leith of Dedham, Mrs. Samuel A. Levine of Newton Centre, Mrs. Nancy Carter of Weston and Mrs. Seymour Gray of Brookline.

BOSTON SUNDAY ADVERTISER, JANUARY 16, 1972

Rose Walsh

'Mini-Tour' to Manhattan Shining Junket With BSO

Last summer's maxi-tour through Europe of the Council of Friends of the Boston Symphony Orchestra with the world-famous BSO was a once in a lifetime event, and, according to the group who made the thrilling safari, something to be long remembered. As a result the clever entrepreneurs, who always come up with great ideas to financially help the Orchestra, were besieged with queries on "What can we do this year?"

The indomitable ladies, Mrs. Harris Fahnestock, Trustee and Friend extraordinaire of the BSO; Mrs. Richard Thompson and Mrs. Albert Goodhue, put their heads together, did a bit of magic wand-waving; consulted their various contacts, and whipped up a "Mini-Tour" to New York—they call it "a shining weekend to share with the orchestra"—for April 6, 7, 8 and 9.

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Invitations with the complete itinerary are in the mail for The Friends (only members of the Council of Friends are eligible) and the acceptances are limited to 100.

Rose Walsh

The tour-goers will leave Boston for New York on a private train Thursday morning April 6, luncheon aboard. That evening Arthur Fiedler and the Pops will commemorate the anniversary of Carnegie Hall with a fabulous concert, followed by a reception for orchestra and Friends.

Part of the next day is free for shopping, theater, or whatever pleases the tourists. But prior to a concert at Lincoln Center, with William Steinberg conducting the BSO, Mr. and Mrs. John H. Stookey (he is an overseer of the BSO) will host a party at their Fifth Avenue house.

The "Promenade" of Philharmonic Hall will be the setting of a large reception in honor of the Symphony and its New York friends of the BSO, as weil as all the "Mini-Tour" guests.

Saturday, April 8, a gala luncheon is scheduled at the Colony Club. In the evening Mr. Steinberg will conduct the BSO at Carnegie Hall. Other parties along the way also have been planned.

Sunday is home-going day on the BSO train with cars named for musical directors, composers and symphonies.

All this is offered for $350, of which $75 will be a gift to the orchestra.

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Among the dedicated Friends who shared the work of sending out invitations were Mrs. Garrett Bowne, Mrs. Raymond Ellis, Mrs. John T. G. Nichols, Mrs. Nelson Darling, Mrs. Frederic B. Mayo, Mrs. Walter McKim, Mrs. Fairfield Raymond, Mrs. Robert M. P. Kennard, Mrs. Walter Watson II and Mrs. Edward L. Francis.

Along with Mrs. W. Russell Peabody, Mrs. William J. Mixter, Jr. (chairman of the Council Areas); Mrs. Edward L. Bond, Mrs. T. Mitchell Hastings, Mrs. Robert Miller, Mrs. Robert F. Daley, Mrs. John Mecham, Mrs. Richard Banks, Mrs. Albert C. Titcomb, Miss Constance Learned, Mrs. Vernon Alden, Mrs. Robert T. Hamlin, Mrs. Robert H. Hopkins, Mrs. Victor Jones, Mrs. William D. Manice and Mrs. Robert G. Weise.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

APR 18 1972 New England Newsclip

MEDLEY / By BILL FRIPP

The recent Friends of the Boston Symphony mini-tour to New York was not without its anxious moments: Flautist Lois Schaefer got locked in the ladies' room and had to be reseued by a trainman.

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

APR 11 1972

Photos by Pierre Scherman

From the left: Annette and Herbert Weissenstein, Kay Peabody Brewster, Phyllis Levine, Angelica Russell with Forester Smith, Hessie Sargent, Frances Fahnestock.

TOGETHERNESS, BOSTON STYLE: "We're kind of like the groupies," laughed Frances Fahnestock, who arranged that when the Boston Pops Orchestra played in New York for the first time last week, the faithful Friends of the Symphony could go along for the four days of fun.

The round of parties and receptions were arranged with one thing in mind: To help "build rapport across the footlights" between the orchestra and its supporters.

The highlight of the "togetherness" thing was a "Some-Like-It-Hot" type ride back to Boston early Sunday morning via a plush appointed five-car party train with a bar in each car. "My father was a railroad man," explained Fran (her grandfather was president of the old Denver Rio Grande and Illinois Central back in Jay Gould days) and, "we did it for nostalgia and the grand old manner of symphony touring."

Transportation Secretary John Volpe, who helped Fran get the train idea together didn't come on the tour, and neither did David Rockefeller, Jr., assistant BSO manager, who was "too tired from the Chaplin party to leave Boston." But some 48 of the city's most prominent old guard did, including Hessie Sargent, Angelica Russell, and Kay Peabody Brewster.

The Ladies remained staunchly Bostonian in their white pearls, little daytime suits, sometimes topped with hats, and enjoyed New York. But said one who hadn't left Boston in years: "It's like Paris ... all the good places are gone, and it's just a big dirty, dangerous city."

AT LINCOLN CENTER—BSO musical director William Steinberg and Frances Fahnstock, head of Friends of the Boston Symphony, are at bottom of photo in this view of the buffet held at Philharmonic Hall, Lincoln Center, after the concert Friday evening in New York.

MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA ENTERTAIN DURING A STOP AT THE NEW HAVEN RAILROAD STATION (Ed Fitzgerald photos)

Train adds extra touch to BSO mini-tour

By Ellen Pfeifer
Globe Staff

There is something very human about passenger trains which, for all their sky-coach and first-class lounges, the airlines continue to design out of planes.

It has to do with seats big enough to be comfortable (and only two across), windows you can see out of, full-size dinner ware, dining tables with clean linen and chairs facing each other (which encourages conversation), china plates, and food more substantial than liliputian filet mignon.

Yes, for all my impatience to "get there," I have to admit that four hours on Amtrack's Boston Symphony Orchestra Special yesterday was far more pleasant than the four-hour flight I took recently on one of those super-luxurious 747s.

The BSO Friends chose the train for its mini-tour to New York this weekend (actually Thursday through Sunday) for just these features of congenial travel. "The big pitch" was the special rapport that exists between musicians, trustees, and patrons, and the train provided the occasion for one more round of partying.

The Friends' tour centered around two performances by the Boston Symphony at Philharmonic Hall and Carnegie Hall and by the New York debut (can you believe it?) of the Pops with Arthur Fiedler. It served as a modified reprise of the European tour last April in which Friends accompanied the Orchestra.

"There is no other orchestra in the country that has this kind of relationship with its supporters," said Mrs. Harris Fahnestock who organized the itinerary of receptions, dinners and concert performances attended by 48 Friends.

"You take an orchestra like the New York Philharmonic — there's almost always a pitched battle running between players and trustees and the symphony society," agreed violinist Michel Sasson who was trying to break up a wrestling match between two of his three sons who came along on the trip.

The train, rented entirely for the return trip from Amtrak, did not, in fact, prove to be the new, refurbished model advertised. Only one of the three cars had been redone, but it had attractive, comfortable blue chairs, carpeting and a red-blazered stewardess (who however didn't seem to do much but walk up and down the aisles and smile a lot.)

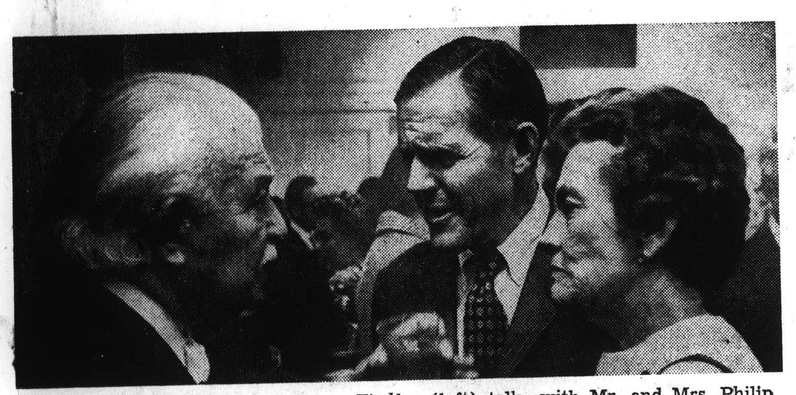
Like the train food I remember from childhood, this was very good. The menu, included asparagus vinaigrette, chicken kiev, beans almandine, there seems to be no other way to fix them, and excellent cheesecake. This was accompanied by gypsy violin music by William Waterhouse.

There were, of course, the usual musicians' stories. One of the more usual sorts dealing with a performance Wednesday night of Berlioz's "Romeo et Juliette" which the musicians described as "a new drw" and "Chaos" which was praised by the New York critics.

Another told by Sasson described an evening in Philadelphia's Chinatown during Chinese New Year. The BSO music director designate "carries this shoulder bag and on this particular night it was stuffed with big red firecrackers. After dinner, we started lighting the firecrackers and tossing them in the street until a policeman came along and almost arrested Seigi."

Or the story attributed to Erich Leinsdorf about Lorin Maazel, the new conductor of the Cleveland Orchestra. Before he was named to the post, Maazel was voted as one of the conductors the orchestra would least like to see given the position. So, according to the Leinsdorf story, Maazel will try to seek some unanimity in the orchestra when he takes over next year. He'll probably fire the two musicians who voted for him.

"Seriously, though, that kind of thing would never happen in the BSO," Sasson said of the Cleveland situation. "At least we can talk to the trustees and management — even about selecting conductors. And we can drink and party together too, and that is very rare. It really gives you a good feeling."



MUSICAL DISCUSSION — Arthur Fiedler (left) talks with Mr. and Mrs. Philip Allen of Andover after the first Pops Concert ever in New York City.

NEW YORK HOSTS—The New York Friends of the Boston Symphony held a buffet for their Boston counterparts at the home of Mr. and Mrs. John Stookey.

The Boston Globe
(MORNING)
D. 261,012 SUN. 566,377
APR 10 1972 New

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

April 7 1972 New England Newsclip

Steinberg, Leading Bostonians, Offers a 'Romeo' With Reserve

By DONAL HENAHAN

Few important composers offer a performer more tempting opportunities to wallow in vulgarity than does Berlioz. There is, even his warmest partisans might admit, a streak of show business in him that must be treated warily.

Perhaps it was some such caution that ruled William Steinberg's approach to Berlioz's "Roméo et Juliette" at Philharmonic Hall Wednesday night. Mr. Steinberg conducted the Boston Symphony Orchestra, which for many years under Charles Munch virtually owned this magnificent score, with extraordinary reserve, refusing the theatrical gambits presented in such profusion by the work.

Mr. Steinberg, while perhaps going too far in his effort to make Berlioz into a solid citizen, nevertheless drew many dreamlike scenes ,and the orchestra stressed the score's pervasive delicacy in one magnificently played page after another.

Flow, but Little Contrast

The performance of so rarely heard a masterpiece, complete to the last note, was welcome and then some. But, for all its good grooming, Mr. Steinberg's reading lacked many of the qualities that can make this "Dramatic Symphony" (Berlioz's own subtitle) an indelible experience. There was a steady expertly regulated flow, but little contrast between sections; sonority and sobriety, but not nearly enough rhythmic impulse or imagination. It was as if Mr. Steinberg were determined to transform the Berlioz into a Mendelssohn oratorio.

For the occasion, the New England Conservatory Chorus came in two sizes—Bach-size before Juliet's funeral procession, and 100-strong after. Both sang more than acceptably.

The vocal soloists were Joanna Simon, mezzo-soprano; Kenneth Riegel, tenor, and Ara Berberian, bass, and they too served ably. Mr. Berberian, assigned the task of bringing life to Friar Laurence's final sermon, adopted an ecclesiastical tone that entirely matched Mr. Steinberg's idea of Berlioz.

New York Post
D. 623,245 SAT. 354,797

APR 5 1972

Music & Dance Today

Metropolitan Opera: "Salome," with Leonie Rysanek, Mignon Dunn, Gerhard Stolze, Thomas Stewart, John Macurdy; Karl Boehm, conductor; 8.

New York City Opera: "Rigoletto," with Patricia Wise, Syble Young, Richard Fredricks, Michele Molese, William Ledbetter; Giuseppe Morelli, conductor; 8.

Netherlands Dance Theater: "Situation," "Concerto Grosso," "Grosse Fugue"; Brooklyn Academy of Music, 8.

Pennsylvania Ballet: "Bagatelles" (N. Y. premiere), "Pas de Trois," "Carmina Burana"; City Center, 7:30. Opening two-week engagement.

Boston Symphony Orchestra: William Steinberg, conductor; Berlioz' "Romeo and Juliet," with Joanna Simon, Kenneth Riegel, Ara Berberian; New England Conservatory Chorus; Philharmonic Hall, 8:30.

CUE
NEW YORK, N. Y.
W. 244,000

APR 15 1972

MUSIC

BOSTON SYMPHONY—At Philharmonic Hall. William Steinberg, that solid and reasonable conductor, turned into a man of mystery when he led the Bostonians, soloists (Joanna Simon, Kenneth Riegel, Ara Berberian), and the New England Conservatory Chorus in a disquietingly unsuccessful performance of Berlioz' passionate "Roméo et Juliette." Why was a carefully-subtitled "Dramatic Symphony" turned into a pallid and anemic fragmented cantata? Why were singers directed to take bows and to file off-stage between related sections? Why a mood-destroying intermission for an integrated work requiring about 95 minutes of playing time? Passing, surpassing strange. —G.J.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

MAR 31 1972

Boston at Philharmonic

William Steinberg, music director of the Boston Symphony Orchestra, conducts a complete concert performance of Berlioz' Romeo and Juliet at the fifth and final pair of concerts by the Boston Symphony at Lincoln Center's Philharmonic Hall Wednesday and next Friday. Both concerts begin at 8:30 p.m.

Soloists are mezzo-soprano Joanna Simon, tenor Kenneth Riegel, and bass Ara Berberian with the New England Conservatory Chorus, Lorna Cooke de Varon, conductor.

Saturday evening, April 8 at 8, Steinberg conducts the fourth and final concert of this season at Carnegie Hall. The concert is devoted to a performance of Bruckner's Symphony No. 8.

Thursday evening at 8, Arthur Fiedler conducts the Boston Pops Orchestra in Carnegie Hall in a special retrospective program in conjunction with the celebration of the 80th Anniversay Season of Carnegie Hall. This concert marks the first time Fiedler has conducted the Boston Pops in Carnegie Hall.

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NEW YORK, N. Y.
W. 244,000

APR 15 1972

MUSIC

JOURNAL TRANSCRIPT
FRANKLIN, N. H.
W. 3,302

APR 18 1972 New England Newsclip

Donald M. Hovey, a student at the New England Conservatory of Music in Boston, is also a member of the N.E. Conservatory Chorus. The Boston Symphony Orchestra was in New York recently and gave two performances of Berlioz's "Romeo and Juliette" Dramatic Symphony in which the Chorus has an important role. While in the city Mr. Hovey was the luncheon guest of Ben Stinchfield, who had attended one of the performances of the Symphony.

HOUSE AND GARDEN
NEW YORK, N. Y.
MONTHLY 1,253,000

APR 1972

April around New York

Apr. 1-9. **International Automobile Show.** The annual four-wheel spectacular. N. Y. Coliseum.

Apr. 2, 3. **Antiques Show.** YWCA, 515 North St., White Plains, New York.

Apr. 5. **Milwaukee Symphony Orchestra,** Schermerhorn conducting; Eileen Farrell, soprano. Carnegie Hall.

Apr. 5, 7. **Boston Symphony Orchestra,** Steinberg conducting Berlioz's **Romeo and Juliet** with soloists. Philharmonic Hall.

Apr. 6. **Boston Pops Orchestra,** Arthur Fiedler conducting. Believe it or not, the first time in New York. Carnegie Hall.

The New York Times
NEW YORK, N. Y.
D. 816,132 S. 1,407,549

April 7 1972 New England Newsclip

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APR 5 1972

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APR 15 1972

MUSIC

BOSTON SYMPHONY—At Philharmonic Hall. William Steinberg, that solid and reasonable conductor, turned into a man of mystery when he led the Bostonians, soloists (Joanna Simon, Kenneth Riegel, Ara Berberian), and the New England Conservatory Chorus in a disquietingly unsuccessful performance of Berlioz' passionate "Roméo et Juliette." Why was a carefully-subtitled "Dramatic Symphony" turned into a pallid and anemic fragmented cantata? Why were singers directed to take bows and to file off-stage between related sections? Why a mood-destroying intermission for an integrated work requiring about 95 minutes of playing time? Passing, surpassing strange. —G.J.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

MAR 31 1972

Boston at Philharmonic

William Steinberg, music director of the Boston Symphony Orchestra, conducts a complete concert performance of Berlioz' Romeo and Juliet at the fifth and final pair of concerts by the Boston Symphony at Lincoln Center's Philharmonic Hall Wednesday and next Friday. Both concerts begin at 8:30 p.m.

Soloists are mezzo-soprano Joanna Simon, tenor Kenneth Riegel, and bass Ara Berberian with the New England Conservatory Chorus, Lorna Cooke de Varon, conductor.

Saturday evening, April 8 at 8, Steinberg conducts the fourth and final concert of this season at Carnegie Hall. The concert is devoted to a performance of Bruckner's Symphony No. 8.

Thursday evening at 8, Arthur Fiedler conducts the Boston Pops Orchestra in Carnegie Hall in a special retrospective program in conjunction with the celebration of the 80th Anniversay Season of Carnegie Hall. This concert marks the first time Fiedler has conducted the Boston Pops in Carnegie Hall.

BOSTON SYMPHONY—At Philharmonic Hall. William Steinberg, that solid and reasonable conductor, turned into a man of mystery when he led the Bostonians, soloists (Joanna Simon, Kenneth Riegel, Ara Berberian), and the New England Conservatory Chorus in a disquietingly unsuccessful performance of Berlioz' passionate "Roméo et Juliette." Why was a carefully-subtitled "Dramatic Symphony" turned into a pallid and anemic fragmented cantata? Why were singers directed to take bows and to file off-stage between related sections? Why a mood-destroying intermission for an integrated work requiring about 95 minutes of playing time? Passing, surpassing strange. —G.J.

CUE
NEW YORK, N. Y.
W. 244,000

APR 15 1972

MUSIC

JOURNAL TRANSCRIPT
FRANKLIN, N. H.
W. 3,302

APR 18 1972 New England Newsclip

Donald M. Hovey, a student at the New England Conservatory of Music in Boston, is also a member of the N.E. Conservatory Chorus. The Boston Symphony Orchestra was in New York recently and gave two performances of Berlioz's "Romeo and Juliette" Dramatic Symphony in which the Chorus has an important role. While in the city Mr. Hovey was the luncheon guest of Ben Stinchfield, who had attended one of the performances of the Symphony.

HOUSE AND GARDEN
NEW YORK, N. Y.
MONTHLY 1,253,000

APR 1972

April around New York

Apr. 1-9. **International Automobile Show.** The annual four-wheel spectacular. N. Y. Coliseum.

Apr. 2, 3. **Antiques Show.** YWCA, 515 North St., White Plains, New York.

Apr. 5. **Milwaukee Symphony Orchestra,** Schermerhorn conducting; Eileen Farrell, soprano. Carnegie Hall.

Apr. 5, 7. **Boston Symphony Orchestra,** Steinberg conducting Berlioz's **Romeo and Juliet** with soloists. Philharmonic Hall.

Apr. 6. **Boston Pops Orchestra,** Arthur Fiedler conducting. Believe it or not, the first time in New York. Carnegie Hall.

FM GUIDE
NEW YORK, N. Y.
MONTHLY CIRC. N. AVAIL.

APR 1972

During April...

The **Boston Symphony Orchestra** will give a concert at Carnegie Hall, on the 8th. **William Steinberg**'s entire program is given to Bruckner's *Eighth Symphony*

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

APR 10 1972

Critic-at-Large

By BYRON BELT

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TRAVEL
FLORAL PARK, N. Y.
MONTHLY 279,000

APR 1972

New York

Her Royal Highness Princess Alexandra of Great Britain will be guest of honor at the 45th Anniversary Variety Clubs International Convention at the Hotel Americana April 24. Variety Clubs throughout the world raise funds for underprivileged children, some $10,000,000 annually . . . **Arthur Fielder** and the Boston Pops Orchestra make their debut at Carnegie Hall April 6 in honor of the 80th anniversary of "the world's greatest concert hall" . .

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

APR 8 1972

Entertainment Events Today

Operas

METROPOLITAN OPERA, Verdi's "Otello," 2; Weber's "Der Freischuetz," 8.
NEW YORK CITY OPERA, New York State Theater, Puccini's "Madama Butterfly," 2; Puccini's "Tosca," 8.
LIGHT OPERA OF MANHATTAN, Jan Hus Playhouse, Gilbert and Sullivan's "Iolanthe," 4 and 8:30.
BEL CANTO OPERA, Madison Avenue Baptist Church, 30 East 31st Street, Bellini's "I Capuletti ed I Montecchi," 7:30.
MANHATTAN SCHOOL OF MUSIC, 120 Claremont Avenue, Kodaly's "Hary Janos," 8.
CHINESE OPERA CLUB, Fashion Institute Theater, 227 West 27th Street, "Lady Precious Stream," "Three Kingdoms" and "The Prime Minister's Daughter," 8.
AMATO OPERA, 319 Bowery, Donizetti's "Lucia di Lammermoor," 8:15.
BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, William Steinberg, conducting, 8.

THE JERSEY JOURNAL
JERSEY CITY, N. J.
D. 86,224 SAT. 79,666

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NEW YORK, N. Y.
VILLAGER
W. 27,000

APR 20 1972

MUSIC

Mozart At First Presbyterian

5454

By JACK DIETHER

An interesting program by Baird Hastings' Mozart Festival Orchestra, at the First Presbyterian Church on Fifth Avenue, featured the first New York performance of a Violin Concerto in A by Jean-Marie Leclair. It was a work well worth hearing, though the performance sorely lacked a keyboard continuo, and the soloist was distressingly off-pitch at times. But the dozen-odd strings of the orchestra were nearly ideal for Mozart's Divertimento in F, K.138.

Five strings made up the conclusion of the current Schubert cycle at the New School: Alexander Schneider, Annie Kavafian, Walter Trampler, Leslie Parnas, and Laurence Lesser in a rapturous performance of the great Quintet in C. The New School has not only some of the best events, but also some of the best audiences in town. The seats are unreserved, and a good ten minutes before the start every seat is assiduously taken care of by the ushers. Once it starts, everyone remains riveted to the end.

William Steinberg, leading the Boston Symphony, is hardly to be complimented for putting an intermission in the middle of Berlioz' "Romeo and Juliet" Symphony (at Philharmonic Hall) and in the middle of Bruckner's Eighth (at Carnegie Hall). The Bruckner symphony, I am told, was performed earlier in Boston by the same conductor without an intermission, and with a concerto before the break. New York audiences are grown-up too, Mr. Steinberg.

New York Post
D. 623,245 SAT. 354,797

APR 8 1972

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

APR 2 1972

Weekend Music & Dance

TODAY

Boston Symphony Orchestra: William Steinberg, conductor; Bruckner's "Symphony No. 8 in C minor"; Carnegie Hall, 8.

The Classical Scene
by Robert Jacobson

April in New York may not exactly be April in Paris, but there's a hell of a lot more music. And this month you can catch up with a slew of visiting orchestras, North American style. At Carnegie Hall on the 5th, the Milwaukee Symphony, under the guiding hand of Kenneth Schermerhorn, comes to town with Eileen Farrell in Wagner's *Wesendonck Songs* and "Liebestod" from *Tristan*. Stravinsky and Strauss complete the program. The next night, the Boston "Pops' makes its first local appearance (!) with Arthur Fiedler and Earl Wild commemorating Carnegie's 80th anniversary season. On the 8th William Steinburg brings in his Pittsburghers for the Bruckner Eighth Symphony, and on the 14th the Toronto Symphony journeys south for the premiere of Morawetz' *From the Diary of Anne Frank* with the superb Lois Marshall as soloist. Karel Ancerl conducts. Back for its annual visit on the 17th is the Minnesota Symphony with Stanislaw Skrowaczewski leading Mahler's *Das Klagende Lied* and Berlioz' *Romeo and Juliet* Suite. His singers are Sheila Armstrong, Maureen Forrester, John Stewart and Brent Ellis. On the 19th and 22nd the brilliant Chicago Symphony is back with Georg Solti. The first night he has Shirley Verrett and Stuart Burrows in Mahler's *Das Lied von der Erde*, while the second night it's all orchestral with Elliott Carter's *Variations for Orchestra*, Berlioz' *Symphonie fantastique* and Strauss' *Don Juan*. Over at Philharmonic Hall, the Boston Symphony plus Joanna Simon, Kenneth Riegel and Ara Berberian offer the complete Berlioz *Romeo and Juliet* with Steinberg conducting (5th to 7th).

AFTER DARK
NEW YORK, N. Y.
MONTHLY - CIRC. N. AVAIL.

APR 1972

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112

APR 6 1972

Boston Orchestra At Carnegie Hall

BOSTON (AP) — After 87 years, the Boston Pops Orchestra is scheduled to play for the first time in New York.

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MONTHLY 279,000

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The New York Times
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VILLAGER
W. 27,000

APR 20 1972

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Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

APR 2 1972

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NEW YORK, N. Y.
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APR 1972

Courier EXPRESS
BUFFALO
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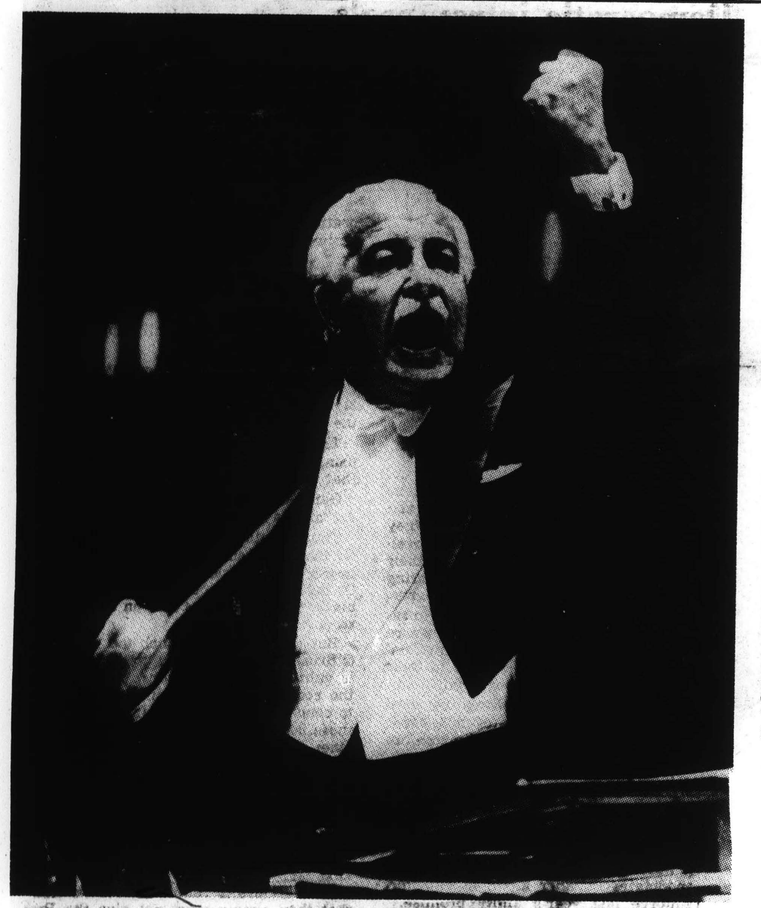
National/London editions



'Zing, zoom and zip' ... were ingredients when Arthur Fiedler led the first New York concert ever by the Boston Pops in Carnegie Hall recently. This event and other appearances by the Boston Symphony and the Milwaukee Symphony are reviewed elsewhere on this page.

Bostonians in N.Y.

A belated debut for Pops

By Miles Kastendieck

New York

That extraordinary musical phenomenon known as the Boston Pops crashlanded in Carnegie Hall April 6 for a debut in this city which a crowded house will long remember. Though the Boston Symphony had played here every year since 1893, its alter ego was making its very first appearance on this occasion. Credit for this belongs to the Carnegie Hall Corporation as part of its 80th anniversary celebration of the historic concert hall.

The program followed Arthur Fiedler's familiar formula, that is, the discreet infiltration of popular with classical music. "America" opened the evening, for he chose to salute the hall with the work that opened it in 1891. Interestingly, he included the infrequently heard Paderewski Piano Concerto in A Minor, Op. 17, which also recalled the performance that first year by the famous pianist. Having preceded this with Berlioz's Rakoczy March, he followed through with the Offenbach Suite from "Gaité Parisienne," Mason's arrangement of old popular melodies called "Berlin Bouquet," and such items as Lennon & McCartney's "Hey, Jude," Melanie's "Look What They've Done to My Song," and Garland's "In the Mood."

All the zing, zoom, and zip that "the old maestro" has been contributing to Boston Pops performances since 1930 created characteristic exhilaration. Whether brash or bumptious, nostalgically corny, or outspokenly virtuosic, the music received full-hearted execution from the bluecoated musicians. Earl Wild played the Concerto with the special romantic flair that has identified his espousal of similar works recently. And there were, of course, the usual encores. New Yorkers will undoubtedly fill Carnegie Hall again whenever the Boston Pops chooses to return.

Wisconsin visitors

Four consecutive appearances by the Bostonians set some kind of precedent. The Boston Symphony concluded its Philharmonic Hall series with two performances of Berlioz's "Romeo and Juliet," and offered Bruckner's Symphony No. 8 in Carnegie Hall, all these under the direction of William Steinberg. Exemplary presentations of both works may have missed the full flush of the romantic impulse that prompted them but nevertheless left a degree of satisfaction which paid tribute to Steinberg's superb musicianship. The Bruckner, particularly, reconfirmed a desire for more frequent hearings of such a masterpiece as this symphony, given such authoritative treatment. That all these performances glorified the orchestra probably qualifies as redundant comment.

The debut appearance of the Milwaukee Symphony as part of Carnegie Hall's International Festival of Visiting Orchestras accentuated appreciation of the high caliber of native organizations. This is a first-class performing group, ably led by Kenneth Schermerhorn, who assumed its leadership in 1968. He has developed a responsive, well-disciplined, orchestra which acquitted itself admirably in a challenging program.

Such familiar works as Beethoven's Overture to "Fidelio," Wagner's Prelude and Love Death from "Tristan und Isolde," Stravinsky's Symphony in Three Movements, and Strauss's "Death and Transfiguration" showed off both musicians and conductor in rhythmic precision and lyric expressivity, dominated mostly by a fine violin section. Mr. Schermerhorn tended toward black-and-white treatment with a leaning toward effectiveness for its own sake, but also conducted with spontaneous enthusiasm. He approached the Stravinsky somewhat curiously; that is, unstylistically because of extremes in accent.

Eileen Farrell made an infrequent appearance to sing Wagner's "Five Wesendonck Songs" and Isolde's "Love Death." The strength of her enormous voice imparted a certain grandeur to her performance but inhibited the lyric beauty this music demands. As always, it was an experience to hear her and the audience accorded her an ovation.

RECORD AMERICAN
BOSTON, MASS.
D. 418,[illegible]

APR 8 1972 New England Newsclip

TIMES
PAWTUCKET, R. I.
D. 38,127

APR 7 1972 New England

HERALD NEWS
FALL RIVER, MASS.
D. 41,749

APR 10 1972 New England

EAGLE TRIBUNE
LAWRENCE, MASS.
D. 40,[illegible]

APR 7 1972 New England

NEWS
GARDNER, MASS.
D. 8,061

APR 8 1972 New England

Getting an introduction to Boston Pops conductor Arthur Fiedler was easy for Benjamin Monves of New York City. Ben just walked into the maestro's dressing room during intermission at New York's Carnegie Hall with a bouquet of roses and asked Fiedler to autograph his program. It was the orchestra's first appearance, not only at the hall, but in New York City. *AP Photo*

POST
BRIDGEPORT, CONN.
D. 84,000

APR 5 1972

TELEGRAPH
NASHUA, N. H.
D. 69,493

APR 6 1972

Boston Pops Makes New York Debut Tonight

BOSTON (AP) — The Boston Pops Orchestra is scheduled to make its debut in New York tonight with a concert at Carnegie Hall.

It will be the first time in its 87-year history that the Pops has played in New York. The orchestra, conducted by Arthur Fiedler, is the Boston Symphony Orchestra minus the principal players in most sections.

"Pops" is short for popular concerts. The Boston Symphony debuted in New York in 1887, when it was six years old.

During Pops concerts at Symphony Hall here, persons in the audience can eat and drink at tables. This aspect will be missing from the New York performance, because the architecture of Carnegi Hall will not permit it.

EXPRESS
PORTLAND, MAINE.
D. 29,772

APR 5 1972

TELEGRAM
WORCESTER, MASS.
D. 61,977

APR 6 1972

SOUTH MIDDLESEX DAILY NEWS
FRAMINGHAM, MA.

APR 6 1972

CALL
WOONSOCKET, R. I.

APR 5 1972

JOURNAL
LEWISTON, MAINE
D. 14,019

APR 5 1972

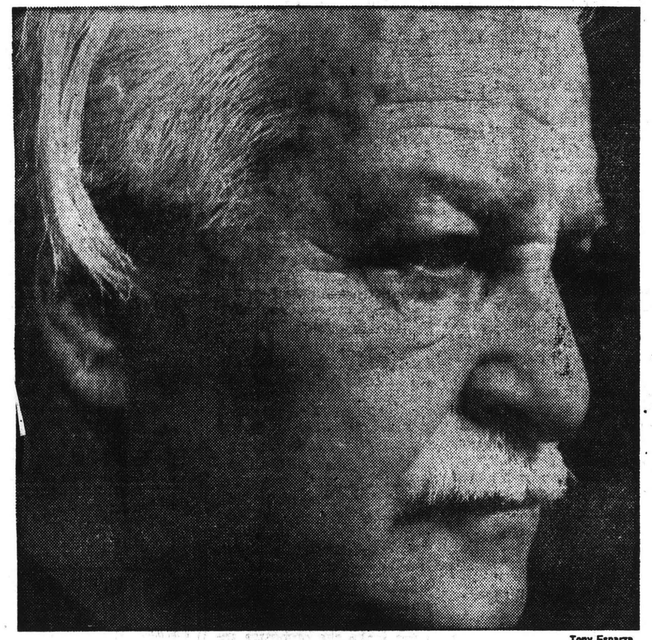
AMERICAN
WATERBURY CONN.
D. 40,675

APR 5 1972

BERKSHIRE EAGLE
PITTSFIELD, MASS.
D. 30,400

APR 6 1972

You Look Down Your Nose at the Boston Pops? Don't



Tony Esparza

Arthur Fiedler, who will lead the Boston Pops at Carnegie Hall Thursday
Will they love him on 57th Street as they do on Main Street, U.S.A.?

By STEPHEN E. RUBIN

SYRACUSE, N. Y.

ARTHUR FIEDLER is on the run. The 77-year-old Pops Potentate is tough to pin down. Recently, Fiedler returned from a month of guest conducting in Japan just in time to inaugurate a Boston Pops tour in Ames, Iowa. Then, he squeezed in two concerts with the Memphis Symphony before whizzing off for eight concerts in 12 days with the Syracuse Symphony. In the midst of the latter expedition, he disappeared for a night to rejoin the Pops in Chicago. Thursday, they will be reunited again, this time at Carnegie Hall—the first time the Boston Pops will play New York in its 87-year history.

I manage to catch up with Fiedler in Syracuse, and he looks none the worse for his travels as he ushers me into his hotel suite. "Excuse the wallpaper," he smiles, motioning to a blinding psychedelic affair of salmon, blue and gray on silver which is wildly incongruous with his own Very Fifties Brooks Brothers conservative getup. The white-haired and moustached Fiedler looks like an aging Ivy Leaguer—the Big Man on Campus—in his cordovan shoes, gray slacks, greenish sports coat, oxford-striped shirt and dark tie. Add to this a cultivated New England accent and you've got, at least initially, an Old Guard Bostonian.

In the morning, Fiedler is fresh and alert, jumping up every few minutes to answer an incessantly ringing telephone. His propulsive manner in no way suggests the senior citizen. After lunch and perhaps too many drinks, he seems tired and grumpy, groaning as he can barely raise himself off the couch to get to the phone, which he curses mightily. Then, he is very much 77. Worn out or otherwise, he is never at a loss for words. When he lets loose with a sort of dirty-old-man-out-of-the-side-of-his-mouth throaty chuckle, the ivy is gone, and all he needs is a cigar and a bottle of booze to put him in the league of rake who has, indeed, progressed.

"Something is driving me," Fiedler says, referring to his desire for excitement and his habit of overbooking himself and scheduling concerts one after another. "But I don't know what it is. I have that kind of nature. I just can't sit and twiddle my thumbs. I don't enjoy vacations because I don't know what to do with myself. I don't want to lie on the beach and get sunburned, I've tried that. If I hear a band concert or a fire engine [he is a devoted fire buff], I go. I don't like to unwind too much either because it's hard for me to get back into the run again.

"I don't know what I would do if I retired. I'd probably just be hanging around waiting to go to the dentist or the doctor or the undertaker. I might for a while enjoy a *dolce far niente*, taking it easy. I'd like to test it out sometime, yet I'm scared to do it."

You'd think Fiedler would welcome the change. He has been leading the Boston Pops since 1930. This makes him, believe it or not, the longest reigning permanent conductor of a major American orchestra. The Boston Pops, you see, is really the Boston Symphony, minus its principal players. That's right: the same longhairs who harmonize to Bach, Beethoven and Brahms also take on the Beatles when Fiedler sends them romping through a symphonic synthesis of "I Wanna Hold Your Hand."

The real Boston Pops was, until the spring of 1971 when the orchestra visited Europe, exclusively Boston's. What you may have heard elsewhere was the tour orchestra, which is nothing but a pickup group. The current tour involves the real Pops. Why has it taken so long for the Pops to travel? That's what Fiedler would like to know.

"They treat us like second-class citizens," he snaps. "They have finally learned, however, that there's money in them thar hills, and money talks, you know." Fiedler is referring to both the poorly received European tour in 1971 and the current American one in which the Pops consistently outsold the Boston's regular concerts. In Ames, for example, 16,000 tickets were grabbed up five weeks before the orchestra got there, and there are reports that another 7,000 could easily have been sold.

He is also referring to the Pops' record sales. Since 1935, when he began recording, Fiedler has sold close to 50 million disks. Today, despite a switch in labels from RCA to Polydor, a German-based company, his records are still best sellers. Fiedler believes that, currently, young people are his biggest followers. "My records bring a lot of them to the concerts," he says, "and from this type of music they advance to better music." The conductor may soon be recording a series of popular symphonies, aimed at the youth market. "You become a sort of Pied Piper of Hamelin," Fiedler explains. "Kids follow your name. They think, if Fiedler's doing it, it may be good."

*

His earning power notwithstanding, the septuagenarian is used to being treated as a Philistine. Serious music lovers frown upon him as a vulgar popularizer. Critics are often venomous in their distaste. But the black sheep's greatest enemies have come from within the BSO itself. His fellow conductors gave Arthur the cold shoulder. He has either outlived or outlasted most of them since 1930, and has little that is nice to say about any of them except Charles Munch. For Serge Koussevitzky, the wildly emotional and highly egocentric Russian who led the Boston from 1924-1949, Fiedler reserves his greatest animosity.

"Koussevitzky once invited me to conduct a regular subscription concert," he recalls with a wicked grin. "Then he found out I was conducting a concert for Frank Sinatra and wrote me a letter disinviting me. He was a very peculiar man. Mrs. Fiedler and I were at his last concert with the BSO. Though he had been very small and nasty to me, I said I'm going up to congratulate him. How can you do that for a man who was always stepping on you, Mrs. Fiedler asked? I'm just being honest, I told her, 25 years is a landmark. So we went up to his room and the place was jammed with adoring old gals kissing him.

"I was at the threshold, and all of a sudden he spied me. He had an overabundance of blood and he just got beet red and blue when he saw me. He made a beeline for me—guilty conscience, you know—and shook my hand and embraced me. He was very touched.

"Subsequently, after he had left the orchestra and was getting very ill, he called me up. With a weak voice, he said [Fiedler mimics Koussevitzky's Russian accent], 'Arthur, would you do me a favor?' I was in no great mood to do him any favors, but I said yes, if I could. He asked me to replace him in a concert because he didn't feel well enough to do it. It was the Pops season, and I didn't want to make it too easy for him. Call the manager, I said. If he'll release me, I'll do it. He did; I did it; and the next thing I knew I was at his funeral."

Fiedler has met with resistance from instrumentalists in orchestras as well. "I've come up against a few cases of snobbism — the oh, how - dare - you - come - in - here - and - do - this - sort - of - thing approach. If I catch them not giving what they should, I tell them, 'Please, we're in America, we're playing American music, you're making American money, and we're going to play to an American audience.'"

Fiedler is also aware of the members of the public who dismiss him as a charlatan, hooting at his souped-up symphonic versions of Broadway and Tin Pan Alley tunes. He calls these people "culture-vultures" and returns the disdain. "Take a man like Lawrence Welk," he says. "You've got to give him credit. I may not like him, but he's got something that people want to buy. Why shouldn't people *(Continued on Page 32)*

The New York Times
NEW YORK, N. Y.
D. 846,132 S. 1,407,549

APR 2 1972

Look Down Your Nose at the Boston Pops?

Continued from Page 13

have what they want? I think we're on a terrible culture binge in this country. We're trying to stuff culture down people's throats. You can't. It has to be done gradually. The snobs talk Stravinsky, John Cage and so forth. They don't know it, they don't like it, they don't understand it. A lot of this music *I*, as a professional musician, have great difficulty understanding."

Fiedler's musical training goes back to around the turn of the century in his native Boston when his Austrian-born father, a first violinist with the BSO, forced him to take up the fiddle. "It was just a chore," he recalls brusquely, "something I had to do, like brushing my teeth." He never really got to enjoy music until years later when he decided, after a brief venture into the business field, that he had better do something, and something turned out to be conducting. Initially, however, he had to settle for the life of an orchestra musician, and he played violin, viola, piano, organ, percussion and celeste with the BSO, which he joined when he was 20. When, about six years later, the post of conductor of the Pops became vacant, Fiedler applied for the job—the only such application he has ever made—and was turned down. He then organized the Arthur Fiedler Sinfonietta, proved his stuff, and got the post four years later.

To this day, Fiedler does not romanticize about music. He is serious about his profession, but more in the manner of a businessman than a creative artist. Like the personal aspects of his existence—his marriage and family—Fiedler seems to approach his career as something that has to be done —and the quicker the better. There is a breathlessness about him, from the staccato of his speech, to the way he runs himself ragged, to his conducting style which is, by his own description, on the fast, unsentimental side.

*

Fiedler finally succumbed to marriage 27 years ago. "I had a very charming bachelorhood for about 50 years," he smiles. "I knew Mrs. Fiedler, who came from a very fine Boston family by the name of Bottomley, since she was six. She was a very cute little girl. Then I sort of lost track of her. It wasn't until she came out that I met her again at a party. I was quite attracted by her. She was charming, young and vivacious. I went to her house and tried to take her out, but her mother wouldn't allow it. I had the kind of reputation that any woman Fiedler was seen with must just have gotten out of his bed—which was true in many cases."

Eventually Fiedler won out, and the couple was married in 1942. "I like married life," he says. "People are always saying, 'how do you manage it? You're hardly ever home. What does your family say?' I tell them that my family got used to it. It's a way of life. My children (two girls, aged 26 and 24, and a boy, aged 20) don't miss me, Mrs. Fiedler gets along without me, and I get along without them very well. Mrs. Fiedler only travels with me to the few and faraway places, like Japan. The last people children want to be with are their parents. They want their friends, people their own age.

"I've never been an extraordinary family man. I like my home, I like the comforts of it, I like good food, I like good companionship, I love women, I like to drink—I think it's very healthy, up to a certain point. It never interferes with my work."

Nothing does. Fiedler is, in a curious way, protective of himself. "I purposely avoid talking to audiences," he says. "First of all, I think that's very folksy. Second, I think there's a certain mysteriousness about silence. People wonder, what does he talk like? Does he have an accent? This is good. I learned it from a very famous actress who is a dear friend of mine. Of course, if you allow it, the public will take your last drop of blood, sap your vitality completely. This is why some people think I'm rather cold and distant. But you've got to keep people away from you. If you let them come to you, they'll devour you. I mean with favors, with talking, with autographs, with this and that. You make yourself not so easy to approach and people think it's standoffish. It isn't. It's just sheerly self-preservation."

This point of view may seem a bit odd coming from a man whose name is a household word, but Fiedler himself is not quite sure how he acquired superstar status. "I'm sometimes very mystified that so many people know about me and recognize me. It comes so gradually you're not aware of it, and you wonder how it happened. The only reason is exposure. As conductors get older, and if they're active, by the sheer number of years that they've been before the public they gain in popularity. You don't become popular just because you're old."

*

Fiedler fails to mention another factor, his personal charisma. Frequently he is greeted with a howling ovation just for walking on stage. "People have told me that. I'm not conscious of it. They also say I look like a conductor. Well, I can't help that. I'm not trying to look like a conductor. It's stupid, but that's the way it is."

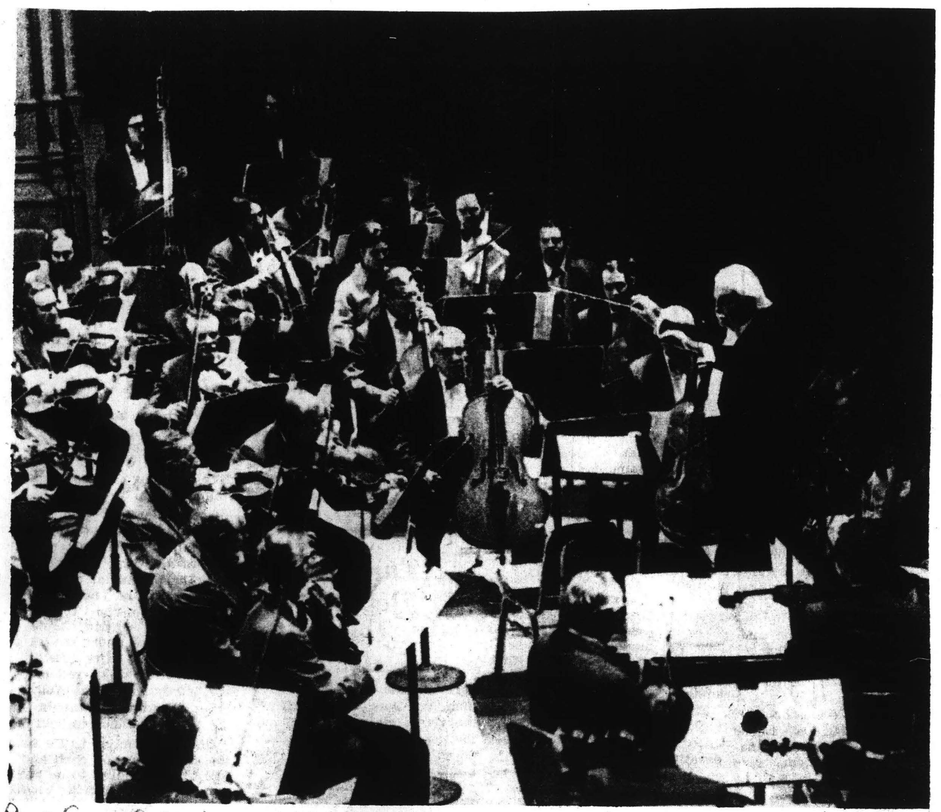
The way it is is strange indeed. So much of what has happened to Fiedler has, it seems, occurred by chance, by circumstance. Didn't he ever have any specific ambitions, secret or otherwise? "There was a period in my life, when I first started, that I thought of going into the very serious side of conducting. Then I felt that, well, there are trials and tribulations. You go to a town and you have a second or third rate orchestra, or there's a faction that likes you and a faction that hates you. In Boston, I had the advantage of a marvelous orchestra at the tip of my fingers. I don't know. I just chose. I always said, if I'm going into this type of music, I want to do it as well as I can. I also felt that much of this music needed somebody to love and caress it, to fondle and perform it, not to look down their noses at it like a dirty thing. This has kept me alive musically."

Is Fiedler ever sorry that he made the choice, that he can't perform the kind of music he dreamed of conducting as a young man? "I am cursed that wherever I'm engaged they want a program like the Pops," he says with a hint of regret. "It's rare that they want a real symphony program. And perhaps they're right. But every clown wants to play Hamlet."

HERALD
MANCHESTER, CONN.
D. 16,095

APR 7 1972

New England Newsclip



Bos. Symphony

Fiedler Debut at Carnegie

Conductor Arthur Fiedler leads his Boston Pops Orchestra in New York debut at Carnegie. (AP photo)

The Boston Sunday Advertiser
SUN. 413,988

APR 16 1972

New England Newsclip

Conducting of Ravel's Work Fine

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By JOHN RICHARDSON

Ravel's orchestration of Moussorgsky's piano pieces "Pictures at an Exhibition" is a crowd pleaser and a fine vehicle for virtuoso orchestra. Though one could have wished for something a little more unusual, it proved an excellent choice for James Levine, principal conductor-elect of the Metropolitan Opera, who made his Boston Symphony debut Friday afternoon.

"Pictures" is a program piece inspired by the work of Victor Alexandrovich Hartmann, a painter and friend of Moussorgsky. The piano pieces are wonderfully evocative and varied, but of the numerous orchestrations attempted only Ravel's has gained wide acceptance.

Despite some less than top-form orchestra playing (some of the brass intonation was a little schizophrenic), the performance was most absorbing and very exciting. Mr. Levine has a sure, no-nonsense stick technique, a fine feel for orchestral sound and

• *Music Review*

a marvelous sense of timing. His interpretation captured the full range of expression, from the terrifying Catacomb movement to the glorious Russian blast of the Great Gate of Kiev.

The program opened with a brisk reading of Mozart's "Haffner" Symphony highlighted by some breathtaking string playing in one particularly tortuous transition passage in the last movement.

★

The second piece was the Mendelssohn Violin concerto with Yuoko Shiokawa the violin soloist. She is a careful, somewhat lacklustre player. After some nice phrasing in the first movement she had trouble keeping tempo and could not produce the necessary combination of lightness and brilliance needed for this piece.

A final word about Mr. Levine. He seems to possess those necessary qualities that separate the exceptional conductor from the run-of-the-mill: the kinesthetic feel for the music, the wonderfully dramatic sense of pacing and the ability to bring goosebumps to an audience, all generated by a solid and secure musicianship. It is to be hoped he will return to Boston often.

GLENS FALLS, N. Y.
POST-STAR AND TIMES
D. 18,500

APR 10 1972

JEWISH ADVOCATE
BOSTON, MASS.
24,500

APR 20 1972

New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

JAMES LEVINE LEADS BSO

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The program — Mozart's "Haffner" Symphony, Mendelssohn's Violin Concerto and the Ravel transcription of Mussorgsky's "Pictures at an Exhibition" — was scarcely one to put a listener's absorptive capacity upon its mettle. It served, though, to provide a fair measure of the capacities of Mr. Levine. A year ago the mention of that name would have provoked a James Who? After Kubelik named him as principal conductor of the Metropolitan Opera Company a good deal began to be known of his history: the infant piano prodigy, the student of Jean Morel, the six years' apprenticeship with Szell in Cleveland and so on. The word began emphatically to get about that James Levine was not a comer but an arrivee.

For all his youth he looks rather like that famous silhouette of Johannes Brahms minus beard and cigar. His baton technique is not extravagant; it is precise and clear. His performance left little doubt that he is first-rate.

The "Haffner" was almost arch in the opening of the first movement, then moved along with extraordinary crispness. The deliberateness in the trio of an otherwise brisk minuette verged on the flamboyant, though it made interesting good sense in an over-all sensitive and expressive whole.

Familiarity does not stale the excitement and fascination of the "Pictures at an Exhibition". Whether it was my own mood, or whether the conductor managed to bring out hitherto hidden facets, I do not know, but the reading seemed as singularly rich in detail as superbly kinetic throughout. Few scores offer such opportunity for solo instrumental and choir display. And there was plenty of high quality. The price of such opportunity is exposure to faulty intonation and I am afraid that there was plenty of that too among the brass. But oh what a musician is Chester Schmitz, whose magnificent tuba playing somehow suffused the entire traversal.

Would that such superlatives could be written of Yuuko Shiokawa. She looked so small and vulnerable on that immense stage, her tone was so big, her bow arm so secure, her instrument so ravishing, her mentors so committed, the Mendelssohn so ready-to-serve. How then could she miss? (She played the piece on three successive evenings and this is a review of the Saturday evening concert. They say that she did not do as well as on Friday, which in turn fared less well than Thursday's performance.) She missed because the whole was less than the sum of the parts. She dug in on the first note and never ceased pulsating until the last, somehow bypassing the heart of the music en route. The Mendelssohn is a work that cries for nuance and modality, but none ever came.

Mr. Steinberg returns this weekend to wrap up the season with an all-Wagner program that includes Tristan and Isolde Act 2, Wotan's farewell and magic fire music from "die Walkure:, and the Immolation scene from "die Gotterdammerung". The soloists include Eileen Farrell, James King, Nell Rankin, Robert Hale, John Davies and Dean Wilder.

The final program of the Boston Symphony Chamber Players' Sunday afternoon Sanders Theatre Series concluded with a spate of offerings that were off-beat, even for a group whose stock in trade is that. Presented were Michael Haydn's Divrertimento in B flat for violin, viola, bass, bassoon and oboe; Boris Blacher's Trio for Trumpet, Trombone and Piano; Ingolf Dahl's Duettino concertante for flute and percussion; and Oliver Messiaen's Quartet for the end of Time. What all these numbers had in common was the effort of the composers—sometimes effective, sometimes almost desperate—to extract from each ensemble a section for every instrument or conceivable combination of instruments.

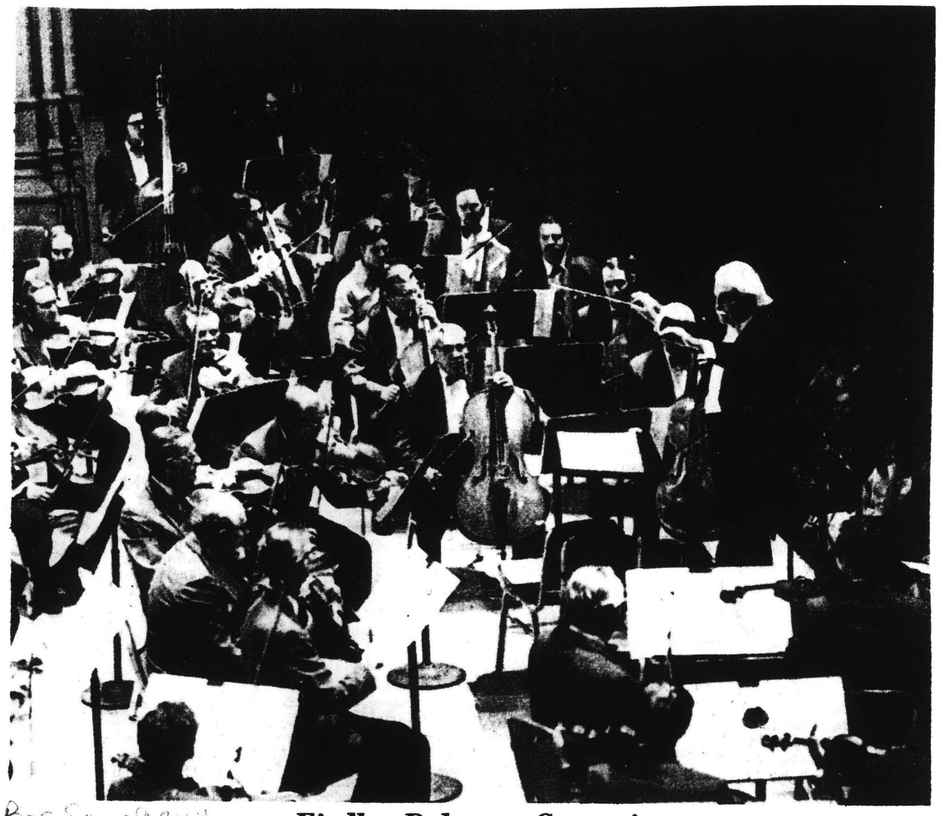
The first three compositions were on the fluff side. Michael Haydn is neither his brother Josef nor his friend Wolfgang, but the wooden tunes and stiff structure did set well in the pleasant timbre of this peculiar grouping. Blacher came on as a sort of academic Gershwin with about as many tricks as the combo produce. Dahl's piece, written for these artists, if aurally absurd, was certainly a visual spectacular. The always masterly Mr. Firth covered his array of battery with the style of a squash champion.

The piece-de-resistance, of course, was the Messiaen work. It is simply gigantic, lasting as it does about an hour. And it is vintage Messiaen, which means, among other things, much Catholic mysticism elements of bird-song and plainsong, lots of Debussy-like impressionism, evocations of organ sounds, pregnant silences and ostinati passages in which the music seems to stand still for minutes. These ingredients turn off, nay infuriate, a good many listeners. Others, like me, find in them rich veins in which there is much to mine.

The End of Time quartet was written when Messiaen was a German prisoner of war in Silesia, in 1942. It is a powerful statement and a performance of it is something of an event which, one would think, would have attracted far more attention than it seems to have. The long section for unaccompanied clarinet is an incredible piece of writing, in itself well worth the price of admission. Harold Wright's rendering thereof said just about everything there is to say about the art of playing the instrument. Whether the musical ideas and resources of the Quartet could sustain a full hour is questionable, and despite the many insistently compelling passages here is one who toward the end began to seek surcease.

HERALD
MANCHESTER, CONN.
D. 16,095
APR 7 1972
New England Newsclip

GLENS FALLS, N. Y.
POST-STAR AND TIMES
D. 18,500
APR 10 1972



Bos Sunday Adv

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The Boston Sunday Advertiser
SUN. 41,000
APR 16 1972
New England Newsclip

Conducting of Ravel's Work Fine

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By JOHN RICHARDSON

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• Music Review

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JEWISH ADVOCATE
BOSTON, MASS.
21,500
APR 20 1972
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

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The Boston Globe
(MORNING)
D. 201,042 SUN. 566,377
APR 14 1972
New England Newsclip

A WORKOUT — Guest conductor James Levine and violin soloist Yuuko Shiokawa complete what appears to be strenuous rehearsal yesterday in preparation for BSO performance today. (Globe photo, Ted Dully)

Met's Levine interviewer's paragon

By Ellen Pfeifer
Globe Staff

James Levine, the young Principal Conductor-elect of the Metropolitan Opera and guest conductor with the BSO this week, is the kind of talker an interviewer is always hoping for. No yes — no — maybe answers but paragraph, dissertation-length answers because he explains, he is wary of getting burned, of being misquoted, misrepresented.

Even so, very few interviews ever picture him to be the person he really is, he says. "Sometimes I'll think, 'Well, if that's the way I'm supposed to be, that's great, but . . .'"

Levine, 28, had just finished his fourth rehearsal with the BSO of a very conventional "summer festival" kind of program including the Mozart "Haffner," the Mendelssohn Violin Concerto, and Ravel-Mussorgsky's "Pictures at an Exhibition." ("It's great to get that much time to spend on these pieces.") He declined lunch ("I'll eat in the hotel later while I'm making phone calls), settled his frankly overweight body into a chair in the so-called Green Room, and propped a foot on an armrest. We talked, illogically enough, considering his BSO engagement, mostly about opera.

In brief, Levine has had what you might call (and what he might disclaim) a wunderkind's career. He began piano study at the age of four; at ten, he made his debut with the Cincinnati Symphony; at 13, he was studying with "Rudi" Serkin at Marlboro, later with Rosina Lhevinne at Juilliard and Aspen. At 20, he was selected by George Szell to join the conducting staff of the Cleveland Orchestra where he stayed for six years.

He made his debut with the Met last summer and will conduct three operas there next season. He begins the Principal Conductor job in 1973-74 during which time he will devote seven months to the company, and take charge of four operas including a new production.

Although he has knocked many Met productions and procedures, Levine rather surprisingly

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
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APR 13 1972
New England Newsclip

PEDDLER
BROOKLINE, MASS.
13,000
APR 15 1972
New Engle

Met's Levine in Symphony debut today

James Levine, principal conductor-elect of the Metropolitan Opera, makes his debut with the Boston Symphony at the third and final concert of the Thursday "B" series, today (Thursday, April 13) at 8:30 p.m., and at the nineteenth pair of Friday, Saturday concerts by the Orchestra, Friday afternoon, April 14 at 2 p.m., and Saturday evening, April 15 at 8:30 p.m. Soloist for these concerts is Yuuko Shiokawa, violinist. Levine replaces the ailing Rafael Kubelik who was scheduled to conduct.

Levine's concert includes Mozart's Symphony no. 35, Mendelssohn's Violin concerto with soloist Yuuko Shiokawa, and to conclude the program, Ravel's orchestration of Mussorgsky's "Pictures at an exhibition."

Born in Cincinnati twenty-eight years ago, James Levine was soloist with the Cincinnati Symphony at age ten. He then continued his studies with Walter Levin of the LaSalle Quartet, attended the Juilliard School where his teachers were Rosina Lhevinne and Jean Morel and later began studying conducting under the auspices of the Ford Foundation's American Conductors Project with Max Rudolf, Alfred Wallenstein, and Fausto Cleva. At the Marlboro Festival he studied piano with Rudolf Serkin, and then spent nine summers at the Aspen Music Festival, first as a student, and then as a member of the faculty. Mr. Levine joined the conducting staff of the Cleveland Orchestra at the invitation of George Szell, and remained there for six years. Since 1965 he has been Music Director of the University Circle Orchestra at the Cleveland Institute of Music. Last June he made his debut at the Metropolitan Opera, conducting Tosca, while this season he has conducted both Tosca and Luisa Miller. He has conducted most of the major American orchestras, and this season travels to Europe to conduct in England and Italy. He also will conduct the Boston Symphony Orchestra this summer at Tanglewood.

Yuuko Shiokawa, who makes her American debut at these concerts, was born in Tokyo in 1946. Beginning violin studies at age five, she won first prize in the International Music Competition at Yokohama only two years later. Her early music studies included travel to Peru where she studied with Eugen Cremer, and Germany where she studied with Wilhelm Stross.

For the past nine years Rafael Kubelik has been her mentor, and she has appeared at many of his concerts in England, Denmark and Germany. She uses the famous "Emperor Stradivarius" which Mr. Kubelik inherited from his father.

Conductor Levine reporter's dream

★ LEVINE
Continued from Page 33

came to the company's defense when I criticized some of the tour and New York performances.

"I know," he said, "I used to wonder why some of the conductors and productions were so bad when I attended three times a week as a student at Juilliard. Now I know." He listed problems like popular Italian operas strung out through a whole season with multiple cast changes, new conductors, and no rehearsal time. "Can you name a conductor who is going to give you, say, September through January for a series of 'Butterflies'?"

When it comes to repertory, he added, there's no competition for audiences between, for instance, a beautifully staged "Pelleas and Melisande" and the shabbiest "Forza" with Leontyne (Price) and Placido (Domingo).

"The Met did 'Pelleas' this year, and it's a beautiful work, one that ought to be done, but you could have shot deer in the theater every performance, However, you could get Joan Sutherland and Marilyn Horne on a bare stage singing the multiplication tables and fill the house.

"People are less interested in the art that emanates from the composer than the art that emanates from the artists. That is becuase they're not a group of score-readers."

The Met tour, according to Levine, is still something that helps the opera scene in general. Audiences invariably fill up enormous theaters, "and that's got to be a good thing even if the quality is going to irritate certain listeners."

TIMES-UNION
BURLINGTON, MASS.
W. 7,200
APR 13 1972
New England Newsclip

B.S.O. Concerts

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Soloist for these concerts is Yuuko Shiokawa, violinist. Mr. Levine replaces the ailing Rafael Kubelik who was scheduled to conduct.

Mr. Levine's concert includes Mozart's Symphony no. 35, Mendelssohn's Violin concerto with soloist Yuuko Shiokawa, and to conclude the program, Ravel's orchestration of Mussorgsky's Pictures at an exhibition.

CITIZEN
BELMONT, MASS.
W. 4,350
APR 13 1972

MINUTE MAN
BEDFORD, MASS.
W. 2,923
APR 13 1972
New England

JOURNAL
CONCORD, MASS.
W. 6,000
APR 13 1972

FENCE VIEWER
SUDBURY, MASS.
W. 3,000
APR 13 1972
New England

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

APR 17 1972 New England Newsclip

BSO's 'new sonority'

By Louis Snyder

Whatever a conductor possesses that brings out the best in an orchestra, James Levine seems to be blessed with. On Friday afternoon, in the second of three weekend debut appearances (replacing Rafael Kubelik) with the Boston Symphony, he and the musicians made music of tonal quality alone that one searches the immediate past here to equal. Cool, clear sonority, which has hardly been a characteristic of even the best of recent concerts, all of a sudden filled Symphony Hall, and there was a strong definition in the choirs that betokened a welcome, unfettered "speaking out."

From the first notes of Mozart's "Haffner" Symphony (No. 35 in D), which opened the afternoon—as specified, "Allegro con spirito"—to the towering impact of "The Great Gate of Kiev," last of the Mussorgsky-Ravel "Pictures at an Exhibition," which closed it, conductor and orchestra produced performances that turned concert-going from a routine affair (which it shouldn't be) into something special (which it should be) in terms of excitement and spontaneity.

Joyful Mozart

The Mozart was crisp and clean, but still witty and malleable—certainly the best playing of this composer by the BSO in some time. Here, as elsewhere during the program, Mr. Levine's beat was clear and unobtrusive — no acrobatics — with the result that the Symphony, not scaled down instrumentally, emerged with rich, joyful amplitude.

Yuuko Shiokawa, who at 26 is two years younger than the conductor of the day, made her American debut at these concerts in the Mendelssohn Violin Concerto in E minor. A protégé of Mr. Kubelik, Miss Shiokawa is equipped with a strong, warm tone and technique to spare. She launched into the intricacies as well as the lyric passages of the work with a total involvement that served to minimize the breakneck speed at which some sections were taken, and even if there were a few notes that got away from her, this could still be rated a most auspicious introduction. Mr. Levine and the orchestra gave her abundant support, and the audience cheered her accomplishments, effected, incidentally, on the "Emperor Stradivarius," inherited by Mr. Kubelik from his renowned father, the violinist Jan.

Dynamic 'Pictures'

Mussorgsky's "Pictures" was very much with us several seasons ago when it seemed to have been played on almost everything but glass harmonicas. So, after a hiatus, it was good to have it back in a dynamic, full-blooded performance which further demonstrated, on a higher decible level, Mr. Levine's particular gifts for articulation and making old works sound like new through tonal color and stringent contrast. There was some notable individual playing by Sherman Walt (bassoon) and Chester Schmitz (tuba), among others, and a spectacularly "vocal" passage in the "Goldenberg-Schmuyle" dialogue by a trumpeter (unfortunately) invisible to this reviewer.

All that the score contains of exoticism and grotesquerie (Gnomus, the Tuileries, the Ballet of Chicks in their Shells—a laugh producer — and Baba Yaga) stood out in brilliant, shining relief, strikingly pictorial. The finale—an all-out effort—deserved the tumultous reception it aroused for Mr. Levine and a stageful of regenerated musicians.

TIMES
GLOUCESTER, MASS.
D. 11,000

APR 15 1972 New England Newsclip

Lookout / Paul Kenyon

Startling experience at the BSO

Yuuko Shiokawa

One of the great things about the Boston Symphony Orchestra is the occasional startlingly beautiful experience it provides for concert goers.

The third and last in the 1971-72 "Romantic Series" of three Thursday evening concerts demonstrated this quality of unexpected beauty.

Tokyo-born (in 1946) violinist Yuuko Shiokawa gave an electrifying performance as soloist in Mendelssohn's Violin concerto in E minor, opus 64.

Her sounds soared and penetrated in an extravaganza of violin music, eye-misting and breathtaking.

Her small yellow-gowned figure swayed to the rhythms and her center-parted black-haired head turned upward in appropriate expression of the "appasionato" direction for the first movement.

Her motions were dramatic in the extreme but they were not showy; they seemed genuinely attuned to her feeling.

Listeners watched with their eyes brightened by this artistic tour de force. And their applause indicated their enjoyment.

Her instrument was a famous Emperor Stradivarius, inherited by her mentor for the last nine years, Rafael Kubelik. She has appeared at many of the concerts he has conducted in England, Denmark and Germany. She made her American debut at this week's Boston Symphony concerts.

Beginning violin studies at the age of five, she won first prize at the International Music Competition in Yokohama two years later. She lived in Peru for a few years, studying there with the German violinist Eugen Cremer. In 1961 she went with her teacher to Germany, where Hans Rosbaud, conductor, heard her and Wilhelm Stross devoted much of his time to her work. In 1965 she won the Mendelssohn Prize, and in 1966 she performed and recorded the Violin concerto of Max Reger.

For my part, Mendelssohn will never be the same for hearing Yuuko Shiokawa's playing of the E minor concerto: superb!

A remarkably appropriate contrast visually to the dynamic Japanese soloist was the guest conductor at Thursday's concert, James Levine, principal conductor-elect of the Metropolitan Opera. Born in Cincinnati 28 years ago, he was piano soloist with the Cincinnati Symphony at the age of 10.

His engagements during the coming months include the New York Philharmonic, Los Angeles Philharmonic at the Hollywood Bowl, and the Boston Symphony at Tanglewood; we'll be hearing more from him.

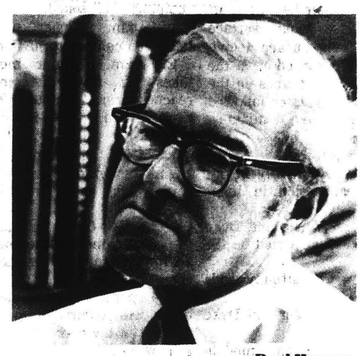
The very figure of an orchestra conductor with his mop of bushy hair, his expressive face reflecting understanding and enjoyment of the music, and his figure portly but trim in tails, Levine seemed to have a remarkable rapport with the musicians and the audience.

For some unrealized reason we smiled with anticipation when he made his first entrance. Later we smiled with enthusiasm and clapped till our hands smarted, thanking him and the players for their performance of Mozart's Symphony no. 35 (the "Haffner") and

James Levine

Mussorgsky's Pictures at an Exhibition, arranged for orchestra by Maurice Ravel. My, but those percussions really gave out in the Pictures! So did the brasses and the wonderful B. S. O. . . . and the woodwinds . . . and the rest.

WGBH-FM and public television broadcasts are enjoyable but once in a while it's worth the trip to Boston to sense the excitement and unexpected beauties that the old BSO produces, year after year.



Paul Kenyon

The Boston Globe
(MORNING)
D. 261,012 SUN. 566,377

APR 15 1972 New England Newsclip

Formidably gifted

Met's Levine Conducts BSO

By Michael Steinberg, Globe Staff

Rafael Kubelik was to have been guest conductor for this weekend's Boston Symphony concerts. He is ill, though, and so the orchestra was conducted by James Levine, who, as Principal Conductor, will be working closely with Kubelik at the Metropolitan Opera when Kubelik takes over as Music Director. Levine, whose Boston Symphony debut was scheduled for this summer at Tanglewood — he will do the Mahler then — he is 28. His rise to visibility went by less spectacular steps than that of his slightly younger colleague, Michael Tilson Thomas, but after thorough preparation as a pianist with Rosina Lhevinne and Ruddolf Serkin and as a conductor first with Jean Morel, then in a six-year apprenticeship with George Szell in Cleveland, he has in the last couple of years arrived at the same sort of prominence.

Levine is formidably gifted, and his personality is of a warmth that says a lot and very directly to audiences and apparently to orchestras as well. Yesterday afternoon, his musical gifts, vitality, and experience were most obviously in evidence in Mozart's "Haffner" Symphony, with which he began. It was a performance musical character, for example in the extreme quiet, slower pace, and almost exaggerated pointed phrasing of the sixth through twelfth measures of the fifth movement — an effect that all but screamed "Szell" — or the equally vivid contrast, far bolder than most conductors would dare make it, of the rugged Minuet and the much slower, softer, rounder Trio.

It's a risky approach, particularly that touch at the beginning of the symphony, which is fascinating when it first happens but not nearly so convincing when it has to come again in the recapitulation, but Levine made a convincing case for it. It was altogether a vividly inflected, highly detailed performance, full of life in the inner voices, and beautifully played by the orchestra. And for sure, it has been a long time since a Boston Symphony audience has been offered such opinionated Mozart conducting.

The rest of the concert was disappointing. The soloist was a 26-year-old protegee of Kubelik's, Yuuko Shiokawa, a highly competent but uninteresting violinist. She played the Mendelssohn concerto, which needs lightness, urgency, a kind of elegant facsimile of passion, rather than the thumpy beatiness with which it was done yesterday.

After intermission, Levine dug into the Ravel orchestration of Mussorgsky's "Pictures at an Exhibition." That is one of the most super-insured pieces in the repertory: on a certain level it always goes. "Everything is written in; all you have to do is to tune," said a musician yesterday. But then tuning is what the Boston Symphony isn't very good at, or at least is not terribly careful about, and the sourly pitched, carelessly voiced wind cords, made the performance fairly undistinguished. It had good moments — the superbly caught double characterization of "Goldenberg and Schmuyle" and the sheer angry energy of "Baba Yaga's Hut" — but there was not enough virtuosity and sensuous beauty for apiece so exuberantly written to sound brilliant. The Boston Synphony can play it superbly — I can still remember how spectacularly they did it for Giulini in 1969 — but Levine couldn't draw it from them yesterday.

Conductor career on the upbeat

By Louis Snyder

Deputizing for an ailing Rafael Kubelik (his boss two years hence at the Metropolitan Opera), James Levine arrived in Boston at short notice to conduct a first rehearsal for three concerts this weekend with the Boston Symphony. That was on Tuesday. But on Tuesday evening he had an obligation in Cleveland, so he flew there to preside over a concert of student soloists at the Cleveland Institute of Music, from 8:30 to 11:15, then returned to Boston for a full day of BSO rehearsals on Wednesday.

Looking deceivingly rosy and vigorous at the end of this taxing two-day marathon, the stocky 28-year-old maestro was all apologies late Wednesday afternoon.

"Please," he said, "don't think I'm one of these jet-age conductors. I've never had to do anything like this before and I don't approve of it. But when Mr. Kubelik became ill, this was the only week I could fill — it anticipates my debut with the Boston Symphony at Tanglewood this summer — and I didn't have it in my heart to cancel out with the kids in Cleveland. . . ."

Mr. Levine (it's vine rather than veen) has a musical heart which seems to have left its mark almost everywhere he's ever been. He loves Cincinnati where he was born, heard the best music from "as far back as I can remember" via a "full-time symphony orchestra" and warm-weather opera at the Zoo. There he studied piano and made a youthful debut with the Cincinnati Symphony, and until he went off to Marlboro and Aspen in his later teens, "camped" at rehearsals and performances of the summer opera which had recruited him irrevocably with a "Carmen" at the age of eight.

Years with Szell

Then there is Cleveland, where he spent most of six years as assistant to the formidable George Szell, late music director of the Cleveland Orchestra. Mr. Szell had spotted him in Baltimore as a member of the Ford Foundation's American Conductors Project, and imported him to Cleveland to work and observe under his direction.

"He used to test me in his special way," Mr. Levine recalled. "I would stand in a room alone, facing him, and he'd ask me to conduct such and such a piece and sing along with it. 'All right,' he'd say, 'that's the first flute part, now let's have the second clarinet. And what about the accelerando in this passage . . .?' It was really something, being an orchestra of one before this great fearsome man and going through one's paces. But I came there expecting that, and the result was that we got along well together and he continued to give me all kinds of encouragement and recommendations.

"When the late Victor Babin asked me to work with students at the Cleveland Institute of Music, five or six years ago, Mr. Szell approved it, and would come to rehearsals of the University Circle Orchestra that I formed and make suggestions and comments. The institute is small enough so that everyone has a chance to rotate within the orchestra — they're all fine. I hate to leave, but now I'm too committed to the Met and guest conducting to do it full justice."

Committed Mr. Levine is. Not only does he have a contract as guest conductor with the Metropolitan Opera for a second season in 1972-73 — he'll do a total of about 25 performances of "Otello," "Rigoletto" and "Barber of Seville" — but in 1973-74, he will assume a Metropolitan role that no one has ever had before — that of Principal Conductor. This means that he will spend six or seven months a year at the Met, and conduct from 35 to 40 performances of four to five operas — a new concept of the manager-designate, Goeran Gentele, and his music director, Mr. Kubelik.

Thinking it over

"When they approached me about this job," Mr. Levine said, "I took six months to think about it. It was very flattering. Imagine! 'What repertory do you want to do?' they asked. 'Why, any opera I love, that's well cast, and is sufficiently rehearsed, and that I feel a real affinity for' was what I answered. But there was more to it than that. After all, I'm 28, and I need a place to do what I can do at my present level. And a place to learn things that I don't know. My only qualm was whether I was good enough to work in an opera house with one of the best reputations in the world. And could I could do things as well as they were being done there at the moment . . .?"

Mr. Levine shook his massive curly head. "I'm a kind of a nut on one subject," he said, "and that is that certain elements of musical performances in this country — operatic and symphonic — aren't as good as they were 20 or so years ago. The sense of style that characterized the music of the '40's isn't as strong now. And when I have a free hour I put on a recording or preferably a live tape from that time to reinforce my feeling. It bothers me. Why is this so?

"Perhaps my decision had something to do with this," he said. "I felt I could learn apart from the notes and the musicianly contacts, where the grounds for compromise lie, and from the administrative problems and the technical aspects that conductors who come and go never really have to face — why great performances are so few and far between these days.

"And as far as conducting is concerned, I don't say that what I do at 28 is as good as it will be at 50, but I still know what I am doing at 28."

'They look at you'

Mr. Levine, happily, is not just one jump ahead of his next performance. "I don't feel that it's honest," he said," to stand up in front of the finest musicians in the land, after three weeks' study, and conduct a piece they've probably played under not one but many of the greatest conductors. I think you must be steeped in a piece, stewed in it, to qualify as the composer's representative. In the opera house—the Met, San Francisco—you meet the chorus, the orchestra, and the principals, and they look at you, not at the music because it's already part of them. So you'd better know it equally well. But they still rely on you, so that's a major responsibility."

Mr. Levine recalled conducting "Traviata" not too long ago in Hollywood Bowl with several famous stars. The soprano was very pleased — "How long have you known it?" she asked. Mr. Levine confesses that he was at a loss to answer. Indeed this was his first performance, but "La Traviata," like many other works in his recognized large repertory of both operatic and symphonic works, has been under consideration and study for years. Since the operatic weekends at the old Met during his Juilliard studies, the Carnegie Hall concerts, and of course the Cincinnati days, all of this music has, he feels, belonged to him, and activating it is a natural step forward.

What's ahead

This summer, Mr. Levine will be conductor of 13 entirely different programs — the Boston Symphony at Tanglewood, the Philadelphia Orchestra at Saratoga, the Chicago Symphony at Ravinia, and the Los Angeles Philharmonic at Hollywood Bowl — no repetitions, no quick studies. In between there will be a concert with the RAI Orchestra of Italian television in Rome, and a recording, not yet announced, for Angel in London. Next winter he'll conduct the New Philarmonia and London Symphony, returning to the British Isles where he made his European debut two years ago directing "Aïda" and "The Barber" for the "exciting" Welsh Opera.

For Mr. Levine the end is not in sight. Already, he admits with a certain surprise, he is being given a choice of programs and soloists instead of having them handed to him. He is fond of more music in the operatic and symphonic repertory than he dislikes, and he isn't about to sacrifice his pianistic abilities (learned from Rosina Lhevinne and Rudolf Serkin) entirely to the baton. He hopes his new job at the Met will give him valuable insights if, in the future, an orchestral or operatic directorship "should be offered to me."

But best of all is his unmitigated enthusiasm. With 12 hours of sleep to make up, and three debut performances ahead with one of the world's great orchestras, he can still say "I love what I'm doing."

James Levine

The Christian Science Monitor
BOSTON, MASS.
D. 217,254

APR 14 1972 New England Newsclip

Cincinnati Protege at BSO

The most common criticism leveled at retiring Metropolitan Opera general manager Rudolf Bing through the years has been the mediocrity of his conducting staff. And there were many raised eyebrows when, earlier this year, Bing announced that James Levine, a 28-year-old native of Cincinnati, would be the Met's new principal conductor.

Last weekend Levine conducted the Boston Symphony Orchestra for the first time, replacing Rafael Kubelik, who was forced to cancel because of illness.

This was no program to test the range of a conductor's abilities. The Mussorgsky-Ravel *Pictures at an Exhibition* makes its appeal by bright colors and vivid orchestration. It requires from a conductor organization rather than probings for profundity. Levine's *Pictures* was a little garish and brassy, though the music can take it, and it was exciting without being frenetic. *Pictures* is, of course, a textbook of orchestration techniques and calls for some virtuoso playing. The brass found themselves in fine form.

Levine began his program with Mozart's *Haffner* Symphony, which Mozart wrote when he was two years younger than Levine. I liked best the deliberateness of his tempi, the stateliness of his conception of the piece. What I missed were some of the inner voices. Levine captured some of the bigness of the work but missed a lot of its charm. More attention to dynamic contrast would help.

Violin soloist Yuuoko Shiokawa, a Kubelik protege, played before intermission – the popular Mendelssohn concerto which, surprisingly had not been heard at a BSO concert for 12 years. i would like to hear Miss Shiokawa again. Maybe nerves, but her playing Saturday night was consistently flat and anything but elfin, to use the word more commonly associated with this most elfin of concerti. We'll see next time.

– L. P. KATZENSTEIN

TIME OUT
CAMBRIDGE, MASS.
W. 50,000

The Boston Globe
(MORNING)
D. 531,042 SUN. 566,377

APR 19 1972 New England Newsclip

APR 14 1972 New England Newsclip

INTERLUDE—Yuuko Shikawa, soloist at today's Boston Symphony Orchestra concert, gives both herself and her Emperor Stradivarius a rest during the orchestra's rehearsal yesterday at Symphony Hall. Related story, other photo, Page 33. (Globe photo by Ted Dully)

[193]

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

APR 13 1972 New England Newsclip

In Concert

One Long Dose

By Peter M. Knapp

William Steinberg is conducting his final winter-season concerts as music director of the Boston Symphony, and to close the Tuesday A series this week he chose a suitably grand finale — Anton Bruckner's Symphony No. 8 in c minor.

From Memory

It took Bruckner three years, from 1884-1887, to compose this massive symphonic statement, and sometimes it sounds that long during performance. The piece imposes great demands upon audience and players — even with an intermission between the second and third movements, a break that may be merciful but does disturb concentration. Steinberg conducted it from memory, a redoubtable feat.

By any measure, this huge composition is a masterpiece of musical architecture, in many ways the summation of the great Austrian symphonist's intuitive grasp of structure, relationships and counterpoint. Inexorably, the building blocks are laid from its opening germinal motifs to the massive summing up of the finale in which all the major themes of the symphony combine in a radiant c major.

But it's a long way to C major, and impressive as this symphony is with its grand utterances and brass tuba-reinforced choirs, its harmonic restlessness and masterly counterpoint, its lyric grandeur and mystic, visionary nature — it is still a symphony ever-lasting with a rhetoric that often sounds pompous in the outer movements.

Adding Machine

Personally, I much prefer the Bruckner who could write such crisp, rhythmic scherzi and sublime slow movements — as in this symphony — to the cosmic Bruckner striving, like some musical Robert Hutchins, to put together the summation of man's struggles with nature into one Great Book. One can respect that kind of heft and sobriety, provided he does not have to read each sentence at a sitting, punctuated at each paragraph with string tremolandi and brass profundities.

Steinberg did conduct a generally impressive performance. It had admirable coherence in its outline and tempo relationships, massive weighting and solemnity of statement, spacious and expansive.

The scherzo was pungent and finely executed and the adagio — though occasionally stern and with some steely violin tone — was intense and eloquent. In the first movement, though, there were instances of rather coarse, unblended sound — and one "pop" not in the score when a second violinist snapped a string.

The Boston Sunday Advertiser
SUN. 413,988

APR 16 1972 New Englan Newsc

Steinberg Plans Final Hub Concert

William Steinberg makes his last appearance in Boston as music director of the Boston Symphony Orchestra in concerts Friday afternoon at 2 and Saturday evening at 8:30.

He will open the program with the second act of "Tristan und Isolde" with soloists James King, Eileen Farrell, Nell Rankin, Robert Hale, John Davies and Dean Wilder. This is the first performance of this work by the BSO.

In the second half of the program Steinberg will conduct Wotan's farewell and the magic fire music from "Die Walkure" with Hale as Wotan. The concert will close with Brunnhilde's death from "Die Gotterammerung" with Miss Farrell.

CHRONICLE-CITIZEN
BROOKLINE, MASS.
W. 10,200

APR 20 1972

PEDDLER
BROOKLINE, MASS.
13,000

APR 22 1972 New England Newsclip

Steinberg finale for BSO

On Friday afternoon at 2 and Saturday evening at 8:30, April 21 and 22, William Steinberg will make his last appearances in Boston as Music Director of the Boston Symphony Orchestra.

Steinberg opens the program with the second act of "Tristan und Isolde" with soloists James King as Tristan, Eileen Farrell as Isolde, Nell Rankin as Brangane, Robert Hale as King Marke, John Davies as Kurwenal and Dean Wilder as Melot.

Following intermission, Steinberg conducts Wotan's farewell and the magic fire music from "Die Walkure" with Robert Hale as Wotan and, to close the concert, Brunnhilde's immolation

ALLSTON-BRIGHTON
CITIZEN ITEM
BOSTON, MASS.
W. 8,900

APR 20 1972

BACK BAY LEDGER-BEACON
HILL TIMES
BROOKLINE, MASS.
W. 8,500

APR 20 1972 New

The Christian Science Monitor
BOSTON, MASS.
D. 217,264

APR 24 1972 New England Newsclip

BSO: farewells—and a hail or two

By Louis Snyder

There was an evening of farewells at Symphony Hall on Saturday. The Boston Symphony played the last concert of its regular season; William Steinberg, its music director for the past three years, stepped down from that post (although he'll be back to conduct the orchestra next season); Alfred Krips, assistant concertmaster for 25 years and a member of the BSO for 39, retired permanently with a handsome spoken tribute from Mr. Steinberg and rounds of applause from the audience and his colleagues; and Wotan's Farewell from "Die Walküre," which hasn't been performed on a BSO subscription series since 1937, was back long enough to say farewell again.

It wasn't all good-bye, however. Mr. Steinberg had chosen an all-Wagner program which included the orchestra's first performance ever of the second act of "Tristan und Isolde," with Eileen Farrell returning to sing the heroine, and Robert Hale (King Marke) appearing in Boston for the first time with the orchestra after singing with it elsewhere. Tenor James King (Tristan), contralto Nell Rankin (Brangaene), tenor Dean Wilder (Melot), and baritone John Davies (Kurvenal) all made BSO debuts in the two weekend concerts.

Memorable singing

Mr. Steinberg, who had a considerable reputation as a Wagnerian conductor when he was spending more time in opera houses, reaffirmed it with a stirring account of the love duet and what precedes and follows it in Act 2. And the singing was of a standard to reawaken the most exalted memories.

Miss Farrell, in sumptuous voice, sang Isolde's music with caressing beauty of tone and phrase, and with the effortless ease of a Flagstad. Mr. King's vocal strength was a match for hers, his warm baritonal quality blending ideally with Miss Farrell's rich soprano, and on its own terms creating a declarative and virile character.

Miss Rankin used her opulent voice to great advantage, particularly in the "Warning," sung from the second balcony near the stage — a "tower" from which Brangaene's admonitions floated down dramatically. With the lengthy King Marke monologue which comes near the end of the act, Mr. Hale accomplished the impossible: He made it absorbing. His bass is of sterling quality, his diction particularly clear, and through his voice alone he made a pitiable character out of one of opera's potential bores. Mr. Wilder and Mr. Davies handled lesser assignments well.

Virtuosos at work

To hear the BSO play Wagner is an experience in itself, and on this occasion it was at its best. From the night sounds that begin the "Tristan" scene to the crashing chords which conclude it, there was virtuoso playing in all sections. Similarly in the "Walküre" excerpt, with Mr. Hale as a sonorous Wotan, and in the "Meistersinger" Prelude which ended the concert and the season, the orchestra gave voice to Mr. Steinberg's expansive, authoritative readings.

The audience was enthralled with the "Tristan" singers, with Mr. Steinberg, and with the musicians, and expressed its own good-byes with standing ovations and ringing "auf Wiedersehen" applause.

OPERA NEWS
NEW YORK, N. Y.
23 TI. A YEAR 73,000

APR 8 1972

NAMES, DATES AND PLACES

Nell Rankin, honored last month by the Birmingham Arts Festival, is currently in Edmonton, Canada, to sing Amneris in *Aida*. On April 21 and 22 the mezzo joins Eileen Farrell and James King for concert performances of *Tristan und Isolde* with the Boston Symphony, William Steinberg conducting. Early May takes Miss Rankin to San Antonio for Verdi's *Messa da Requiem* under the baton of Victor Alessandro. In the fall she will give her first New York recital in many years, at Carnegie Hall.

The Boston Globe
(MORNING)
D 281,042 SUN. 566,377

APR 22 1972 New England Newsclip

Departure in grand C major

Steinberg's BSO farewell

By Michael Steinberg
Globe Staff

William Steinberg's concerts with the Boston Symphony this weekend end his term as the orchestra's Music Director. He will, however, be back next season for five Friday-Saturday pairs plus some Tuesdays and Thursdays, with repertory including the Verdi Requiem and Mahler's Second Symphony.

Yesterday he took his leave from the Friday afternoon audience, going out, as he had come in two and a half years ago, in grand C major. Then it was Beethoven's "Consecration of the House," this time Wagner's "Meistersinger" which wound up an all-Wagner program that also included an almost complete second act of "Tristan and Isolde" and Wotan's Farewell to Bruennhilde from the "Die Walkuere."

"Meistersinger" was terrific. Suddenly it was a party. A sense of occasion got into everybody. Steinberg conducted with a physical energy and visual clarity to which he has seldom had access these past few years, and he paid attention to absolutely everything, so that the orchestra produced a performance which was animated in every strand of texture, with each figure in sharpest focus. I am not forgetting that it is a piece the orchestra knows much better than "Walkuere" and "Tristan" but this was an extraordinary response to Steinberg's sudden determination to show what mastery as a conductor is all about. And I must say that when it is played at the top of its form, I love the Boston Symphony as a Wagner orchestra, with that sonority which is festive but not fat.

In popular operatic lore, King Mark is considered the arch bore in literature. Conductors and wobbly basses seem often to have gone out of their way to bolster that not very perceptive view of Wagner's telling of the Tristan story, but yesterday we had the startling and interesting novelty of a performance of Act Two of "Tristan" that really came to life only with the entrance of Mark. The part was sung with intensity, passion, but without a trace of lacrymose self pity and, after perhaps a minute of roughness at the beginning, with handsome sound by Robert Hale. He was superbly supported and paced by Steinberg, though the crucial bass clarinet solos that run through Mark's music were crudely played, and the whole performance, which had tended to be quite inert up to that point, took on a vitality that stayed with it until the imagined curtain fall.

James King, an interesting, even compelling, though vocally often uneasy Tristan, did his most beautiful singing in the address to Isolde that follows his brief reply to Mark, and Eileen Farrell the splendidly sonorous Isolde, replied with singing that was in its own way a marvel of lovely sound and musical sensibility. Farrell did not attempt the two high C's, though the high B was attacked and taken with what seemed like limitless and justified vocal confidence.

The Brangaene was Nell Rankin: some temperament and a large and beautiful voice in bad condition, producing more shake than pitch. Dean Wilder had only a brief contribution to make as Melot, and did it well, John Davies as Kurwenal having an even briefer one (three words: "Save yourself, Tristan"). The orchestral playing tended to be muddily unbeautiful and lacking in atmosphere. As for the long cut just after Tristan's entrance, I know it is standard in the theater, but it is bad just the same.

Wotan's Farewell is so much the finale of the finale, something very much emphasized by Steinberg's concentrated pacing of it, that it does not live quite happily without the antecedent three or four hours of "Walkuere." Aside from that, the performance was very up and down. Steinberg did some of his most attentive conducting, but also some of his least helpful. The orchestra did some beautifully evocative playing, for example at the first leaping up of flames around Bruennhilde, but also some that was fairly shabby, not always its fault where the problem was one of percision, though the bad intonation was another matter. Robert Hale now reappered as Wotan, sounding superb, excellent when imperious, much less convincing in tenderness: the cellos, as Steinberg made them sing the melody of "Zum letzten Mal," did it better with a certain reigned-in quality that was touching as Hale's more open projection of those lines had not been.

JOURNAL
PROVIDENCE, R. I.
D 67,117

APR 22 1972 New England Newsclip

Singers Occupy Center Stage In Boston Symphony Concert

By EDWIN SAFFORD

Singers occupied an important part of yesterday afternoon's Boston Symphony Orchestra concert in Symphony Hall, Boston, the final program of the season and William Steinberg's last as music director. Knowing the fare served up was all Wagner and that one of the voices belonged to Eileen Farrell, you might assume singers not only occupied but took possession of the occasion.

Partly you would be right. It was vocal work which gave the concert luster, and not just Miss Farrell's contribution, either. Besides Miss Farrell, mezzo-soprano Nell Rankin, tenor James King and bass Robert Hale had principal assignments.

It was a quite peculiar piece of programming Steinberg offered. On the first half was the second act from "Tristan and Isolde," followed by Wotan's farewell from "Die Walkuere" and the prelude to "Die Meistersinger."

The "Tristan" excerpt was the big attraction, naturally, what with Miss Farrell singing Isolde. To hear her sing any Wagner is a treat. But Isolde is a supreme role, one for which her vocal strength is aptly suited.

Steinberg kept the orchestral dynamic level down, rather too much at certain points. This, after all, is the most erotic act in opera, depicting one way and another the consummation of a love affair. Perhaps to allow voices greater opportunities the conductor purposely read the score more quietly than others do.

Yet the enormous sensual effect aroused by this music was lost to a marked degree. And probably the result had a further end. Miss Farrell, too, restricted her production somewhat to an intimate scale, thus losing a bit in the way of characterization.

Nevertheless, when she did let go with her big, gleaming high register her singing was gorgeous. Also, and this is something she always has been mistress of, the legato phrasing was as outstanding as the dead-on accuracy of her attacks.

James King's Tristan lacked that kind of easy control a bit. The line, "O sink' hernieder, Nacht der Liebe," for example, was not all connected as it can be. Still, the tenor had a ring at the top and a generous sound to fill the hall with.

As Brangaene, Nell Rankin sang a superb warning from high in the top balcony. And for once King Mark was not a wobbly bore. Young, slim Robert Hale's imposingly dark bass was beautifully flexible. He was equally at home in Wotan's farewell.

For briefer assignments there were Dean Wilder's Melot and John Davies' quick glimpse of Kurwenal. This was a concert performance, of course, using music stands and scores. Miss Farrell wore her reading glasses.

So the thing to do was close your eyes and conjure up your x-rated images. Well, you have to close your eyes during many productions of "Tristan" (except the Met's new one, according to report) for complete credulity.

Although the program was William Steinberg's last as the orchestra's music director, he will be back in guest conductor capacities. The galleries, especially, gave him and the singers a cheering reception.

RECORD AMERICAN
BOSTON, MASS.

APR 22 1972 New England Newsclip

Music Review

Steinberg Exits With Perfect Choice

By JOHN RICHARDSON

William Steinberg conducted his last afternoon concert as music director of the Boston Symphony yesterday. For his farewell he chose an all-Wagner program, music he feels deeply and conducted beautifully.

The concert opened with a somewhat cut performance of the second act of "Tristan und Isolde." This was the first time the orchestra had played anything from the opera besides the Prelude and Liebestod and the first time many of the singers had sung these roles. James King sang Tristan with a wonderful sense of lyricism coupled with the requisite strength; well-known already for his singing of other Wagner roles, Tristan will be a fine part for him.

Eileen Farrell's Isolde was quite extraordinary. While she did not sing the two viciously difficult high C's, she managed the rest of her music with great ease, fine musicianship and wonderfully sensuous singing. Nell Rankin's call to the lovers from the watchtower (sung from the hallway behind the balcony in Symphony Hall) was most moving and was sung with better intonation than is usually heard in this section. Robert Hale's King Mark was appropriately dignified.

It was quite a treat to hear at least this much of Tristan, for it has an impact when heard live that never can be matched on recordings. The incredible richness of Wagner's imagination, his harmonic mastery and inventiveness, and his sense of drama are made much more real emanating from real flesh and blood rather than a disembodied speaker.

Mr. Steinberg's conducting was most passionate and beautifully paced. The buildup to Tristan's entrance was most exciting, the Liebesnacht tender, restrained and touching. The orchestra played with vigor and commitment a piece that most opera orchestras work on for years to play this well.

The program continued with a virtuoso reading of Wotan's Farewell from "Die Walkure," beautifully sung by Robert Hale, and finished with an all-stops-out performance of the Meistersinger Prelude.

It was a perfect choice of music for Mr. Steinberg's last concert, for it showed his best qualities: a fine sense of pacing and color, an admirable sobriety, and a self-effacing sort of conducting that allows the music to speak with force and clarity.

JEWISH ADVOCATE
BOSTON, MASS.
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APR 27 1972 New England Newsclip

In Farewell

Steinberg Closes Symphony Season

They applauded and cheered long and loud at the close of Saturday night's Boston Symphony Orchestra concert in Symphony Hall. Very likely some of the enthusiasm was occasioned by the all-Wagner program chosen by William Steinberg for the season's final pair of regular concerts. But more of it, no doubt, was the farewell tribute to Mr. Steinberg as musical director of the Orchestra. For the weekend's program marked the end of the three-year Steinberg regime in Boston. Although he will return next year for five pairs, he will appear as a guest conductor under the new era of Seiji Ozawa.

It would be nice to be able to say that Mr. Steinberg went out in glory. The ovation might have suggested as much. And certainly the playing of the Meistersinger Prelude which closed the program made it seem that way. It was a massive, driving performance with everything in proper scale. The strings glistened, the brass chords were clean and firm indeed brilliant; the inner voices were clearly articulated, and the rhythm was crisp. It was a fast-moving reading, perhaps a shade or two faster than usual, but the quickened pace added true excitement to the great Prelude.

Mr. Steinberg seemed to save it for the end. Earlier, the evening plodded along heavy handed through Act II of Tristan and Isolde and Wotan's Farewell and the Magic Fire Music from Die Walkuere. The difference in performances was almost unbelievable. The same orchestra, the same conductor, the same evening, the same hall — and yet it was all so unlike.

Even with Eileen Farrell as Isolde, singing with all the splendor that has always come from her voice, Tristan's Second act fell flat. This is music of exotic beauty and the magic pulse of poetry and passionate love. The act occurs in the opera in a garden on a summer night. The music is Languorous and the scene is enchanting although foreboding of doom. Little of this web of ecstasy was present on Saturday night. The horns had trouble with intonation, the pacing seemed sluggish and the other singers were no match for Miss Farrell.

James King's Tristan was forced, far from the helden tenor quality Wagner calls for. In the shadow of Miss Farrell's power, he may have had a harder than necessary time of it. But the lack of balance between the voices of the lovers deprived the love duet of its eloquence and sensuousness.

Of the other soloists, Nell Rankin's Branganene was the most persuasive performance. Mr. Steinberg had her move from stage center to the second balcony tier where she sang impressively to simulate some of the movement in a fully staged presentation of the opera. Robert Hale's King Marke and Dean Wilder's Melot were wrought carefully but without drama or conviction. John Davies sounded Kurvenal's three-word warning that the lovers have been trapped.

Mr. Hale appeared again in the Wotan episode. Here his voice seemed fuller than in Tristan. It got into the music more successfully and conveyed the moving emotion of the father taking leave of his favorite child. But what the soloist accomplished, the Orchestra did not. The playing lacked suppleness and refinement. Wagner, with the exception of the Meistersinger music, has fared better on other occasions.

Since it was an evening of farewells, Mr. Steinberg added a charming note by asking Alfred Krips, the assistant concertmaster, to rise for a special bow. Mr. Krips, the conductor told the audience, had been a member of the Orchestra for 39 years, occupying the assistant concertmaster's chair for the last 25 of them. He had earned, said Mr. Steinberg, a happy retirement in which all wished him well. Everyone joyously agreed.

H.

THE BOSTON HERALD
Traveler
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APR 22 1972 New England Newsclip

Steinberg Leads Boston Symphony in All-Wagner Program

By HARRY NEVILLE

William Steinberg will be very much a part of the Boston Symphony's musical activities next season, but the concerts he is conducting this week with the orchestra mark his final local appearances as music director. Consequently, there was a sense of occasion about yesterday's concert, and when Steinberg appeared on stage most of the audience rose to pay tribute to a man who had spent three years with the orchestra, helping it to weather a rather difficult period in its history.

His all-Wagner program consisted of Act Two of "Tristan und Isolde"—the act which portrays the bliss of the lovers and ends with their discovery by Melot and King Marke—as well as Wotan's Farewell and the Magic Fire Music from "Die Walkuere," and the prelude to "Die Meistersinger."

WOTAN'S FAREWELL, one of Wagner's most touching scenes, might have been taken as symbolizing Steinberg's farewell to the orchestra. One didn't dare carry the symbolism too far, however, for Wotan has just put Bruennhilde to sleep until the right man comes along. And Seiji Ozawa isn't scheduled to come along until 1973-74.

The veteran Eileen Farrell sang Isolde, and it can be reported that her voice retains much of its richness and bigness of tone, though there were a few times when it did not come through the orchestral fabric with sufficient strength. The real problem was that she didn't seem really to feel the character, didn't seem responsive enough to the text—partly, no doubt, because it's difficult for any singer to simulate in a concert performance the passions of a stage performance.

THIS PROVED to be less of a problem for James King, who gave a fine characterization of Tristan. His voice does not have the penetrating, ringing quality of the Heldentenor. It's powerful nonetheless, though its power is tempered by a lyric sweetness that seemed quite appropriate to the love-music of Act Two.

Nell Rankin made a rich, dark-voiced Brangaene. Other roles were very capably filled by Robert Hale (King Marke), John Davies (Kurwenal) and Dean Wilder (Melot). Hale returned after intermission to give an exceptionally good account—magisterial yet tender—of Wotan's farewell to his daughter.

STEINBERG'S conducting had all the dignity and breadth one expects of him. Tempos were measured but never too slow, the rhythms were vital and onward-going. For some reason, the playing in "Tristan"—particularly that of the strings—lacked tonal richness, yet it became quite lovely and rich in the excerpt from "Die Walkuere." The program will be repeated tonight at 8:30.

Notes for Next Season

The coming season will be an interim period for the Boston Symphony, with music director William Steinberg having returned to Pittsburgh and his announced successor, Seiji Ozawa, not scheduled to take over until the following year. Instead of a music director, there will be nine guest conductors, among them Mr. Ozawa who will bear the title of music advisor, Mr. Steinberg, and Colin Davis and Michael Tilson Thomas, principal guest conductors. Other conductors will be Claudio Abbado, Daniel Barenboim, Leonard Bernstein, Lorin Maazel and Bernard Haitink.

Among the highlights for the season will be Mr. Steinberg conducting Mahler's Symphony No. 2 and the Verdi "Requiem," Mr. Davis conducting Berlioz' "Te Deum" and Elgar's Violin Concerto with concertmaster Joseph Silverstein soloist, and Lorin Maazel conducting the Beethoven Piano Concerto No. 4 with soloist Vladimir Ashkenazy. Michael Tilson Thomas will conduct the world premiere of a flute concerto written by Walter Piston for the orchestra's principal flutist, Doriot Anthony Dwyer, and Mr. Barenboim will conduct Bruckner's Symphony No. 9.

New Series Selections

There will be nine different series of concerts available by subscription: the full 20-concert Friday afternoon and Saturday night series, a new division of the Saturday night series into two 10-concert, "odd" and "even" series, the 10-concert Tuesday "A" series, the six-concert Tuesday "B" series, and the six-concert Tuesday "C" Cambridge) series, which is also performed in Symphony Hall, Boston. There will be a six-concert Thursday "A" and a three-concert Thursday "B" (Romantic Music) series. In addition, Michael Tilson Thomas will return for a three-concert "Spectrum" series, and there will be a series of eight open rehearsals.

Information on which conductors will conduct on which dates is available from Symphony Hall, Boston. Programs and soloists will be announced later.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAY 13 1972 New England Newsclip

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
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MAY 1 1972

THE BSO LINE-UP: With the Boston Symphony Orchestra entering a year of transition between William Steinberg's departure as music director and Seiji Ozawa's assumption of the job, Beantown music lovers will be treated to something of a course in comparative conducting next season. Nine men will share the BSO baton, including Leonard Bernstein, who'll be living in Boston much of the year as a visiting professor at Harvard, and will conduct the BSO for seven performances between November and April. Along with Bernstein, Ozawa and Steinberg, other conductors will be Michael Tilson Thomas and Colin Davis, named the BSO's "principal guest conductors," and Claudio Abbado, Daniel Barenboim, Lorin Maazel and Bernard Haitink.

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APR 30 1972 New England Newsclip

The Boston years of William Steinberg

by Harry Neville

"It wasn't easy for me to lay down my job as music director. I love the orchestra and it seems to me the love is mutual. But the heavy hand of Pittsburgh, with whom I have a life-time contract, has become heavier, and I must yield to the wishes of my friends there." The man speaking was, of course, William Steinberg, who, after a three-year tenure as music director of the Boston Symphony, steps down from that position this summer in order to devote his full energies to the Pittsburgh Symphony, of which he is also music director.

He had given us a few minutes of his time on a recent Saturday morning so that we could ask a few questions about his years with the BSO. Our interview took place in the Ritz-Carlton, in a 15th floor room with a splendid view of Boston Garden. The Maestro, as he was introduced to us, seemed in a genial mood. The picture of Middle-European civility, he offered us mints from San Francisco, whiskey from Scotland, and encouraged us to smoke. "The doctors say it is as bad for me as if I did it myself, but I love it all the same. I sometimes say to my driver, 'Paul, will you smoke for me, please?' "

Only on the subject of reporters was he a bit dour and forbidding. "I have so many times been misquoted," he said, "so many times quoted out of context." Our reporter's pad and pencil seemed not to encourage him to think that things would be different this time, but he returned to his subject nevertheless: "I am, so I think, not entirely severed from the orchestra. I have in my pocket a contract for eight weeks with the Boston Symphony next year. What happens after next year I do not know. I want to cut down on my plans, and my children want me to, but I have no choice. I feel that, regardless of my age, I have something to offer and that I am, therefore, morally obliged to give it. If I did not I would be a scoundrel. That may sound inflated, but it is not."

Asked about important changes that had taken place in the orchestra during his tenure, he cited new personnel in several departments: violins, trombones, clarinets and oboes. Also a new principal horn, who will be joining the orchestra presently. One departure gave him particular satisfaction, that of a person he identified as the head of the "senza sordino" movement, "a plot to set everyone against everyone." He seemed pleased with the growing number of female players in the orchestra, and he summed the entire matter up by saying: "The changes I made were so basic that we don't need more. There is no doubt now that this will remain one of the great orchestras of the world."

Asked which performances he was particularly proud of, he replied: "My memory for performances goes back only to the bad ones, to the mistakes, and since there were so few mistakes, I must assume that most of the performances were very good. If I named certain ones, then I would wrong other ones." He went on, however, to say that he thought the Beethoven, Brahms, Bruckner, Mahler and Wagner performances had been outstanding.

On the subject of guest conductors and the problems they encounter, he used the example of Pittsburgh, which he described as a terribly aggressive orchestra. "When guest conductors come, I warn them, 'This is an orchestra that sometimes plays the way it is conducted.' Boston is the same way. But every orchestra is always interested in playing its best. There is no reason why they should play against a conductor."

Of conductors in general, he labeled them a necessary evil—"sometimes more necessary, sometimes more evil. How does it happen that conductors are so conceited? Many of them have nothing else to offer."

Unlike many others, Steinberg is not pessimistic about the future of the orchestral concert. Neither is he pessimistic about the future of the standard program. "The interest of the young in Beethoven, Brahms, Bruckner and Mahler is astounding. You don't attract the young with wrong notes but with good music. By wrong notes I mean a certain kind of contemporary music. There seems to be an assumption on the part of some people that the wronger the note the louder the cheers will be."

For audiences he had this advice: "We are so well-educated that we don't like applause after the first movement of a work. I believe this is contrary to the wishes of many of the great composers. In Pittsburgh I once conducted a Bach violin concerto during which the audience broke into applause after each movement. They forgot about their good education, and I loved it, I was touched. If you like a thing, then by all means show that you like it."

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MAY 12 1972

New England Newsclip

Social Chatter

by Alison Arnold

AN UNIQUE PROJECT will be introduced to the Friends of the Boston Symphony at their annual meeting, Friday, May 19. Needlepoint kits, incorporating original designs by the Women's Educational and Industrial Union, will be on display and for sale only to Friends.

The kits for pillows, slippers, door-stops, coasters and glasses cases will feature the colophon, symbol of the BSO, in luscious shades of beige, green and rusty-rose. Orders placed the day of the meeting will be received in plenty of time for summer vacation needlepointing and the prices are reasonable.

This idea to benefit the Friends was originally organized by Mrs. John H. Knowles and Mrs. Robert Kistner. Mrs. John T. G. Nichols 3d and Mrs. G. Lincoln Dow Jr. are continuing the enterprise as cochairmen and will be on hand to answer questions and take orders.

The Trustees of the Boston Symphony Orchestra have invited the Friends to "A Special Programme" on the occasion of the 38th annual meeting of the Friends of the Orchestra. Arthur Fiedler will rehearse the Boston Pops when Friends will be seated between 11:30 and 11:45 during the intermission. The rehearsal will end at 12:30 and will be followed by brief remarks from Talcott M. Banks, president of the Board of Trustees.

Special recognition will be given to Arthur Fiedler and members of the orchestra and staff who have been with the Boston Symphony 25 years or more. An informal box luncheon will follow the rehearsal and annual meeting. Chairman of the meeting are Mrs. Norman L. Cahners and Mrs. Louis W. Cabot, assisted by vice chairmen Mrs. Jerome Rosenfeld and Mrs. Karl Riemer.

Mrs. George Lee Sargent, chairman of the Council of Friends, has announced that the Friends have been invited to "A Day at Tanglewood," July 6. The day will include the premiere of "Tanglewood Talks and Walks" with Phyllis Curtin as guest speaker. Luncheon and a guided tour of the grounds will follow. Those interested may sign up at the annual meeting, May 19.

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New England Newsclip

Arthur Fiedler was honored by the Friends of the BSO recently for having given 25 years or more service to the Orchestra. Others honored were, left to right, John Barwicki, bass player for 34 years, Katherine Whitty, executive secretary of the Council for 28 years, James Brosnahan, assistant manager for business affairs for 48 years and currently consultant to the Orchestra; Fiedler, Dorothy Sullivan, assistant treasurer for 29 years, and Thomas Perry Jr., manager of the Boston Symphony for 26 years.

Friends' Needlepoint Project To Benefit Boston Symphony

Rose Walsh

Needlework to Benefit BSO

RECORD AMERICAN
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MAY 12 1972

New England Newsclip

Now it's a needlework project that the Council of Friends of the Boston Symphony Orchestra is promoting to benefit their work for the BSO. Mrs. John H. Knowles, Mrs. Robert Kistner, Mrs. John T. G. Nichols, III and Mrs. G. Lincoln Dow will introduce the idea to members of the Friends at their annual meeting on May 19.

Needlepoint kits, incorporating original designs by the Women's Educational & Industrial Union will be on display and for sale only to members of the Friends. The kits for pillows, slippers, door-stops, coasters and glass cases will feature the colophon, symbol of the BSO in beige, green and rusty rose.

Orders placed on the day of the 38th annual meeting will be received in plenty of time for summer vacation needlepointing, and the prices are reasonable.

The meeting for which the trustees of the BSO have arranged a special program—Arthur Fiedler rehearsing the Boston Pops between 11:30 and 12:30—will be followed by brief remarks from Talcott M. Banks, president of the board of trustees. An informal box luncheon is planned.

Mrs. Norman L. Cahners and Mrs. Louis W. Cabot are co-chairmen of this annual Friends Meeting, assisted by Mrs. Jerome Rosenfeld and Mrs. Karl Riemer.

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MAY 22 1972

New England Newsclip

Social Chatter

by Alison Arnold

Awards to BSO Members

THERE'S NO DOUBT about the "rapport" between the members and staff of the Boston Symphony Orchestra and its Council of Friends. At the 38th annual meeting of the Friends, Friday, in Symphony Hall, there were cheers and applause when Talcott Banks, president of the trustees, presented awards to 21 members of the orchestra and 4 staff members who have been with the orchestra 25 years or more.

When Arthur Fiedler, who has been with the orchestra 58 years, received his citation, there was a standing ovation. At 11:30 he conducted the Pops Orchestra in its program for the Lerner and Loewe Evening, that night, and everyone enjoyed selections from "Camelot," "My Fair Lady," "Brigadoon" and "Gi Gi." Ranny Weeks, who has played at many deb parties and weddings, conducted the orchestra in a group of Boston University songs.

Talcott Banks spoke of the deep financial trouble most organizations face these days and thanked the Friends for all their help. He also pointed out that the world will have to change its traditional image of the BSO now that the gifted young conductor, Michael Tilson Thomas, has opened Symphony Hall to the younger generation.

Mrs. George Lee Sargent, chairman of the Council of Friends, was in Atlanta at an Episcopal conference, but sent greetings. Mrs. Norman L. Cahners and Mrs. Louis W. Cabot were co-chairman of the meeting with Mrs. Jerome Rosenfeld and Mrs. Karl Riemer as vice-chairmen.

Among the many others enjoying the program and box luncheons were Mrs. John L. Grandin Jr., Mrs. Albert Goodhue, Mrs. George Bates, Mrs. Lewis Clark, Mrs. Robert Kistner, Mrs. Jack Parker, Mrs. Frank G. Allen, Mrs. Harris Fahnestock, Mrs. Donald Sinclair, Mrs. Edwin Green, Mrs. Richard Thompson, Mr. and Mrs. Thomas D. Perry Jr., Mr. and Mrs. Harold Hodgkinson and Mrs. Richard Ely.

Also, Mrs. Ducey Ryerson, Mrs. Joseph W. Lund, Mr. and Mrs. E. Morton Jennings Jr., Mrs. William J. Mixter Jr., Mrs. Nelson Aldrich, Mrs. Thomas Franks, Mrs. Albert Pagliarulo, Mrs. John T. G. Nichols, and Mrs. Alfred Willmann.

JOURNAL
REVERE, MASS.
W. 9,000

MAY 18 1972

New England Newsclip

MUSIC APPRECIATION — The Council of the Friends of the Boston Symphony Orchestra recently held a luncheon at the Fernwood Restaurant, Pictured here, left to right, Leonard D'Orlando, owner of the Fernwood; Mrs. Theresa Pagliarulo, area chairman of the group; guest speaker Harry Ellis Dickson, assistant conductor for the Boston Pops and music director of the youth concerts at Symphony Hall; and Mrs. George L. Sargent, chairman of the Council and sister-in-law of Gov. Francis W. Sargent.

Hold Luncheon For Benefit Of Symphony

Mrs. Albert Pagliarulo of Revere, area chairman in Revere, Winthrop and Malden for the Council of the Friends of the Boston Symphony Orchestra, welcomed approximately 45 ladies and gentlemen recently at the Fernwood Restaurant.

Harry Ellis Dickson, assistant conductor for the Boston Pops and music director for the youth concerts at Symphony Hall, was the guest speaker. Mrs. George L. Sargent, chairman, spoke of the advantages of becoming a "friend" while Mrs. William Mixter spoke on the duties of area chairmen.

Among those present were:

Mrs. Margaret Bly, Mrs. Vincent Murray, Mrs. Peter Jordan, Mrs. Peg McCarthy, Mrs. George Colella, Mrs. Rita Averill, Mrs. James Weeder, Mrs. Carl Marino, Mrs. Gabriel Mattera, Mrs. Alice Clarke, Mrs. James Sarno, Mrs. Nellie DiMattia and Mrs. Parker Brown.

Also, Mrs. William Smith, Mrs. Edward Cerulli, Mrs. Yolanda D'Eramo, Mrs. Leonard D'Orlando, Mr. and Mrs. Robert Marra, Mrs. Robert Rossetti, Mrs. John Doherty, Mrs. John Gillis, Mrs. Marguerite DeStefano, Miss Mary Wall, Mrs. William Petrilli, Mrs. Harold Turiello, Mrs. Madge Toomey and Mrs. Angelo Longo.

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BOSTON, MASS.
D. 410,003

JUN 7 1972 New England Newsclip

Rose Walsh

Good News Abounds Among BSO's Council

There was nothing dull about the annual meeting of the Council of Friends of the Boston Symphony Orchestra held Monday at a sherry-buffet luncheon at Symphony Hall. Around tables centered with pots of brilliant red geraniums members enjoyed listening to the officers' reports — all good news — and then had the pleasure of having Henry B. Cabot, BSO trustee emeritus, reveal some of his reminiscences.

Mrs. George Lee Sargent, chairman of the congenial organization, "touched bases" (her expression) with recently instigated projects and announced that the Friends have begun a production liaison with both the Youth Concerts (founded by first violinist, Harry Ellis Dickson) and Tanglewood Friends.

She paid special tribute to the Press for their generous support, all through the years, of the Friends' varied activities benefiting the orchestra.

The Council numbers 4263. Total contributions, including pledges, have amounted to $452,694, Mrs. Frank G. Allen's treasurer's report revealed a net profit of $8,045.79 from the Pre-Symphony suppers, luncheons and Stage Door lectures.

Kudos went to "quietly spectacular" Mrs. John M. Bradley, reporting on the fantastic Musical Marathon, which she chaired, that raised $59,011 in a non-stop four-day and night period. Report of the nominating committee was Mrs. Harris Fahnestock's (a BSO trustee) responsibility.

Among others participating in the meeting were Mrs. John Grandin, Mrs. William J. Mixter, Jr., Mrs. Albert Goodhue, Mrs. Ducey Ryerson, Mrs. Frank Whitty, Mrs. Nelson Aldrich, Mrs. George Parson, Mrs. Jack Parker, Mrs. Robert W. Kistner, Talcott Banks, president of the BSO board of trustees; Thomas D. Perry, BSO manager; David Rockefeller (made a brief appearance) and Harry Ellis Dickson.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

JUN 6 1972 New England Newsclip

SOCIETY

by Miriam Tod

Three ladies were suitably rewarded yesterday at the final event of the Council of Friends of the Boston Symphony Orchestra for this season. They were rewarded for the hard work they had done in gathering the greatest number of new Friends for the orchestra this year.

New Hampshire must be a fertile field in which to search for new music lovers, for two of the three ladies who recruited the largest number of Friends came from that state. Mrs. Charles Gallagher and Mrs. Charles Terry III both hail from Exeter and both were at the luncheon and annual meeting yesterday. The third lady who tied with Mrs. Terry for first place was unable to be there as she was holding a party for her first grader's class. She is Mrs. Edward Gleason of Dedham, wife of the headmaster of Noble and Greenough School.

The meeting was held in the marble foyer of Symphony Hall with the stern countenance of the founder of the BSO, Henry Lee Higginson, looking down on the proceedings. The long tables held pots of gay red geraniums which were for sale for the benefit of the organization.

Mrs. George Lee Sargent

A lady who must be one of the most enthusiastic and certainly one of the most energetic chairmen of any organization in Boston, Mrs. George Lee Sargent of Dover, conducted the meeting after the luncheon of chicken salad and tiny sandwiches. Her easy manner and obvious delight at the success of the various projects of the Symphony Friends during the year made the routine business pass quickly.

Among the many at the final affair were several members of the orchestra including Harry Ellis Dickson and Armando Ghitalla who made a special presentation to the chairman of the extremely successful 1972 Musical Marathon, Mrs. John M. Bradley.

Others glimpsed in the large group were Mrs. Thomas Franks, Mrs. Fredrick Stare and Mrs. Gilman Conent, all of Wellesley and Mrs. Robert Kistner of Needham, all seated together; Mrs. Richard Ely of Weston; Mrs. A. Lloyd Russell; Mrs. Francis de Marneffe; Mrs. C. Russell Eddy of Duxbury; Mrs. Jack Parker of Wellesley; Mrs. Alfred Willman of Belmont; Mrs. Ducey Ryerson of Chestnut Hill, and Mrs. Harris Fahnestock.

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MAY 22 1972 New England Newsclip

Rose Walsh

Symphony Friends Give Some Awards

So many anniversaries were taking place at Friday's 38th annual meeting of the Friends of the Boston Symphony Orchestra, at Symphony Hall that Talcott M. Banks, president of the Board of Trustees, thought it was a fitting time to make some well deserved awards.

Arthur Fiedler, who has been with the Orchestra 58 years, topped the list. Harry Ellis Dickson, Roger Voisin, Patsy Cardillo, Roland Tapley, Bernard Zighera, Charles Smith and several others who have been with the BSO 25 or more years were cheered as they stepped on to the stage to receive their honors.

Then members of the staff like Thomas D. Perry, Jr., James J. Brosnahan, Dorothy Sullivan and prodigious Kay Whitty (Mrs. Frank) 25-year stalwarts, were duly recognized.

Council of Friends of BSO, whose chairman is Mrs. George Lee Sargent, planned the special event featuring a rehearsal of the Boston Pops (Fiedler conducting) followed by cocktails and an attractive box luncheon leisurely enjoyed at the Pops round tables.

Over 700 Friends (including scores of men) attended the meeting co-chaired by Mrs. Norman L. Cahners, Mrs. Louis Cabot, Mrs. Jerome Rosenfeld and Mrs. Karl Riemer. Helping with details were Mrs. George E. Bates, Mrs. Harris Fahnestock, Mrs. Edwin T. Green, Mrs. Bela T. Kalman, Mrs. Robert Kistner, Mrs. William Jason Mixter, Jr., Mrs. Jack S. Parker, Mrs. M. Ducey Ryerson, Mrs. Richard Ely, Mrs. Albert Pagliarulo, and Mrs. Harold H. Blanchard among others.

THE BOSTON HERALD
Traveler
D. 210,540 S. 260,961

JUN 7 1972 New England Newsclip

Social Chatter

by Alison Arnold

Henry Cabot Gets Big Ovation At Symphony Friends Luncheon

WOMEN ARE INDISPENSABLE to fund-raising, according to Henry B. Cabot, trustee emeritus of the Boston Symphony Orchestra. He received a rising ovation as he spoke at the annual meeting and luncheon of the Council of Friends of the orchestra, Monday, in Symphony Hall.

At the head table with him were Edward A. Taft, Mrs. Cabot, Mrs. George Lee Sargent, Mrs. John Bradley and Mrs. John Knowles.

A bronze bust of Henry Lee Higginson, founder of the orchestra, presided silently at the meeting in the front lobby of Symphony Hall. After sherry, the many Friends sat at luncheon tables that were gay with pots of scarlet geraniums.

Mrs. Sargent, chairman of the Council of Friends, announced that because of the popularity of the Stage Door Lectures, there will be two series next season. These lectures by members of the orchestra in the basement of Symphony Hall with box luncheons, give subscribers a feeling of being behind-the-scenes and have proved a greater attraction than the more formal buffet luncheons in Horticultural Hall that have been cancelled.

Also cancelled next season are the Pre-Symphony Suppers at the Sheraton-Boston, of which Mrs. Howard Davis and Mrs. Samuel A. Levine were cochairmen. But again, the basement of Symphony Hall seems to hold more lure, as the Table Talk Dinners there, with Table Talk pies for dessert, were well attended.

Mrs. Bradley, chairman of the successful Musical Marathon that exceeded its goal of $50,000, was extolled for being "quietly spectacular." Incidentally, the fact that Beethoven's Ninth was the orchestra's most requested selection in the Marathon proves undisputedly that Beethoven is Boston's favorite.

The two women trustees of the orchestra, Mrs. James Perkins, and Mrs. Harris Fahnestock, who shepherded the Mini Tour to New York, were at the luncheon. Sitting beside the latter was Harry Ellis Dickson.

The annual meeting seemed also the best possible time to pay tribute to the 25-year members of the orchestra and staff and to those 500 Friends who have for so long supported their great orchestra. Cochairmen of the luncheon were Mrs. Jerome Rosenfeld, Mrs. Karl Riemer, Mrs. Louis Cabot and Mrs. Norman Cahners.

The big excitement this year is that the Friends are opening two new areas—one in Revere, Winthrop and Malden, with Mrs. Albert Pagliarulo as chairman, and the other in Roxbury and Dorchester, with Mrs. Jim Lee Hunt in charge.

In May, Mrs. Pagliarulo had a luncheon for 40 women at her house in Revere to hear about the Friends and Council. Mrs. Sargent, Mrs. William J. Mixter Jr. and Mrs. Frank Whitty answered questions and many volunteered help.

In addition to the Revere luncheon, Mrs. Thomas Gardner had a chowder lunch party for members of the Beverly Farms-Manchester area in January, Mrs. Erick Kauders gave a successful "Sip and Sup" party in Marblehead last fall, and Mrs. C. Russell Eddy held a barn sale at her home in Duxbury last summer that netted more than $2,000 for the Friends.

Among others at the meeting were Mrs. Richard Thompson, Mrs. Albert Goodhue, Mrs. John L. Grandin Jr., Mrs. Charles P. Howard, Mrs. Charles Devens, Mrs. Albert C. Titcomb, Mrs. S. Abbot Smith, Mrs. Thomas Franks, Mrs. George Parson, Mrs. Robert Hopkins, Mrs. C. Chauncey Gray, Mrs. Robert M. P. Kennard, Mrs. Nelson Aldrich, Mrs. Jack Parker, Mrs. Donald Sinclair, Mrs. G. Lincoln Dow Jr., Mrs. M. Ducey Ryerson, Mrs. William Manice, Mrs. George Bates, Mrs. Robert Kistner, Mrs. Robert Daley, Robert Millar and Mrs. Frederick Whiskin

The Boston Globe
(MORNING)
D. 261,012 SUN. 566,377

APR 9 1972

New England Newsclip

Packaging music for a new market

BSO's Spectrum: How was it?

MICHAEL STEINBERG

The first season of the Boston Symphony's new Spectrum concert with Michael Tilson Thomas is over, and the orchestra plans a similar series next year. Let's see what we have had so far.

Mostly packaging. I don't mean to minimize the musical values of Spectrum. It is a service to offer a series whose subscribers can be sure that they will not be served "Daphnis et Chloe" or Brahms in B flat. Better, Thomas is an imaginative program-builder with a wide range of interests, and in Spectrum he walked into some interesting territory. He is also an extremely good conductor, and more often than not the orchestra responds to him with beautiful playing.

To begin with what I feel most positive about. Spectrum included two strong, individual pieces by young American composers, Steve Reich's "Four Organs" and David Del Tredici's "Pop-pourri." It allowed us to hear one of the landmarks of Romantic camp, the "Hexameron" for six pianos and orchestra by Liszt, Chopin, Czerny, Herz, Pixis, and Thalberg, though one might argue that to make it really worth while, you would want to begin putting together your cast by engaging Brendel, Horowitz, and Watts (plus Frager, Michelangeli, Rubinstein?). The two Stravinsky evenings brought a couple of still little-known late works, "Introitus — T.S. Eliot in memoriam" and "Requiem Canticles," and performance standards were at their least on a considerable level of competence and ranged in "Rite of Spring" and particularly the Symphony of Psalms (New England Conservatory Chorus) to the superb. There was also one absolutely extraordinary performance of standard repertory, the one of Bartok's Music for strings, percussion, and celesta.

But what was really new in Spectrum was the packaging. Other than "Hexameron," which required a stage extension, nothing on Spectrum would by virtue of its substance have been unmanageable at an ordinary subscription concert. There was a high proportion of off-the-beaten-track music, but not wildly so. What remains as different is that the conductor talks, that each program has included from one to three unannounced extra pieces, and the costuming.

About talking conductors in general and talking Michael Thomas in particular, I blow hot and cold. How do you talk to an audience that includes Michael Steinberg, who is supposed to know everything, and his eight-year old neighbor, who lives in a house full of good records but who has heard rather fewer concerts and knows damned little musical terminology, and a pair of bright college students whom attractive advertising has seduced into their first tentative contact with a symphony orchestra?

Thomas knows a lot, he is articulate, and he has a sense of humor. He is a little showy, too, and given to saying things like Messiaen is "the greatest living syncretist" as though he didn't really know that three quarters of his audience doesn't have the slightest idea what that is. It was good that Thomas reduced the amount of talk as the season went on—Spectrum concerts have tended to be awfully long anyway—and even better that he redistributed it so as to have it occur just a few times per concert rather than before each piece.

The Boston Globe
(MORNING)
D. 261,012 SUN. 566,377

DEC 1 1971

New England Newsclip

QUODLIBET

Radcliffe hits a clear note

By Ellen Pfeifer, Globe Staff

Separate-and-supposedly-equal opportunities have not proved a success in the recent history of Harvard-Radcliffe choral organizations. Last year, the situation came to a head with women from the Radcliffe Choral Society protesting the more frequent public appearances by the Harvard Glee Club and demanding more joint concerts with the all-male group. The result: a new, smaller, select, mixed society which replaces the Radcliffe Choral Society and which is called the Harvard-Radcliffe Collegium Musicum.

Not only did the creation of this 55-voice chorus clear up the intra-group tensions, but it has given conductor F. John Adams a chance to perform early music with historically authentic performing resources — probably, the group's most important contribution.

'When the two choral societies used to get togeher, it meant a group of 120 or so," explained Adams over lunch Monday at Ferdinand's. "You just can't get good clear singing with that many voices."

"Basically, the Collegium Musicum is the Radcliffe Choral Society with men admitted — a distinction which the women are particularly aware of. This should be the group, I think, which represents Harvard on tours," Adams added.

About repertoire. The music usually programmed on joint Harvard-Radcliffe concerts was "light things like Offenbach or Gilbert and Sullivan choruses. With the Collegium Musicum, I intend to do only serious music, both secular and sacred," Adams said. At the first concert this season, Friday night at 8:30 in Sanders Theatre, Adams will present something of a survey with works by Byrd, Bach, Purcell, Vecchi, de Sermisy, Lassus, Brahms and Debussy.

Later this year, the Collegium Musicum will have a spectacular coming-out in a performance with the Boston Symphony Orchestra and Michael Tilson Thomas in Thomas' Spectrum Series. Music will include the Bach cantata "Christ lag in Todesbanden"; Josquin des Pres' "Deploration on the Death of Gehan Okeghem"; and David del Tredici's "Potpourri."

"We may even do a program of chansons and madrigals on the banks of the Charles sometime in May," Adams said. "It would be simply for our own amusement."

The Opera Company of Boston will hold auditions for boy sopranos for the productions of "The Trojans" and "Tosca", Dec. 4 and 11 from 9 a.m. to noon in the Bay State Room of the Statler-Hilton Hotel.

Roman Totenberg, violinist and chairman of the B.U. String Department, has been awarded the Medal of Honor by the Eugene Ysaye Foundation for distinction in the arts and for promoting the music of Ysaye. Other recipients included Ivon Galamian and Ruggerio Ricci.

You still have a chance to join the Handel and Haydn Society, its conductor Thomas Dunn, and soloists at a New Year's Eve performance of Haydn's "Creation" and at the post-concert dress-as-you-dare bash in Horticultural Hall. For information, call 536-2951.

BSO's new spectrum Series may affect regular programs

★ MUSIC
Continued from Page A-8

I really question the whole idea of such talk. If you provide musical examples at the piano or with the orchestra, as the First Stravinsky concert, then you are doing something that cannot be done through printed program notes, and that can be valuable. Otherwise, the limited time makes it unlikely that anything substantial will be said, and Thomas, though he said many things nicely, offered little to sharpen perception.

Presumably the talk was really in honor of something else, namely a more informal, comfortable atmosphere — packaging again. That is a big subject, in any case one difficult for me, not all uncomfortable at concerts unless from causes not to be cured by talk, to deal with. I am really doubtful, though. What, besides musical substance, is persuasive at concerts and can make magic is a quality of concentration, of conviction in the performer. I think the idea that an audience will respond better to a performer for knowing that he is a human being as well as a professional, and knowing that because he talks as well as performs, is rubbish.

Imagining myself in a setting like Fenway Park which I have entered reluctantly because I fear both boredom and the constant putdown which I hear in all the knowing talk of the aficionados, I see myself not at all led toward pleasure by the counterpart of a conductor's once-over-very-lightly introduction. Of course to see a ball game in the company, and so partly through the eyes of, a knowing, intelligent, critical friend is quite a different matter, and it is not a situation that can be translated to the concert hall.

The extra pieces have sometimes added something pleasingly festive and theatrical (the Gabrieli Canzona, Stravinsky's Fanfare) or have come in the form of a useful aural program note (Bach's "Christ lag" preceded by the Gregorian sequence from which the hymn-tune is derived); at other times the device has seemed pointless and has flirted a bit with the cute. Either way no cause for great stir.

The question of clothes speaks to something important. No one likes stuffiness, and the discrepancy of the audience's and the performers' dress is absurd and uncomfortable. Musicians should not look like waiters — I could also write a whole article about what restaurants make their employees wear — and I shall not mourn the disappearance of white or black tie from the concert platform. I do think musicians should look good, and the present Spectrum uniform is hideous. The men look as though they had meant to dress more or less formally, some with blue shirts for TV, but someone had come along and hidden their coats and ties. Shirt-sleeves are another token of "Gemuetlichkeit," one that is, however, negated by being merely the substitution of one uniform for another (one, moreover, not flattering to men in so sedentary a profession), and with any well-intended statement about its being a pleasant, warm, non-stuffy occasion being totally cancelled by the sheer ugliness of that blue-and-white, drip-dry sea. Go peacock, go penguin if you like, go Easter egg, but if some measure of elegance and dash are too much to ask, at least go for dignity.

Public response to Spectrum has been good, but less good than I had hoped. The two Stravinsky programs, which were given once each, were sold out, but there was not nearly enough audience to fill Symphony Hall twice for the other two programs. Next year, the concerts will again be Fridays and Saturdays at 8:30, and I wonder if another hour, certainly one earlier to make it more feasible to take kids and the other series perhaps later, would tap a bit more of a new audience. My informally arrived at impression is that there is little overlap between Spectrum-goers and regular subscribers, though wherther there will be a substantial flow from Spectrum to the other series, which is of course the hope and the idea, depends on what character the other series will assume.

So we come to the real question: why do we need Spectrum anyway? Can't the regular programs be as lively and as interesting? No reason, was Thomas's answer in effect, and some of the programs he has offered his Buffalo Philharmonic subscribers say the same thing. With Seiji Ozawa not taking over as BSO Music Director until fall 1973, the situation here is a big question mark. My impression of Ozawa is of a man committed to traditional ways, one whose progressivism may to some extent be illusory, more in evidence in than in his musical conviction.

The news from San Francisco, where Ozawa has been running the Symphony since 1970, is that the programs have been very conservative; many are disappointed and distressed, but box office has been tremendous. That may say nothing at all about Ozawa's plans for Boston, but if the Music Director is not inclined thoroughly to rethink the whole question of program policy, then the need for Spectrum is clear. Myself, I should love to see Spectrum as an institution which, through the force of example, would make itself unnecessary because all concerts have become so interesting. Meanwhile, with the hope that never again will we have a piece of music obliterated by a corny slide-show (as was done to Messiaen's "Et exspecto resurrectionem mortuorum" last weekend), many thanks.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAR 29 1972

Spectrum Fianle

This Friday and Saturday, the last of the Boston Symphony Orchestra's Spectrum Concerts will have Michael Tilson Thomas conduct "four religious ceremonies" at 8:30 p.m. at Symphony Hall. The two concerts will feature Bach, Cantata No. 4; Del Tredici, "pop-pourri"; Des Prez, Deploration de Jehan Okeghem, and Messiaen, Et exspecto resurrectionem mortuorum. The Harvard-Radcliffe Collegium Musicum and soloists Phyllis Bryn-Julson, Leslie Guinn and Mallory Walker will appear with the orchestra.

STANDARD TIMES
NEW BEDFORD, MASS.
D. 72,971

APR 6 1972

New England Newsclip

E. J. Dias review

BSO's final concert in series a resounding success

Michael Tilson Thomas was on the podium for the final concert in the Boston Symphony Orchestra's Tuesday "B" Series in a program featuring the Polonaise and Krakoviak from Glinka's "A Life for the Tsar," Borodin's "Symphony No. 2," and Brahms' "Piano Concerto No. 2 in B Flat," with Malcolm Frager as soloist.

For sheer lushness of sound, this was perhaps the most thoroughly enjoyable concert of this season's series. The Glinka, for example, although hardly music that makes many intellectual demands on the listener, is highly rhythmic and decidedly Russian in flavor — two qualities that one expects from the composer who was perhaps the first to recognize that imparable legacy that Russia boasts in her folk and liturgical music.

As for the Borodin "Symphony No. 2," it is always a welcome addition to any program. Strongly vocative and crisply conducted by the youthful Thomas, it is basically a musical portrait of feudal Russia. Especially effective is the remarkable slow movement with its beautiful themes that, according to Borodin himself, recall the songs of the Slav troubadours. The first movement, epicting the gatherings of ancient Russian princes, and the stirring finale, with its musical setting for the banquets of medieval heroes, also have glorious moments. The entire work was flawlessly played by the orchestra, its members obviously in fine fettle.

Pianist Frager is a frail-looking young man, but his appearance is deceptive, for he plays with both power and passion. The Brahms concerto is a king of its genre, with a vast range of mood.

An acid test not only of virtuoso technique but also of depth of interpretation, it moves from the serene majesty and fiery exuberance of the opening movements to the soaring midnight poetry of the andante and the almost Mozartian lightness of the glittering finale.

The piano and orchestra are subtly integrated, and when the musicians and the soloist are well-balanced, as they were last night, the result is a highly rewarding musical experience — one that is genuinely epic in breadth.

PATRIOT LEDGER
QUINCY, MASS.
D. 70,525

MAR 30 1972

New England Newsclip

PHOENIX
BOSTON, MASS.
W. 25,000

APR 12 1972

New England Newsclip

Laying an Easter Egg

By John Robinson

BOSTON SYMPHONY
At Symphony Hall

For his last Spectrum concert of the current season at Symphony Hall Michael Tilson Thomas tried to combine Bach, Josquin Des Prez, David Del Tredici and Olivier Messiaen into a religious ceremony and possibly a contemporary statement on Easter. It was like mating Christ with the Easter Bunny and expecting them to lay the golden egg. There is a universe between Bach's cantata "Christ lag in Todesbanden" and David Del Tredici's "Pop-pourri;" but despite merits in both pieces and because of Thomas's eclectic method of selection, the only thing that was laid at Symphony Hall was a raspberry.

Usually I like Thomas's concerts — they are always alive and dramatic. And most important, the orchestra plays better for him than anyone else, even though they seem to have little respect for him. (I saw some woodwind players bring their instrument cases on stage for the last piece, ready to split as soon as the long concert was over.)

But this time Thomas went a little too far, both in selection of pieces and the frosting that has been a trademark of the series. Maybe it would have come off had he put the Bach and the Josquin in one half of the concert and the Del Tredici and Messiaen in the other. But he alternated them — Bach, Del Tredici, Josquin, Messiaen — which made me wonder how the Finns can jump out of a sauna into the snow.

Traditionally, of course the big, loud, impressive piece always comes at the end in almost any conductor's book, and Olivier Messiaen's "Et exspecto ressurrectionem mortuorum" more than fills the bill. If the uproarious sound is an indication of greatness in composition, then Messiaen's name belongs on the scroll over the stage, not Beethoven's. For this piece the hall was darker then I've ever seen it. The musicians all had lights on their stands because slides of Mayan ruins were being projected overhead. Thomas had a light on his stand too. But shining up from the floor was a large lamp which didn't seem to be serving any function at all, until I realized that its purpose was to project a mammoth shadow of Thomas conducting on the ceiling. What was meant to be grandiose was a mite too precious.

Why can't a conductor have enough faith in the public to program a soft piece last for a change? I'm getting tired of leaving concerts blown out of shape all the time. A wind-up unWagnerian, unMahlerian, unMessiaenian — something short and soft, something that can stand firm on its own slender semiquavers and in the hearts and minds of the listeners. To program "Et exspecto" after Josquin is to desecrate the latter; whereas to do it in reverse order would enhance both.

To do justice to the music, however, is to consider it apart from what comes before or after it. In that light both Thomas and the music make out better. If you have ever heard Herbert Von Karajan play Bach's Brandenburg Concertos literally bowed to death by the entire Berlin Philharmonic and the Maestro's glossy egotistical sound, you know how terrible Bach can be. Thomas managed to play the cantata well with a bigger-than-it-should-be orchestra. It was very fine if you don't mind your Bach a little romanticized. Mallory Walker (tenor), Leslie Guinn (baritone) and the Harvard-Radcliffe Collegium Musicum sang with all the crispness you could ask for. The orchestra sounded like it would rather have been playing Brahms.

David Del Tredici's "Pop-pourri" was primarily "Alice in Wonderland" set to music with excursions into a Bach chorale "Er ist genug" and the Litany of the Blessed Virgin Mary. Complete with amplified soprano and saxophones, the piece insulted the Bach that preceded it. The cantata takes its religion seriously and quietly, while Alice and the Turtle, true to his name, mock the Christianity of Bach's world. The "message" of either piece would be valid alone but together they cancel each other out. It'd be really hard to get into an Easter egg hunt in church.

The Collegium's rendition of Josquin's a capella tribute to De Jehan Okeghem was beautiful and serene. It should have ended the evening. Messiaen's mammoth mother followed, however. Author Herbert Roscol says of Messiaen's music, "bird calls, more bird calls." I didn't realize he was talking about the proverbial 500-pound canary. ■

In Concert

The Unfamiliar, the Unexpected

By Peter M. Knapp

Tuesday night's concert by the Boston Symphony, Michael Tilson Thomas conducting, fell into two distinct sections: 19th-century Russian music before intermission, and the Brahms Piano Concerto No.2 in B-flat after the pause.

The Russian segment was unusual, resurrecting the Polonaise and Krakoviak from Mikhail Glinka's "A Life for the Tsar," and Alexander Borodin's Symphony No. 2 in B minor — the former introduced to the Boston Symphony by Thomas last fall, the latter apparently not played by the BSO since 1912.

"A Life for the Tsar" (1836) had an enormous influence upon Russian composers as the first "Russian" opera, and though the work is in eclipse nowadays, the work has its attractions, including a juicy final scene for the bass-hero of the plot, Ivan Susanin, a legendary peasant who sacrificed himself to the invading Poles in order to permit the escape of the Tsar.

Polish Pops

The Polonaise and Krakoviak are taken from the lighter weight second act — the "Polish act" which became something of a precedent in Russian opera (e.g., the Polish act with similar nationalist dances in "Boris Godunov"). These are spirited, attractive dances with robust, occasionally thick, scoring. Perhaps more like Pops than Symphony music, but an entertaining and different opening performed with flair and strongly marked rhythms.

The Borodin symphony dates from 1876, being premiered the following year in St. Petersburg, the Russian center of culture. It is nationalist to be sure — though with an arm in the orient and a leg in central Europe — and conventional in form.

The middle movements are the most original, after a somber colored, strongly accented opening movement. And the brass writing with its echoing spatial effects (for horns) and ostinato staccato in the scherzo is ingenious. The trio of the scherzo blooms into one of those exotic, sweeping, bittersweet melodies characteristic of the doctor-composer, and the andante movement is a kind of atmospheric "night music," misty and perfumed, introduced and concluded by solo clarinet and horn backed by harp.

It's not an astonishing symphony, but one with certain interests and listenable. Thomas seems to have empathy for these lush Russian scores, drawing out their colors and lyricism balanced with the drama.

Overpowering Brahms

The Brahms concerto, though, had too much contrast between its big dramatic statements and its reflective episodes in both dynamics and tempo, making its structure imbalanced. Especially in the first two movements, the performance seemed to veer from fortissimo hard-driving climaxes (at the sacrifice of violin tone) to quite relaxed passages — a case, perhaps, of overpowering Brahms, then letting him rest.

The soloist was the admirable American pianist Malcolm Frager, who emphasized the work's huge, craggy contours. It was an unexpected interpretation, for Frager usually has been a cooler, subtler performer. This is the "heaviest" concerto I have heard him perform, and it seemed to cost him considerable emotional and physical strain, particularly in the weightier passages. The pianist also has developed some mannerisms at the keyboard.

With these reservations, Frager played with impeccable clarity—he rarely smudges anything, even when the slope gets steep and covered by those Brahmsian clumps of chords — and often he played eloquently. As pianism, the performance certainly was impressive. The andante was particularly expressive with some fine tonal effects and shadings, and the finale was light, clear and rhythmically propelled.

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NEWS
SPRINGFIELD, MASS.
D. 95,528

APR 27 1972

New England Newsclip Agcy.
5 Auburn Street
Framingham, MA. 01701

Berkshire Museum Hosts Hub Players

The Boston Symphony Chamber Players, the 12 first-desk members of the Boston Symphony Orchestra, will give a concert Monday at 8 p.m. in Pittsfield's Berkshire Museum.

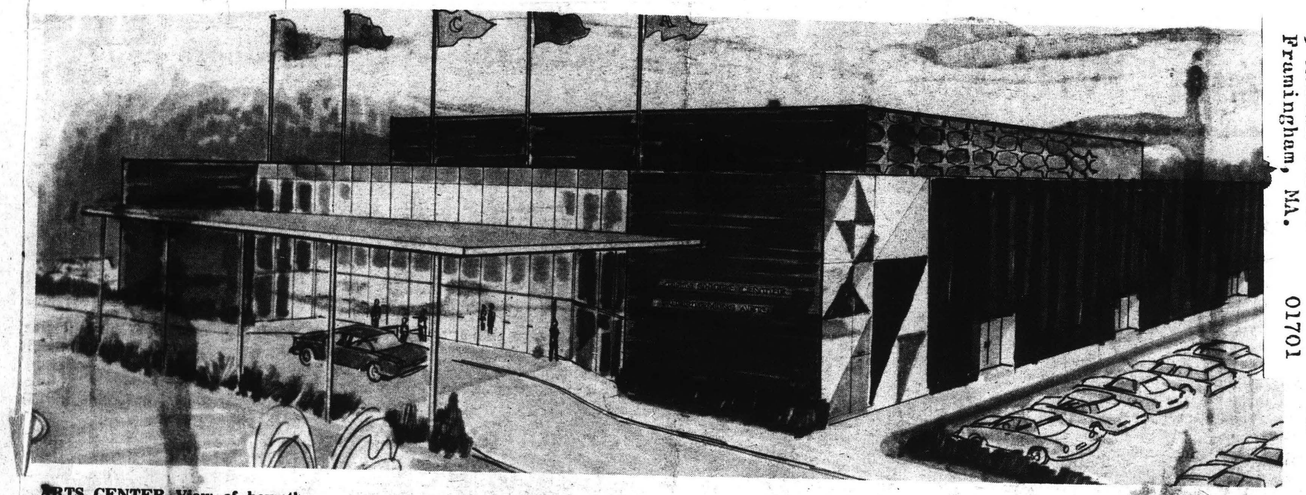
The concert includes Villa Lobos' Quartet, Blacher's Trio, Dahl's Duo, and, to conclude the concert, Schubert's "Trout" quintet.

The Chamber Players will also give master classes and a concert at Taconic High School Monday morning, May 8. The concert at 10:30 a.m. features a performance of Stravinsky's 'L'Histoire du Soldat" (A Soldier's Tale), followed by master classes with the four basic instrument groups. The concert and master classes are under the direction of Dr. Morton Wayne of Taconic High School.

SILVER LAKE NEWS
PEMBROKE, MASS.
W. 4,300

APR 27 1972

New England Newsclip



ARTS CENTER—View of how the proposed South Shore Center for the Performing Arts will look when building is erected next to the swim and tennis club facing Oak street at Route 139 in North Pembroke. Sketch is by artist Donald Brebner of Hanson.

BSO chamber players perform for Pembroke's planned arts center

A concert in Marshfield next Monday night by the Boston Symphony Orchestra Chamber Players will launch the building fund drive for the proposed $4 million South Shore Center for the Performing Arts in Pembroke.

Announcement that the famed BSO group, which includes a dozen of the orchestra's string, woodwind and brass principals, will play at 8 p.m. at the Marshfield Junior High School on Forest street was made at a kick-off luncheon attended by 50 area civic leaders yesterday at Justin's Hearthside Restaurant in Hanover.

Appearing at the luncheon were the four members of the center's board of governors: Jess Cain, WHDH radio personality; Harry Ellis Dickson, first violinst of the Boston Symphony Orchestra; Theodore Lutz, musical director for the Boston Schubert Theater and John Bassett, general manager of WBSM radio in New Bedford.

A spokesman for the project, Marc Valentine of Halifax, had announced earlier that the non-profit complex would be supported both by government grant and private subscription.

It is planned to build the 2,500 seat facility on 15 acres of land on Route 139 next to the South Shore Swim and Tennis Club next to the expressway in Pembroke.

Resident theater, ballet and music companies plus performances by touring groups and workshops for the arts are planned as part of the complex.

Tickets for Monday's concert are available from Mrs. Howard C. Dodge, High street, Pembroke; Mrs. Frank Valentine, Dwight street, Halifax; Mary Breen, Plymouth street, Pembroke and at the Creative Center, Ocean street, Marshfield.

Turn to the back page for a picture of members of the Boston Symphony Orchestra Chamber Players.

SILVER LAKE NEWS
PEMBROKE, MASS.
W. 4,300

APR 27 1972

New England Newsclip

BOSTON SYMPHONY Orchestra Chamber Players who will perform Monday evening (May 1) at Marshfield Junior High are, from left, front, Joseph Silverstein, Ralph Gomberg, Doriot Anthony Dwyer, Jules Eskin, Burton Fine. Back, William Gibson, Sherman Walt, James Stagliano, Everett Firth, Armando Ghitalla, Harold Wright, Henry Portnoi.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 6 1972

New England Newsclip

'Double Reed' wins for Ch. 2

WGBH-TV (Ch. 2), won a first-of-its-kind award from the Corporation of Public Broadcasting today for the program "The Double Reed" which highlighted the Boston Symphony Chamber Players.

The award is the first to be announced in a new competition honoring excellence in local PTV programming for 1971.

Former MIT President Dr. James Killian made the presentation for CPB.

"The Double Reed" concentrated on the oboe and bassoon, showing how reeds are made, and examined some rare old instruments.

TELEGRAM
WORCESTER, MASS.
D. 61,977

APR 28 1972

New England News

Ensemble To Perform At Fitchburg

The Boston Symphony Chamber Players will give a concert in Weston Auditorium, Fitchburg State College, at 8 p.m. Tuesday, May 2.

Sponsors are the Massachusetts Council on the Arts and Humanities, Montachusett Community Concert Association, Fitchburg State College and Montachusett Association for the Performing Arts.

Tickets are $2 for adults and 50 cents for students and senior citizens. Patron tickets are available at $5.

Proceeds will benefit scholarships for a Montachusett youth to attend the Berkshire Music Center at Tanglewood this summer.

Tickets are available at Fitchburg Music Store, Corner Book Shop, Westside Pharmacy in Leominister and at the door the evening of the concert.

The 12 first-chair members of the Boston Symphony will perform.

Program will include two works by Mozart, Divertimento for two winds and strings with contrabass by Haydn, and Stravinsky's "A Soldier's Tale."

The Fitchburg concert is part of the tour of Massachusetts by the Chamber Players, sponsored by a grant from the Massachusetts Council on the Arts and Humanities.

NEWS
SPRINGFIELD, MASS.
D. 95,528

APR 27 1972

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Berkshire Museum Hosts Hub Players

The Boston Symphony Chamber Players, the 12 first-desk members of the Boston Symphony Orchestra, will give a concert Monday at 8 p.m. in Pittsfield's Berkshire Museum.

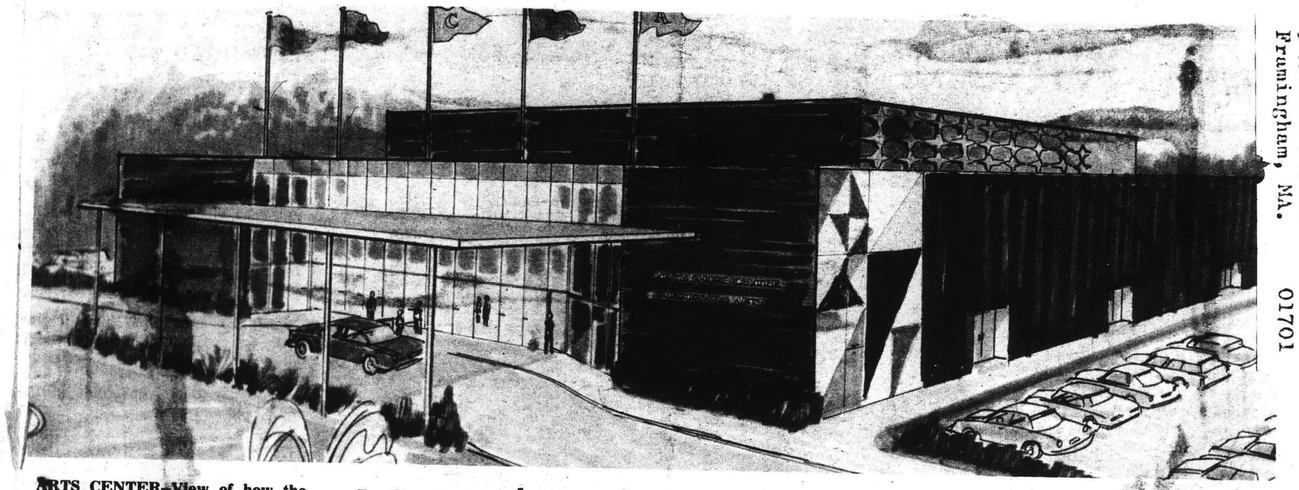
The concert includes Villa Lobos' Quartet, Blacher's Trio, Dahl's Duo, and, to conclude the concert, Schubert's "Trout" quintet.

The Chamber Players will also give master classes and a concert at Taconic High School Monday morning, May 8. The concert at 10:30 a.m. features a performance of Stravinsky's 'L'Histoire du Soldat" (A Soldier's Tale), followed by master classes with the four basic instrument groups. The concert and master classes are under the direction of Dr. Morton Wayne of Taconic High School.

SILVER LAKE NEWS
PEMBROKE, MASS.
W. 4,300

APR 27 1972

New
England
Newsclip



ARTS CENTER—View of how the proposed South Shore Center for the Performing Arts will look when building is erected next to the swim and tennis club facing Oak street at Route 139 in North Pembroke. Sketch is by artist Donald Brebner of Hanson.

BSO chamber players perform for Pembroke's planned arts center

A concert in Marshfield next Monday night by the Boston Symphony Orchestra Chamber Players will launch the building fund drive for the proposed $4 million South Shore Center for the Performing Arts in Pembroke.

Announcement that the famed BSO group, which includes a dozen of the orchestra's string, woodwind and brass principals, will play at 8 p.m. at the Marshfield Junior High School on Forest street was made at a kick-off luncheon attended by 50 area civic leaders yesterday at Justin's Hearthside Restaurant in Hanover.

Appearing at the luncheon were the four members of the center's board of governors: Jess Cain, WHDH radio personality; Harry Ellis Dickson, first violinst of the Boston Symphony Orchestra; Theodore Lutz, musical director for the Boston Schubert Theater and John Bassett, general manager of WBSN radio in New Bedford.

A spokesman for the project, Marc Valentine of Halifax, had announced earlier that the non-profit complex would be supported both by government grant and private subscription.

It is planned to build the 2,500 seat facility on 15 acres of land on Route 139 next to the South Shore Swim and Tennis Club next to the expressway in Pembroke.

Resident theater, ballet and music companies plus performances by touring groups and workshops for the arts are planned as part of the complex.

Tickets for Monday's concert are available from Mrs. Howard C. Dodge, High street, Pembroke; Mrs. Frank Valentine, Dwight street, Halifax; Mary Breen, Plymouth street, Pembroke and at the Creative Center, Ocean street, Marshfield.

Turn to the back page for a picture of members of the Boston Symphony Orchestra Chamber Players.

New England Newsclip Agcy.
5 Auburn Street
Framingham, MA. 01701

SILVER LAKE NEWS
PEMBROKE, MASS.
W. 4,300

APR 27 1972

New
England
Newsclip

BOSTON SYMPHONY Orchestra Chamber Players who will perform Monday evening (May 1) at Marshfield Junior High are, from left, front, Joseph Silverstein, Ralph Gomberg, Doriot Anthony Dwyer, Jules Eskin, Burton Fine. Back, William Gibson, Sherman Walt, James Stagliano, Everett Firth, Armando Ghitalla, Harold Wright, Henry Portnoi.

The Boston Globe
(MORNING)
D. 261,042 SUN. 566,377

JAN 6 1972

En
Ne

'Double Reed' wins for Ch. 2

WGBH-TV (Ch. 2), won a first-of-its-kind award from the Corporation of Public Broadcasting today for the program "The Double Reed" which highlighted the Boston Symphony Chamber Players.

The award is the first to be announced in a new competition honoring excellence in local PTV programming for 1971.

Former MIT President Dr. James Killian made the presentation for CPB.

"The Double Reed" concentrated on the oboe and bassoon, showing how reeds are made, and examined some rare old instruments.

TELEGRAM
WORCESTER, MASS.
D. 61,977

APR 28 1972

Ne
Engl
News

Ensemble To Perform At Fitchburg

The Boston Symphony Chamber Players will give a concert in Weston Auditorium, Fitchburg State College, at 8 p.m. Tuesday, May 2.

Sponsors are the Massachusetts Council on the Arts and Humanities, Montachusett Community Concert Association, Fitchburg State College and Montachusett Association for the Performing Arts.

Tickets are $2 for adults and 50 cents for students and senior citizens. Patron tickets are available at $5.

Proceeds will benefit scholarships for a Montachusett youth to attend the Berkshire Music Center at Tanglewood this summer.

Tickets are available at Fitchburg Music Store, Corner Book Shop, Westside Pharmacy in Leominister and at the door the evening of the concert.

The 12 first-chair members of the Boston Symphony will perform.

Program will include two works by Mozart, Divertimento for two winds and strings with contrabass by Haydn, and Stravinsky's "A Soldier's Tale."

The Fitchburg concert is part of the tour of Massachusetts by the Chamber Players, sponsored by a grant from the Massachusetts Council on the Arts and Humanities.

ENTERPRISE
LEOMINSTER, MASS.
D. 5,003

APR 28 1972

New England Newsclip

May 2 concert reminder

An unusual program featuring all the instruments of the orchestra will be presented by the Boston Symphony Chamber Players May 2 at 8 p.m. in Weston Auditorium at Fitchburg State College. The Chamber Players are the twelve first-chair members of the Boston Symphony Orchestra.

Tickets to the May 2 concert are $2.00 for adults and $.50 for students and senior citizens. They are available at W.F.G.L., Fitchburg Music Store, the Corner Book Shop, the Book Shop, and at the door the evening of the concert. In Leominster tickets are available at West Side Pharmacy.

The concert will feature a performance of A SOLDIER'S TALE by Igor Stravinsky, for violin, bass, clarinet, bassoon, trumpet, trombone and percussion. One of the most popular works written in this century, A SOLDIER'S TALE was originally written as a dance work with pantomime, with a spoken part written by the French poet Ramuz. The Chamber Players will perform it as a concert suite without a conductor.

ENTERPRISE
LEOMINSTER, MASS.
D. 5,003

APR 25 1972

New England Newsclip

Orchestra to play at FSC

BOSTON — The entire ensemble of the Boston Symphony Orchestra Chamber Players will perform in Weston Auditorium at Fitchburg State College Tuesday evening, May 2 at 8:00 p.m. The concert, featuring music for brass and percussion, as well as woodwinds and strings, will demonstrate the full range and variety of the twelve first - chair members of the Boston Symphony Orchestra.

Tickets for the concert are $2.00 for adults and 50 cents for students and senior citizens. Patron tickets are available at $5.00. Proceeds from the sale of tickets will benefit a scholarship for a Montachusett youth to attend the Berkshire Music Center at Tanglewood, the Orchestra's summer music academy in the Berkshires.

Tickets are available at: Fitchburg Music Store, The Corner Book Shop, the Book Shop, and at the door the evening of the concert. In Leominster tickets are available at Westside Pharmacy.

JENNIS-YARMOUTH
REGISTER
YARMOUTH PORT, MASS.
W. 3,312

APR 27 1972

New England Newsclip

Best of BSO plays here Saturday, May 6

The Boston Symphony Chamber Players will give two performances on Cape Cod, the Cape Cod Conservatory announced this week. The twelve first-chair members will perform Friday, May 5 at the new Nauset Regional High School in North Eastham, and on Saturday, May 6 at the Mattacheese Middle School in West Yarmouth. Both performances will begin at 8 pm.

For the third year in a row, the Cape Cod Conservatory has been able to present this ensemble through special assistance from the Massachusetts Council on the Arts and Humanities. This assistance has made it possible not only to bring the Boston Symphony Chamber Players to the Cape, but to make the concerts available to the public at tne lowest possible admission charges.

Tickets for the Boston Symphony Chamber Players performances are on sale in the following locations: In Orleans at H.H. Snow's; in Chatham at Chatham Jewelers; in the Cape Cod Mall at the Paperback Booksmith; in Barnstable at the Cape Cod Conservatory, and in Falmouth at Putnam's Book Shop. Student tickets are also available.

Patrons receptions will be held immediately following each concert. Anyone wishing to become a patron is asked to contact the Cape Cod Conservatory at 362-3258.

SENTINEL
FITCHBURG, MASS.
D. 20,300

MAY 4 1972

New England Newsclip

Concert Here –

Symphony Group Pleases Again

When the Boston Symphony Chamber Players were here last year, several of us expressed the hope that they might come back. They did.

They appeared at Weston Auditorium, with their number expanded and their joy in intimate music-making intact. Again the Massachusetts Council for the Arts and Humanities, which does a lot with a little money, was primarily responsible, with three local groups helping to sponsor the event. These were: the Montachusett Community Concert Association, the Montachusett Association for the Performing Arts, and Fitchburg State College. A local student musician, or perhaps two, will benefit by a summer's residence at Tanglewood.

The first half offered two Mozart numbers — the early Flute Quartet, featuring Doriot Anthony Dwyer, and a mature piece, the Duo (K. 424) for violin and viola. One might think the prospects for making much out of so skimpy a combination were dim, but not so. It is a beautiful work, with much Mozartean inventiveness lavished upon it. Mozart, who even wrote for such gadgets as Ben Franklin's glass harmonica, could make music out of anything.

Also there was a Divertimento for violin, viola, oboe, bassoon, and double bass by Michael Haydn. This is not the famous Haydn, Joseph, but his brother, who lived and worked in Salzburg during the period when Mozart was growing up there. His music is Italianate and a little lacking in personality.

The second half was given over to Stravinsky's "Soldier Tale," written in 1918. The work was given without the narration that helps explain the music. The spiky harmonies and off-beat rhythms still sound fresh, two generations later, and these superb musicians accomplished marvels of articulation in sections like "The Devil's Dance." The "Chorale" was like Bach seen through a cracked mirror, with "wrong note" harmony which hides the fact that this is still tonal music, in the tradition of Mozart and the rest.

To give everybody his due, we must mention that the musicians were Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Henry Portnoi, bass; Doriot Anthony Dwyer, flute; Harold Wright, clarinet; Sherman Walt, bassoon; Armando Ghitalla, trumpet; William Gibson, trombone; and Everett Firth, timpani. Ralph Gomberg was listed as the oboist, but I think someone was standing in for him.

—Richard Kent

UNION
SPRINGFIELD, MASS.
D. 79,398

APR 28 1972

New England News

Symphony Concert Set May 8

PITTSFIELD — The Boston Symphony Chamber Players, the 12 first-desk members of the Boston Symphony Orchestra, will give a concert in Pittsfield's Berkshire Museum May 8 at 8 p.m. The concert includes Villa Lobos' Quartet, Blacher's Trio, Dahl's Duo, and, to conclude the concert, Schubert's "Trout" quintet.

Tickets are priced at $1.50 for adults, and 50 cents for students.

This is the second year the appearance in Pittsfield has been sponsored jointly by the Tanglewood Council of Friends, and the Massachusetts Council on the Arts and Humanities.

The chamber players will also give master classes and a concert at Taconic High School the morning of May 8. The concert at 10.30 a.m. features a performance of Stravinsky's L'Histoire du Soldat (A Soldier's Tale), followed by master casses with the four basic instrument groups.

The concert and master classes are under the direction of Dr. Morton Wayne of Taconic High School.

[202]

BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
HENRY PORTNOI *double bass*
DORIOT ANTHONY DWYER *flute*
RALPH GOMBERG *oboe*
HAROLD WRIGHT *clarinet*
SHERMAN WALT *bassoon*
JAMES STAGLIANO *horn*
ARMANDO GHITALLA *trumpet*
WILLIAM GIBSON *trombone*
EVERETT FIRTH *percussion*

October 31 – Virginia Museum Theatre, Richmond, Virginia
with Gilbert Kalish *guest pianist*

MAZELLIER	Fugues 4 and 5, from Dix Fugues for flute, oboe, clarinet and bassoon
BRIDGE	Divertimenti for flute, oboe, clarinet and bassoon (1940)
PISTON	Three pieces for flute, clarinet and bassoon (1926)
PROKOFIEV	Sonata for flute and piano op. 94 (1943)
POULENC	Trio for oboe, bassoon and piano (1926)

November 1 – Harvard Musical Association
with Gilbert Kalish *guest pianist*

MAZELLIER	Fugues 4 and 5, from Dix Fugues for flute, oboe, clarinet and bassoon
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November 7 – Sanders Theatre series (I)
with Gilbert Kalish *guest pianist*

MOZART	Duo in B flat for violin and viola K. 424
BERGER	Quartet in C for woodwinds (1946)
POWELL	Divertimento for five winds (1957)
BRAHMS	Piano quartet in C minor op. 60

November 10 – St Botolph Club, Boston

BERGER	Quartet in C for woodwinds (1946)
POWELL	Divertimento for five winds (1957)
MAZELLIER	Fugue no. 4 from Dix Fugues
BRIDGE	Prelude and Bagetelle from 'Divertimenti' for flute, oboe, clarinet and bassoon

February 6 – Hopkins Center, Dartmouth College, Hanover, New Hampshire

HAYDN	Sonata in C for violin and viola
PISTON	Three pieces for flute, clarinet and bassoon
BEETHOVEN	Serenade in D for flute, violin and viola op. 25
MOZART	Duo in B flat for violin and viola K. 424
VILLA-LOBOS	Quatuor for woodwinds

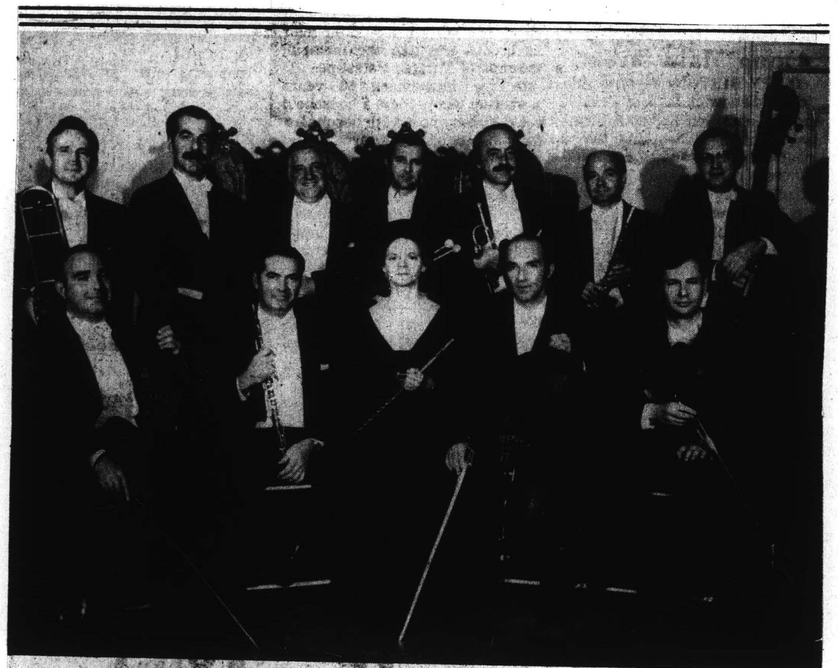
February 27 – Sanders Theatre series (II)
with Gilbert Kalish *guest pianist*

MOZART	Trio in E flat for clarinet, viola and piano K. 498
ERB	Diversion for two, for trumpet and percussion
VILLA-LOBOS	Quatuor for woodwinds
SCHUBERT	Piano quintet in A D. 667 'Trout'

OLD COLONY
MEMORIAL
PLYMOUTH, MASS.
W. 9,500

APR 27 1972

New
England
Newsclip



THE BOSTON SYMPHONY Chamber Players will present a concert at Marshfield Junior High School next Monday at 8 p.m. The program is being sponsored to raise money for the South Shore Center for the Performing Arts which is to be built near the Marshfield-Pembroke line by the Rte. 3 exit. The cost of the concert will be kept low because the ultimate aim of the arts center foundation is to bring first class entertainment to the area at tourist class rates.

March 14 – Rackham Auditorium, University of Michigan, Ann Arbor

DANZI	Quartet for bassoon and strings in B flat op. 40
SCHOENBERG	String trio op. 45 (1946)
BEETHOVEN	String trio in C minor op. 9 no. 3
VILLA-LOBOS	Quatuor for woodwinds

March 22 – St Botolph Club, Boston

DANZI	Quartet for bassoon and strings in B flat op. 40
MOZART	Divertimento in E flat for string trio K. 563

April 12 – St Botolph Club, Boston

MOZART	Oboe quartet in F K. 370
DAHL	Duettino concertante for flute and percussion
BEETHOVEN	String trio in C minor op. 9 no. 3

April 16 – Sanders Theatre series (III)
with Gilbert Kalish *guest pianist*

M. HAYDN	Divertimento in B flat for oboe, bassoon, violin, viola and double bass
BLACHER	Trio for trumpet, trombone and piano op. 31
DAHL	Duettino concertante for flute and percussion
MESSIAEN	Quartet for the end of time, for clarinet, violin, cello and piano

April 30 – Theresa Kaufman Auditorium, New York City

SCHUBERT	String trio no. 2 in B flat D. 581
BEETHOVEN	String trio in C minor op. 9 no. 3
MOZART	Divertimento in E flat K. 563

BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN *violin*
BURTON FINE *viola*
JULES ESKIN *cello*
HENRY PORTNOI *double bass*
DORIOT ANTHONY DWYER *flute*
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OLD COLONY
MEMORIAL
PLYMOUTH MASS.

APR 27 1972 New England Newsclip

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VOLUME 127

European Tour

1970 - 1971

THE EUROPEAN TOUR - 1971
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Vol. 1

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
MAR 28 1971
New England Newsclip

Pre-Tour Publicity

Boston Symphony readies for Grand Tour

By Michael Steinberg, Globe Staff

This week, Friday afternoon Boston Symphony subscribers will get their concert Thursday at 2, and the Saturday evening people will go Wednesday. At the usual Friday hour, the orchestra will be somewhere over the Atlantic; Saturday it will be in London, a few hours away from a Sunday morning rehearsal with Arthur Fiedler in the Royal Albert Hall.

Friday morning, April 2, the Boston Symphony leaves on its first international tour since going to the Far East ten years ago and on its first trip to Europe in 15 years. Most of the players will return Sunday, April 25, to begin the Pops season here, but the principals will stay until May 10 giving concerts as the Boston Symphony Chamber Players. The working part of the main tour consists of 14 Boston Symphony concerts, two Boston Pops concerts (it is the first time for the Pops to play abroad), and one by the Chamber Players. Fiedler, of course, conducts both Pops concerts, which are in London and Bonn, and the Symphony concerts are divided between Music Director William Steinberg (9) and Associate Conductor Michael Tilson Thomas (5).

Soloists include the pianist Christoph Eschenbach, who will play the Schumann Concerto in Hannover, and three members of the orchestra, concertmaster Joseph Silverstein (Tchaikovsky in Frankfurt), flutist Doriot Anthony Dwyer (Bach in Paris), and bassoonist Sherman Walt (Mozart in Wuppertal, Hannover, Rome, and Barcelona). For the Pops, Earl Wild will play the Tchaikovsky 1st Piano Concerto in London, and Joan Kennedy will narrate "Peter and the Wolf" in Bonn.

The tour begins in London, where there is a Pops, a Symphony, and a Chamber Players concert. Then comes quite a long stretch in Germany: Stuttgart, Wuppertal, two concerts in Berlin, Hannover, Hamburg, Frankfurt, Bonn. After that, two concerts in Vienna, one in Rome, two in Barcelona, and a final one in Paris. It adds up to about 12,000 miles. The Atlantic crossings will be done on two chartered Pan Am 707s, the Clipper Boston Symphony and the Clipper Boston Pops, transportation within Europe being arranged on a combination of charters, scheduled flights, and trains. Orchestra personnel will be divided as evenly as possible between the two planes —

MUSIC, Page A-43 H 1

BSO prepares $250,000 tour

★ MUSIC Continued from Page A-41 H 1

"so that there'll be half to play the memorial service," explained a ghoulish Symphony Hall spokesman. There is also 14 tons of luggage, including instruments in their cases, 25 wardrobe trunks, music, and so forth, some of which will go in a special jet freighter.

About 200 people will be going altogether, with players, conductors and Symphony staff accounting for 120. Then there are orchestra players' wives (and one mother-in-law), press (nine plus one wife), and a group listed on the BSO's fact sheet as "etc." A group of somewhere between 40 and 50 members of the Friends of the Boston Smphony will be accompanying part of the tour and more about them in a moment.

Such a tour by a major symphony orchestra is a prestige venture. Associate Manager Harry J. Kraut says that the Boston Symphony commands fees in Europe as high as any such orchestra, but income will not come near covering the estimated $250,000 cost of the tour. Some of the expense can be viewed as investment in future record sales and presumably the emphasis on Germany in the itinerary reflects a special interest in the tour on the part of Deutsche Grammophon Gesellschaft, with which the orchestra now has an exclusive recording contract.

Some sort of financial first aid is provided by corporate sponsorship that has been obtained from three American firms. Gillette sponsors both concerts in Berlin. The Massachusetts Port Authority, interested in getting European companies to ship through Boston, sponsors the Symphony concert in London and the Bonn Pops. Stanley Home Products, through its European counterpart, Stanhome, sponsors the Rome concert and the first of the two in Barcelona.

Money is where the Friends come in, too. Each pays $3000, of which $1000 is an outright gift to the orchestra, so that the Friends will in effect be underwriting the tour to the tune of not quite one fifth. The Friends' itinerary dips in and out of the orchestra's. They will stay in London longer, then rejoin the orchestra in Berlin, having skipped Stuttgart and Wuppertal. They skip Hannover and Frankfurt, rejoining the orchestra in Bonn for the remainder of the tour except Barcelona. Even when the Friends are in the same city as the orchestra, they will not necessarily go to the concerts. Tours always involve lots of repeats of programs, and in order to avoid surfeits of the Mozart Bassoon Concerto, the Mahler 7th, and Ravel's "La Valse," which are the most-played pieces on the trip, Friends will sometimes take off for the opera, "Ballo in maschera" in London, "Parsifal" in West Berlin, "Love of Three Oranges" in East Berlin, "Matrimonio segreto" in Hamburg, "Figaro" in Vienna, and "Tosca" in Rome. In addition to all that, Friends get 33 receptions, cocktail parties, or special lunches and dinners, including four ambassadorial receptions, a tour of the Hamburg port on a German naval vessel, and the presentation of the keys to the city of paris.

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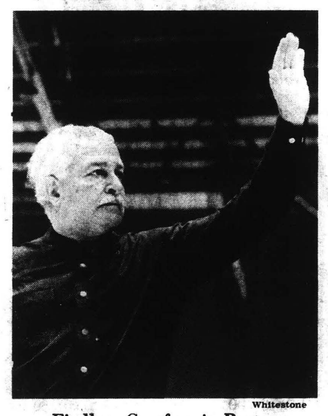

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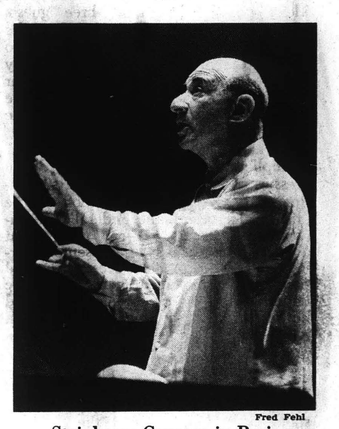

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New England Newsclip

Boston Symphony readies for Grand Tour

Pre-Tour Publicity

By Michael Steinberg, Globe Staff

This week, Friday afternoon Boston Symphony subscribers will get their concert Thursday at 2, and the Saturday evening people will go Wednesday. At the usual Friday hour, the orchestra will be somewhere over the Atlantic; Saturday it will be in London, a few hours away from a Sunday morning rehearsal with Arthur Fiedler in the Royal Albert Hall.

Friday morning, April 2, the Boston Symphony leaves on its first international tour since going to the Far East ten years ago and on its first trip to Europe in 15 years. Most of the players will return Sunday, April 25, to begin the Pops season here, but the principals will stay until May 10 giving concerts as the Boston Symphony Chamber Players. The working part of the main tour consists of 14 Boston Symphony concerts, two Boston Pops concerts (it is the first time for the Pops to play abroad), and one by the Chamber Players. Fiedler, of course, conducts both Pops concerts, which are in London and Bonn, and the Symphony concerts are divided between Music Director William Steinberg (9) and Associate Conductor Michael Tilson Thomas (5).

Soloists include the pianist Christoph Eschenbach, who will play the Schumann Concerto in Hannover, and three members of the orchestra, concertmaster Joseph Silverstein (Tchaikovsky in Frankfurt), flutist Doriot Anthony Dwyer (Bach in Paris), and bassoonist Sherman Walt (Mozart in Wuppertal, Hannover, Rome, and Barcelona). For the Pops, Earl Wild will play the Tchaikovsky 1st Piano Concerto in London, and Joan Kennedy will narrate "Peter and the Wolf" in Bonn.

The tour begins in London, where there is a Pops, a Symphony, and a Chamber Players concert. Then comes quite a long stretch in Germany: Stuttgart, Wuppertal, two concerts in Berlin, Hannover, Hamburg, Frankfurt, Bonn. After that, two concerts in Vienna, one in Rome, two in Barcelona, and a final one in Paris. It adds up to about 12,000 miles. The Atlantic crossings will be done on two chartered Pan Am 707s, the Clipper Boston Symphony and the Clipper Boston Pops, transportation within Europe being arranged on a combination of charters, scheduled flights, and trains. Orchestra personnel will be divided as evenly as possible between the two planes —

MUSIC, Page A-43 4 1

BSO prepares $250,000 tour

★MUSIC Continued from Page A-41 4 1

"so that there'll be half to play the memorial service," explained a ghoulish Symphony Hall spokesman. There is also 14 tons of luggage, including instruments in their cases, 25 wardrobe trunks, music, and so forth, some of which will go in a special jet freighter.

About 200 people will be going altogether, with players, conductors and Symphony staff accounting for 120. Then there are orchestra players' wives (and one mother-in-law), press (nine plus one wife), and a group listed on the BSO's fact sheet as "etc." A group of somewhere between 40 and 50 members of the Friends of the Boston Smphony will be accompanying part of the tour and more about them in a moment.

Such a tour by a major symphony orchestra is a prestige venture. Associate Manager Harry J. Kraut says that the Boston Symphony commands fees in Europe as high as any such orchestra, but income will not come near covering the estimated $250,000 cost of the tour. Some of the expense can be viewed as investment in future record sales and presumably the emphasis on Germany in the itinerary reflects a special interest in the tour on the part of Deutsche Grammophon Gesellschaft, with which the orchestra now has an exclusive recording contract.

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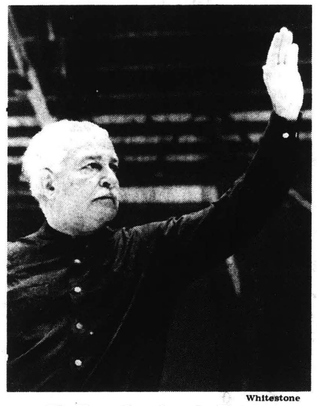

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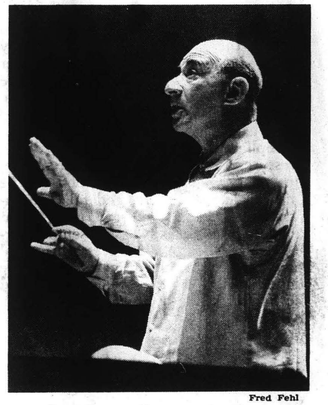

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2

Boston goes to Europe

If all goes as planned, the Boston Symphony, Boston Pops and Boston Symphony Chamber Players (and this writer) will be in London by the time this article appears in print. The occasion will be the Symphony's first international tour in ten years and the first ever for the Pops. The only sad note in an otherwise bright pictures is that because of the cost of mounting such a tour (roughly, a quarter-million dollars) this might well be the last time the orchestra goes abroad.

The trip will last 24 days during which the orchestra will visit 12 cities in six different countries. Things will get under way today when Arthur Fiedler conducts a Pops concert in London's Royal Albert Hall, home of the Prom concerts after which the Boston series is modeled. As in Symphony Hall. Pops-style tables and chairs will be set up on the main floor, and lending further Boston color to the event will be a Symphony Hall-style food and drink list. Fiedler will salute England with one of Elgar's "Pomp and Circumstance" marches, and part of the program will be televised by the BBC.

Tomorrow evening William Steinberg will conduct a Mozart-Mahler program in Royal Festival Hall, and then after a day's rest the orchestra takes off for Germany, where the itinerary includes concerts at Stuttgart, Wuppertal, Hannover, Hamburg, Frankfurt, Bonn and Berlin. The Berlin concerts are scheduled for April 10 and 11 in Philharmonic Hall, where Steinberg will conduct first an all-Beethoven program and then a concert of works by Wagner, Hindemith, Brahms and Schuller.

Michael Tilson Thomas will be in charge of the concerts in Wuppertal, Hannover and Frankfurt. Fiedler will conduct the tour's second and final Pops concert April 16 in the Beethovenhalle, Bonn. Earl Wild will appear as soloist in the First Piano Concerto of Tchaikovsky, and Joan Kennedy will narrate Prokofiev's "Peter and the Wolf"

From Germany the orchestra goes to Austria for concerts in the Musikvereinsaal, Vienna, April 17 and 18, and then to Rome for an April 20 concert in the Accademia Santa Cecilia. Appropriately, the Vienna concerts are devoted to Mozart and Mahler, with Steinberg conducting. Thomas will conduct in Rome, where Sherman Walt will be featured in the Mozart Bassoon Concerto.

Concluding the tour will be two concerts, April 21 and 22, in the Palacio de la Musica, Barcelona, and two in the Palais de Chaillot, Paris, on April 23 and 24. By the time the group returns to Boston it is estimated that it will have logged some 12,000 miles.

Transatlantic transportation has been arranged on two specially-named Pan Am 707's, the Clipper Boston Symphony and the Clipper Boston Pops, with half the orchestra on each flight. Jet freighter will carry some three and half tons of freight, including instruments and instrument cases, music and 25 wardrobe trunks.

The touring party will consist of approximately 220 people: 108 musicians, 3 conductors, 2 soloists, a staff of 30, plus musician's families, press representatives and about 40 members of the Friends of the Boston Symphony and Friends of Music at Tanglewood. The Friends have each paid $3,000 for the tour, $1,000 of which is a donation to the orchestra.

The Friends have arranged a total of 33 receptions, cocktail parties and gala dinners and luncheons, many or most of which are activities in which the orchestra will join. A few highlights are receptions by Ambassador Annenberg in London, by Lord Mayor Schuetz and the Senat in Berlin, by Ambassador Ernst in Hamburg, by Ambassador Humes in Vienna, and by Ambassador Watson in Paris. In addition to reporting on these activities and on the European critical reception of the BSO, this writer hopes to report on operatic activities in Berlin, Frankfurt, Vienna and perhaps a few other cities.

Immediately after the tour the Boston Pops nine-week season gets under way April 26, with concerts Monday through Saturday until June 26. Then, after a brief respite, Tanglewoods opens July 2, and the season there will include eight weekend (Friday and Saturday evenings, Sunday afternoon) concerts, the final one of which takes place August 22. Tanglewood Artistic Director Seiji Ozawa will conduct the opening Friday and Saturday concerts; Associate Conductor Thomas will take over Sunday afternoon.

William Steinberg will direct all-Brahms programs July 16 and 17, all-Beethoven programs July 23 and 24. He will also conduct an exchange concert in Saratoga August 7, when Eugene Ormandy and the Philadelphia Orchestra will appear at Tanglewood. Other conductors will be Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, and Arthur Fiedler, who will lead the annual Boston Pops-at-Tanglewood concert on August 3.

Soloists will include pianists Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild; violinists Itzhak Perlman, Joseph Silverstein and Pinchas Zukerman; cellists Zara Nelsov and Jules Eskin; flutist Doriot Anthony Dwyer; and percussionist Stomu Yamash'ta, soloist in a new composition by Takemitsu.

Major choral works to be performed are Bach's Magnificat, conducted by Ozawa; Monteverdi's Vespers of 1610, conducted by Thomas; Beethoven's Missa Solemnis, conducted by Bernstein (in memory of Serge Koussevitzky); and Mozart's Kryie and Requiem, conducted by Colin Davis. The festival closes with a performance of Berlioz' "Damnation of Faust," led by Ozawa.

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Boston Symphony's "Grand Tour" Route

On April 2 the Boston Symphony Orchestra departed for London, England, for the first stop of its 23-day European Tour. Conductors for the 16 concerts to be played in England, Germany, Austria, Italy and France are William Steinberg, Music Director of the Boston Symphony, Michael Tilson Thomas, Associate Conductor of the Boston Symphony, and Arthur Fiedler, Conductor of the Boston Pops.

This is the Boston Symphony's first European tour in 15 years. The tour opened Sunday evening, April 4, at Royal Albert Hall, London, with Arthur Fiedler conducting the Boston Pops Orchestra. Pianist Earl Wild played Tchaikovsky's Piano concerto no. 1. This is the first time the Pops has ever played abroad. Since the Boston Pops concerts were modeled after the London Prom concerts, the Boston Pops Orchestra will participate in the 100th Anniversary Season celebration of London's Royal Albert Hall, home of the Prom concerts. Pops-style tables and chairs were set up in the pit so that the Boston atmosphere, complete with food and drink during the concert, was recreated.

Monday evening, April 5, Music Director William Steinberg conducted the first Boston Symphony concert of the tour in Royal Festival Hall, London. The program was Mozart's Symphony no. 36 and Mahler's Seventh symphony. The Boston Symphony Chamber Players, the principal members of the Boston Symphony, performed Tuesday evening, April 6, at 8 pm at Banqueting House, Whitehall Union.

The first Boston Symphony concert on the Continent took place Wednesday evening, April 7, in Stuttgart at the Beethovensaal der Leiderhalle, conducted by William Steinberg. Concerts to be performed in other cities include Bonn on April 16 with Arthur Fiedler conducting the Boston Pops Orchestra with soloists Earl Wild performing Tchaikovsky's Piano concerto no. 1 and Joan Kennedy narrating Prokofiev's Peter and the Wolf.

Social highlights of the Friends tour include diplomatic receptions by the United States Ambassadors to England, France, Austria, Germany and Italy. Cocktail parties at the House of Lords and the Garrick Club in London, and at the German Imperial Hunting Lodge "Bahnhof Rolandseck" near Bonn. Other events include Matins with Choir at Westminster Abbey, receptions by the English Speaking Union, the Lord Mayors of Berlin and Hamburg, and presentation of the keys to the City of Paris at the Hotel de Ville. The Lord Mayor of Boston England was the Orchestra's guest at the opening concert in London.

The Orchestra and Friends traveled to London from Boston's Logan International Airport on two specially named Pan Am 707's, "Clipper Boston Symphony" and "Clipper Boston Pops." In Europe, the Orchestra travels by chartered and scheduled flights as well as by train. The eight and one-half tons of baggage, including instrument cases, music, luggage and wardrobe trunks is transported by jet freighter in seven Pan Am freight modules.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
MAR 17 1971 New England Newsclip

BSO: Ready for Take Off

By Peter M. Knapp

On April 2, two Pan American 707s are scheduled to lift off from Logan Airport, carrying the Boston Symphony, members of the musicians' families, the BSO staff, and a group of the Friends of the Boston Symphony for the orchestra's first European tour in 15 years.

The Clipper Boston Symphony and the Clipper Boston Pops, as the 707s have been named, will carry the orchestra in two sections, about 230 people in all, and about 14 tons of baggage. By April 25, the touring Symphony will have covered 12,000 miles, and will have presented 16 concerts and four rehearsals in 12 cities in six countries.

It is a kind of "show the BSO flag" tour, to show off the orchestra and its various groups, and doubtless to promote the orchestra's new recording liaison with the German firm of Deutsche Grammophon Gesellschaft.

Concerts will be given by the Boston Symphony, conducted by Music Director William Steinberg and Associate Conductor Michael Tilson Thomas; the Boston Pops under Arthur Fiedler; and the Boston Symphony Chamber Players.

The Pops, which will present concerts in London April 4 and Bonn April 16, will take along Joan Kennedy, wife of Sen. Edward M. Kennedy, D-Mass., as narrator in Prokofiev's "Peter and the Wolf," and pianist Earl Wild as soloists. (In London, the Pops will participate in the hundredth anniversary season celebration of London's Royal Albert Hall, home of the London Prom concerts after which the Boston Pops were modeled.) The Pops is playing abroad for the first time.

Pianist Christoph Eschenbach, who has performed with the Boston Symphony at Tanglewood and in Symphony Hall, will appear with the orchestra in Hannover, Germany.

The Chamber Players will perform April 6 in London's Banqueting Hall and then proceed on their own European tour, April 26 to May 10.

The Boston Symphony will perform in London, Stuttgart, Wuppertal, Berlin (two concerts), Hannover, Hamburg, Frankfurt, Vienna (two concerts), Rome, Barcelona (two concerts) and Paris.

Corporate sponsors are picking up some of the approximate $250,000 cost of the tour. The Gillette Corp. is sponsoring both concerts in Berlin; the Massachusetts Port Authority, as a promotion of Boston's trade and cultural attractions, is sponsoring the concert in London and the Pops concert in Bonn; Stanley Home Products of Westfield is sponsoring concerts in Rome and Barcelona.

And as part of the musical touring adventure, more than 40 members of the Friends of the Boston Symphony and the Friends of Music at Tanglewood (paying $3,000 apiece for their tour with $1,000 representing a donation to the orchestra) will have a sumptuous round of parties, receptions and concerts.

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MAR 1971

TOURS 5454

The Boston Symphony Orchestra leaves on April 2 for London on its first European tour since 1956. It will play seventeen concerts in twenty-three days in six European countries: England, France, Spain, Italy, Germany and Austria. Music director **William Steinberg** and associate conductor **Michael Tilson Thomas** conduct the Boston Symphony Orchestra; **Arthur Fiedler** conducts the **Boston Pops Orchestra** in the first concerts it has ever played abroad.

BILLBOARD
NEW YORK, N. Y.
W. 24,000
MAR 20 1971

Boston Symphony In European Tour

5454

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The orchestra will start the tour in London, also taking in Berlin, Hamburg, Bonn, Vienna, Madrid and Venice. The Boston Chamber Players are also due to give separate concerts.

The Bonn performance will include Sergei Prokofiev's "Peter and the Wolf," with Joan Kennedy, wife of Sen. Edward Kennedy as narrator.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,70...
(S) 566,377
MAR 12 1971 New England Newsclip

Boston Symphony to play 22 European cities in 22 days

By James H. Hammond, Globe Staff

At 4 p.m. on April 1, Boston Symphony Orchestra conductor William Steinberg will signal the end of the season's last concert at Symphony Hall.

Before the last note has died, Al Robison, the orchestra's stage manager, and his staff will be packing the more than 100 boxes containing the priceless instruments and the formal attire of the musicians in the 106-piece orchestra.

Within 30 minutes the first trucks will transfer the crates to Logan International for a departure that night on a Pan Am jetfreighter to London, England.

The next day, and hours before the scheduled 10 a.m. takeoff of the orchestra, the freighter will touch down at Heathrow Airport, outside of London, and begin the discharge of its valuable cargo.

While the 250-person symphony entourage is jetting across the Atlantic on Pan Am clippers another BSO stage hand crew will be readying the Royal Albert Hall in London for the orchestra's first rehearsal.

And, this is the way it will go for the next 22 days as the musicians perform in 22 cities, in the great concert halls of Europe, under a detailed itinerary that covers 12 pages.

Nothing has been left to chance. There's a timetable, to the minute, for the buses which will transport the musicians to and from rehearsal halls.

In all, 20 jetliners, three trains and more than 72 large buses will be required to carry out the logistical mission of moving the Boston Symphony; the Boston Pops, under the direction of Arthur Fiedler, and the Symphony Chamber Music unit, throughout the Continent.

The trip, more than 18 months in the planning, already has amounted to more than a quarter of a ton of paper work.

The BSO will be split into two separate and independent musical units while in transit throughout the entire trip, so in case of delay concerts can be held. In addition, the smokers must be separated from non-smokers during ground travel.

The group will travel 10,225 miles by air, 395 miles by rail and another 500 miles by motor and bus.

The entire undertaking, including salaries, represents a $225,000 investment.

The tour was the idea of the orchestra's trustees, its management and Deutsche Grammphon, the symphony's recording company. Corporate sponsors of the trip are Gillette Company, Massachusetts Port Authority and Stanley Home Products Co.

In the final stages of planning the trip, one of the problems was the recent British mailmen's strike, which prevented the completion of necessary correspondence.

Friends of the BSO overcame that one, through the generosity of the Gillette Company, which had established its own pickup and delivery service in England. The Friends sent their mail via Gillette pouch.

Once the tentative trip had been laid out, Fred Doran of Milton, of Moran Travel Bureau, Boston, took off from Boston to make a last minute check. It took him two weeks to complete the run-through on the Continent.

Concerts will be given in Britain, Germany, Austria, and Spain.

2

Boston goes to Europe

If all goes as planned, the Boston Symphony, Boston Pops and Boston Symphony Chamber Players (and this writer) will be in London by the time this article appears in print. The occasion will be the Symphony's first international tour in ten years and the first ever for the Pops. The only sad note in an otherwise bright pictures is that because of the cost of mounting such a tour (roughly, a quarter-million dollars) this might well be the last time the orchestra goes abroad.

The trip will last 24 days during which the orchestra will visit 12 cities in six different countries. Things will get under way today when Arthur Fiedler conducts a Pops concert in London's Royal Albert Hall, home of the Prom concerts after which the Boston series is modeled. As in Symphony Hall. Pops-style tables and chairs will be set up on the main floor, and lending further Boston color to the event will be a Symphony Hall-style food and drink list. Fiedler will salute England with one of Elgar's "Pomp and Circumstance" marches, and part of the program will be televised by the BBC.

Tomorrow evening William Steinberg will conduct a Mozart-Mahler program in Royal Festival Hall, and then after a day's rest the orchestra takes off for Germany, where the itinerary includes concerts at Stuttgart, Wuppertal, Hannover, Hamburg, Frankfurt, Bonn and Berlin. The Berlin concerts are scheduled for April 10 and 11 in Philharmonic Hall, where Steinberg will conduct first an all-Beethoven program and then a concert of works by Wagner, Hindemith, Brahms and Schuller.

Michael Tilson Thomas will be in charge of the concerts in Wuppertal, Hannover and Frankfurt. Fiedler will conduct the tour's second and final Pops concert April 16 in the Beethovenhalle, Bonn. Earl Wild will appear as soloist in the First Piano Concerto of Tchaikovsky, and Joan Kennedy will narrate Prokofiev's "Peter and the Wolf"

From Germany the orchestra goes to Austria for concerts in the Musikvereinsaal, Vienna, April 17 and 18, and then to Rome for an April 20 concert in the Accademia Santa Cecilia. Appropriately, the Vienna concerts are devoted to Mozart and Mahler, with Steinberg conducting. Thomas will conduct in Rome, where Sherman Walt will be featured in the Mozart Bassoon Concerto.

Concluding the tour will be two concerts, April 21 and 22, in the Palacio de la Musica, Barcelona, and two in the Palais de Chaillot, Paris, on April 23 and 24. By the time the group returns to Boston it is estimated that it will have logged some 12,000 miles.

Transatlantic transportation has been arranged on two specially-named Pan Am 707's, the Clipper Boston Symphony and the Clipper Boston Pops, with half the orchestra on each flight. Jet freighter will carry some three and half tons of freight, including instruments and instrument cases, music and 25 wardrobe trunks.

The touring party will consist of approximately 220 people: 108 musicians, 3 conductors, 2 soloists, a staff of 30, plus musician's families, press representatives and about 40 members of the Friends of the Boston Symphony and Friends of Music at Tanglewood. The Friends have each paid $3,000 for the tour, $1,000 of which is a donation to the orchestra.

The Friends have arranged a total of 33 receptions, cocktail parties and gala dinners and luncheons, many or most of which are activities in which the orchestra will join. A few highlights are receptions by Ambassador Annenberg in London, by Lord Mayor Schuetz and the Senat in Berlin, by Ambassador Ernst in Hamburg, by Ambassador Humes in Vienna, and by Ambassador Watson in Paris. In addition to reporting on these activities and on the European critical reception of the BSO, this writer hopes to report on operatic activities in Berlin, Frankfurt, Vienna and perhaps a few other cities.

Immediately after the tour the Boston Pops nine-week season gets under way April 26, with concerts Monday through Saturday until June 26. Then, after a brief respite, Tanglewoods opens July 2, and the season there will include eight weekend (Friday and Saturday evenings, Sunday afternoon) concerts, the final one of which takes place August 22. Tanglewood Artistic Director Seiji Ozawa will conduct the opening Friday and Saturday concerts; Associate Conductor Thomas will take over Sunday afternoon.

William Steinberg will direct all-Brahms programs July 16 and 17, all-Beethoven programs July 23 and 24. He will also conduct an exchange concert in Saratoga August 7, when Eugene Ormandy and the Philadelphia Orchestra will appear at Tanglewood. Other conductors will be Daniel Barenboim, Leonard Bernstein, Colin Davis, Leon Fleisher, Bruno Maderna, and Arthur Fiedler, who will lead the annual Boston Pops-at-Tanglewood concert on August 3.

Soloists will include pianists Vladimir Ashkenazy, Stephen Bishop, Christoph Eschenbach, Ruth Laredo, Garrick Ohlsson, Alexis Weissenberg and Earl Wild; violinists Itzhak Perlman, Joseph Silverstein and Pinchas Zukerman; cellists Zara Nelsov and Jules Eskin; flutist Doriot Anthony Dwyer; and percussionist Stomu Yamash'ta, soloist in a new composition by Takemitsu.

Major choral works to be performed are Bach's Magnificat, conducted by Ozawa; Monteverdi's Vespers of 1610, conducted by Thomas; Beethoven's Missa Solemnis, conducted by Bernstein (in memory of Serge Koussevitzky); and Mozart's Kyrie and Requiem, conducted by Colin Davis. The festival closes with a performance of Berlioz' "Damnation of Faust," led by Ozawa.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
MAR 17 1971
New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305
New England Newsclip

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100
MAR 1971

TOURS

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BEE
NEWTOWN, CONN.
WEEKLY 11,000
APR 16 1971
New England Newsclip

Boston Symphony's "Grand Tour" Route

On April 2 the Boston Symphony Orchestra departed for London, England, for the first stop of its 23-day European Tour. Conductors for the 16 concerts to be played in England, Germany, Austria, Italy and France are William Steinberg, Music Director of the Boston Symphony, Michael Tilson Thomas, Associate Conductor of the Boston Symphony, and Arthur Fiedler, Conductor of the Boston Pops.

This is the Boston Symphony's first European tour in 15 years. The tour opened Sunday evening, April 4, at Royal Albert Hall, London, with Arthur Fiedler conducting the Boston Pops Orchestra. Pianist Earl Wild played Tchaikovsky's Piano concerto no. 1. This is the first time the Pops has ever played abroad. Since the Boston Pops concerts were modeled after the London Prom concerts, the Boston Pops Orchestra will participate in the 100th Anniversary Season celebration of London's Royal Albert Hall, home of the Prom concerts. Pops-style tables and chairs were set up in the pit so that the Boston atmosphere, complete with food and drink during the concert, was recreated.

Monday evening, April 5, Music Director William Steinberg conducted the first Boston Symphony concert of the tour in Royal Festival Hall, London. The program was Mozart's Symphony no. 36 and Mahler's Seventh symphony. The Boston Symphony Chamber Players, the principal members of the Boston Symphony, performed Tuesday evening, April 6, at 8 pm at Banqueting House, Whitehall Union.

The first Boston Symphony concert on the Continent took place Wednesday evening, April 7, in Stuttgart at the Beethovensaal der Leiderhalle, conducted by William Steinberg. Concerts to be performed in other cities include Bonn on April 16 with Arthur Fiedler conducting the Boston Pops Orchestra with soloists Earl Wild performing Tchaikovsky's Piano concerto no. 1 and Joan Kennedy narrating Prokofiev's Peter and the Wolf.

Social highlights of the Friends tour include diplomatic receptions by the United States Ambassadors to England, France, Austria, Germany and Italy. Cocktail parties at the House of Lords and the Garrick Club in London, and at the German Imperial Hunting Lodge "Bahnhof Rolandseck" near Bonn. Other events include Matins with Choir at Westminster Abbey, receptions by the English Speaking Union, the Lord Mayors of Berlin and Hamburg, and presentation of the keys to the City of Paris at the Hotel de Ville. The Lord Mayor of Boston England was the Orchestra's guest at the opening concert in London.

The Orchestra and Friends traveled to London from Boston's Logan International Airport on two specially named Pan Am 707's, "Clipper Boston Symphony" and "Clipper Boston Pops." In Europe, the Orchestra travels by chartered and scheduled flights as well as by train. The eight and one-half tons of baggage, including instrument cases, music, luggage and wardrobe trunks is transported by jet freighter in seven Pan Am freight modules.

BILLBOARD
NEW YORK, N. Y.
W. 24,000
MAR 20 1971

Boston Symphony In European Tour

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BSO: Ready for Take Off

By Peter M. Knapp

On April 2, two Pan American 707s are scheduled to lift off from Logan Airport, carrying the Boston Symphony, members of the musicians' families, the BSO staff, and a group of the Friends of the Boston Symphony for the orchestra's first European tour in 15 years.

The Clipper Boston Symphony and the Clipper Boston Pops, as the 707s have been named, will carry the orchestra in two sections, about 230 people in all, and about 14 tons of baggage. By April 25, the touring Symphony will have covered 12,000 miles, and will have presented 16 concerts and four rehearsals in 12 cities in six countries.

It is a kind of "show the BSO flag" tour, to show off the orchestra and its various groups, and doubtless to promote the orchestra's new recording liaison with the German firm of Deutsche Grammophon Gesellschaft.

Concerts will be given by the Boston Symphony, conducted by Music Director William Steinberg and Associate Conductor Michael Tilson Thomas; the Boston Pops under Arthur Fiedler; and the Boston Symphony Chamber Players.

The Pops, which will present concerts in London April 4 and Bonn April 16, will take along Joan Kennedy, wife of Sen. Edward M. Kennedy, D-Mass., as narrator in Prokofiev's "Peter and the Wolf," and pianist Earl Wild as soloists. (In London, the Pops will participate in the hundredth anniversary season celebration of London's Royal Albert Hall, home of the London Prom concerts after which the Boston Pops were modeled.) The Pops is playing abroad for the first time.

Pianist Christoph Eschenbach, who has performed with the Boston Symphony at Tanglewood and in Symphony Hall, will appear with the orchestra in Hannover, Germany.

The Chamber Players will perform April 6 in London's Banqueting Hall and then proceed on their own European tour, April 26 to May 10.

The Boston Symphony will perform in London, Stuttgart, Wuppertal, Berlin (two concerts), Hannover, Hamburg, Frankfurt, Vienna (two concerts), Rome, Barcelona (two concerts) and Paris.

Corporate sponsors are picking up some of the approximate $250,000 cost of the tour. The Gillette Corp. is sponsoring both concerts in Berlin; the Massachusetts Port Authority, as a promotion of Boston's trade and cultural attractions, is sponsoring the concert in London and the Pops concert in Bonn; Stanley Home Products of Westfield is sponsoring concerts in Rome and Barcelona.

And as part of the musical touring adventure, more than 40 members of the Friends of the Boston Symphony and the Friends of Music at Tanglewood (paying $3,000 apiece for their tour with $1,000 representing a donation to the orchestra) will have a sumptuous round of parties, receptions and concerts.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,76
(S) 566,377
MAR 12 1971
New England Newsclip

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INFORMATION OBSCURED

MUSIC WORLD — Arthur Fiedler, conductor of the Boston Pops, and Joan Kennedy, who narrated "Peter and the Wolf" with the orchestra.

Boston Musicians Prepared For 12-city Tour of Europe

By MARY CAMPBELL
AP Newsfeatures Writer

BOSTON (AP) — The Boston Symphony, Boston Pops and Boston Symphony Chamber Players will make a 12-city European tour in April that will cost about $250,000.

This is the Boston Symphony's first international tour in 10 years, the first ever for the Boston Pops.

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Freight, weighing 3½ tons, includes 25 wardrobe trunks, dozens of instrument cases and music.

The group of 220 will travel on two planes. There will be 120 orchestra and staff, 40 Friends of the Boston Symphony and Friends of Music at Tanglewood, plus orchestra wives and press.

The Friends each pay $3,000 for the tour, $1,000 of which is a donation to the orchestra.

Six concerts are sponsored by American organizations. Gillette sponsors two concerts in Berlin, the Massachusetts Port Authority sponsors the symphony concert in London and the Pops concert in Bonn. Stanley Home Products sponsors a concert in Rome and in Barcelona.

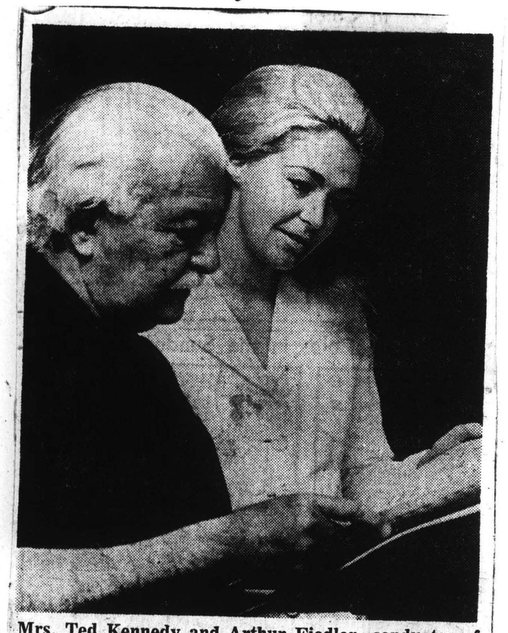
In London, the Boston Pops, whose concerts were modeled somewhat after the London Prom concerts, will help in the 100th anniversary celebration of Royal Albert Hall, home of the Prom concerts. All seats in the pit will be removed and Pops-style tables and chairs set up. The Boston Pops atmosphere, complete with food and drink during intermissions, will be created. This also will be done in Bonn at the Beethovenhalle.

Conductors on the tour will be William Steinberg, music director of the Boston Symphony, Michael Tilson Thomas, associate conductor, and Arthur Fiedler, conductor of the Boston Pops.

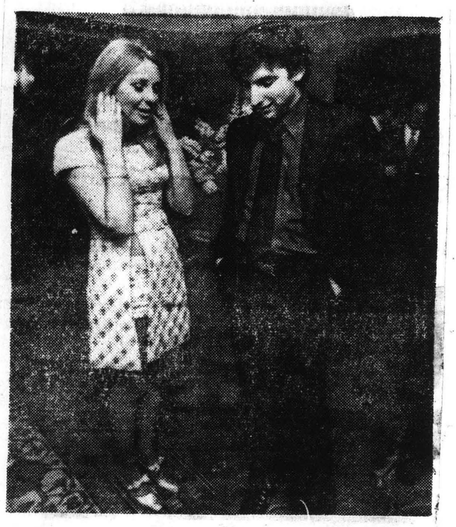
Cities to be visited are London, Stuttgart, Wuppertal, Berlin, Hannover, Hamburg, Frankfurt, Bonn, Vienna, Rome, Barcelona and Paris.

SUN
WESTERLY, R. I.
(E) 9,900 (S) 9,950
MAR 22 1971
New England Newsclip

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
MAR 23 1971



Mrs. Ted Kennedy and Arthur Fiedler, conductor of the Boston Pops orchestra, look over the musical program for an upcoming European tour by the orchestra. Mrs. Kennedy will narrate the orchestra's production of "Peter and the Wolf" in Bonn, West Germany. Associated Press Photo



A HOT MINI — Mrs. Edward M. Kennedy, wife of the Massachusetts senator, wears a brocade minidress over matching bikini hot pants while chatting with conductor Michael Tilson Thomas at a party at the Kennedy home in McLean, Va. (AP Wirephoto)

Jamestown Post-Journal
JAMESTOWN, N. Y.
D. 29,489
MAR 29 1971

Europe Set By Music

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New England Newsclip

Europe on Tap For Boston's Musicians

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SPRINGFIELD, MASS.
(M) 77,427
MAR 25 1971

BSO, Pops Slate Tour Of Europe

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New England Newsclip

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
MAR 28 1971
New England Newsclip

Boston Symphony starts Europe tour next month

Boston Musicians to Visit Europe

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This is the Boston Symphony's first international tour in 10 years, the first ever for the Boston Pops.

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Freight, weighing 3½ tons, includes 25 wardrobe trunks, dozens of instrument cases and music.

The group of 220 will travel on two planes. There will be 120 orchestra and staff, 40 Friends of the Boston Symphony and Friends of Music at Tanglewood, plus orchestra wives and press.

The Friends each pay $3,000 for the tour, $1,000 of which is a donation to the orchestra.

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Fort Myers Free Press March 20, 1971

Associated Press Story

INFORMATION OBSCURED

3

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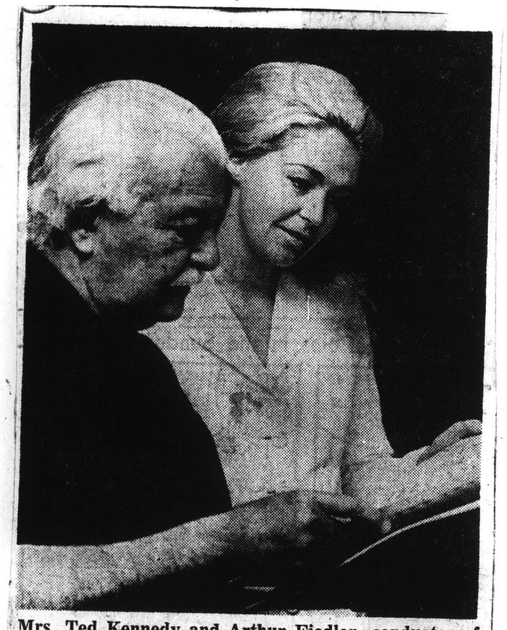
SUN
WESTERLY, R. I.
(E) 9,900 (S) 9,950
MAR 22 1971
New England Newsclip

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
MAR 23 1971



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Jamestown Post-Journal
JAMESTOWN, N. Y.
D. 29,489
MAR 29 1971

GAZETTE
WORCESTER, MASS.
(E) 94,901

NEWS-TIMES
DANBURY, CONN.
(E) 29,870
MAR 29 1971
New England Newsclip

Boston Pops, Symphony to tour European cities

By MARY CAMPBELL

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Fort Myers Free Press March 20, 1971

Associated Press Story

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SUN
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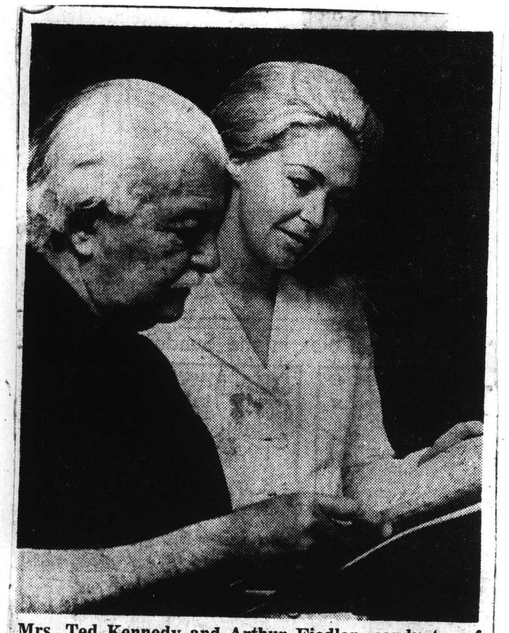
(E) 9,900 (S) 9,950
MAR 22 1971
New England Newsclip

Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
MAR 23 1971



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A HOT MINI — Mrs. Edward M. Kennedy, wife of the Massachusetts senator, wears a brocade minidress over matching bikini hot pants while chatting with conductor Michael Tilson Thomas at a party at the Kennedy home in McLean, Va. (AP Wirephoto)

Jamestown Post-Journal
JAMESTOWN, N. Y.
D. 29,489
MAR 29 1971

GAZETTE
WORCESTER, MASS.
(E) 94,901
MAR 22 1971
New England Newsclip

Boston Pops to Tour Europe in April

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
MAR 28 1971
New England Newsclip

Boston Symphony starts Europe tour next month

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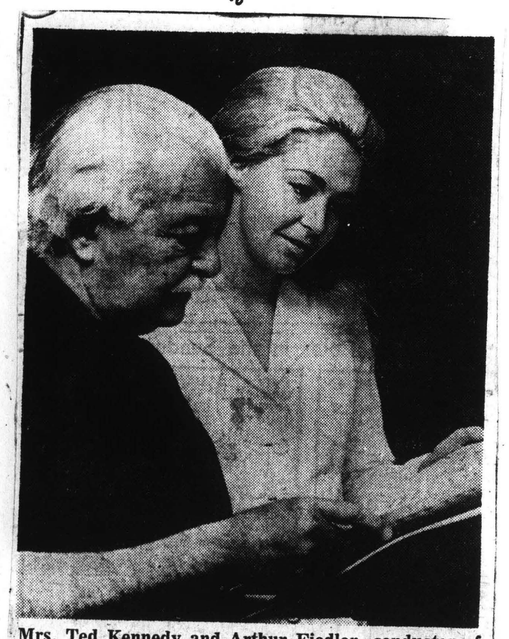

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Jamestown Post-Journal
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D. 29,489
MAR 29 1971

Europe Set By Music

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Staten Island Advance
STATEN ISLAND, N. Y.
D. 62,519 SUN. 59,089
MAR 23 1971

Boston groups to tour Europe

#6

By MARY CAMPBELL

BOSTON (AP)

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
MAR 28 1971
New England Newsclip

Boston Symphony starts Europe tour next month

Boston Musicians to Visit Europe

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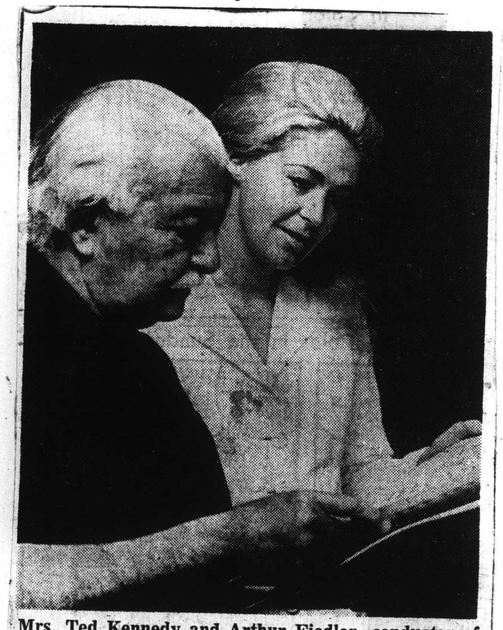

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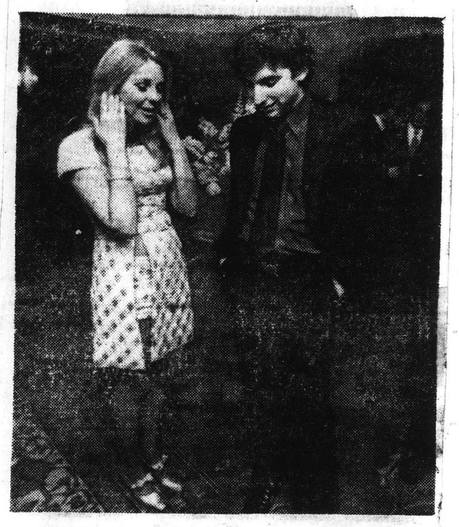

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European Tour Set By Boston Music Groups

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STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
MAR 28 1971
New England Newsclip

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Fort Myers Free Press March 20, 1971

Associated Press Story

4

ENTERPRISE & TIMES
BROCKTON, MASS.
(E) 53,254

APR 1 1971 New England Newsclip

MUSICIANS ON TOUR

MERCURY
MEDFORD, MASS.
(E) 8,900

MAR 31 1971 New England Newsclip

MUSICIANS ON TOUR

SENTINEL
KEENE, N. H.
(E) 9,318

APR 3 1971 New England Newsclip

Musicians Tour

REFORMER
BRATTLEBORO, VERMONT
(E) 8,[illegible]00

APR 1 1971 New England Newsclip

MUSICIANS ON TOUR

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946

MAR 31 1971 New England Newsclip

MUSICIANS ON TOUR
BOSTON (UPI) — The Boston Symphony Orchestra and the

UPI Wire Story

NEWS
MILFORD, MASS.
(E) 10,250

APR 1 1971 New England Newsclip

MUSICIANS ON TOUR

REGISTER
TORRINGTON, CONN.
(E) 11,496

MAR 31 1971 New England Newsclip

MUSICIANS ON TOUR 785

EVE. NEWS
MELROSE, MASS.
(E) 9,800

MAR 31 1971 New England Newsclip

MUSICIANS ON TOUR

NEWS
MALDEN, MASS.
(E) 11,000

MAR 31 1971 New England Newsclip

MUSICIANS ON TOUR

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000

APR 1 1971 New England Newsclip

BSO, POPS TOUR SET

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003

MAR 31 1971 New England Newsclip

Musicians Tour

BOSTON (UPI) — The Boston Symphony Orchestra and the Boston Pops leave Friday morning aboart two chartered planes for a 23-day tour of England, Germany, Austria, Spain, Italy and France.

ADVERTISER
BOSTON, MASS.
(S) 432,950

APR 18 1971 New England Newsclip

Boston Symphony Takes Its Friends Along on Tour

MARVIN SCHOFER
(Special to Sunday Advertiser)

(The Boston Symphony Orchestra is now touring Europe. This is the second of a series of articles by a member of the Symphony party.

With a little help from its friends, as the Beatles song puts it, th Boston Symphony Orchestra is mid-way through its European tour, hopping on and off trains and buses, trying to remember what tonight's hotel room number is, and wondering from time to time what city they are in.

The Friends—those 40 enthusiastic fans traveling with the orchestra—have all paid a princely sum for their trip and they've each topped it off with a $1000 contribution toward the cost of the orchestra's tour.

In return, they're having a ball. And a bundle of cocktail parties, a batch of concerts, an assortment of receptions, and the opportunity hasn't been without incident. There was the lady who got on the wrong plane in Boston—Clipper Boston Pops instead of Clipper Boston Symphony. "I knew they were plained, "so I couldn't imagine what difference it made which one I got on."

★

On the way over, the Pan Am stewardesses passed champagne and the planes became swinging get-acquainted parties organized by Fran Fahnestock, the BSO's swinging trustee who organized the entire Friends tour (with more than a little help from 'her' friends Persis Morris and Barbara Thompson, she's quick to say).

Daimler limousines met the planes in London. Very fancy cars, Daimler limousines, with lamb's fleece rugs in the back seat and enough room for six people to hold a poker game on the way in from Heathrow Airport.

The limousines carried the conductors and a few other lucky passengers. The Friends travelled to the Savoy Hotel in a purring Mercedes bus. After a night's sleep the London whirl began.

There was a Saturday afternoon cocktail party at the Garrick Club, to get things moving.

Next morning the Friends went to morning service at Westminster Abbey as the Boston Pops began its marathon rehearsal and performance day in Royal Albert Hall.

Fiedler had been in England 48 hours and already had appeared on television, held a press conference, talked to reporters, rehearsed

Extra 'Lawrence'

the Pops, conducted the performance and taped radio interviews in his dressing room. "Aren't you tired?" somebody asked. "I was born tired," he answered. "What am I doing tomorrow?"

"Lunch with J. Paul Getty," Fran Fahnestock answered.

"Fine," said Fiedler. "I use his gas in my fire engine, I'll be happy to meet him."

★

Getty entertained the Friends at his house which was built in the 1520s for Sir Richard Weston, a friend of King Henry VIII.

The rooms are so large they can barely be heated. But it's good for the tapestries, explained Getty's secretary, it preserves them and the paintings would be the envy of art museums. But she said the really good ones are away—he's building an art gallery in California and he's lent some others to the National gallery.

The dining room table seats a hundred or so without adding the leaves. Fresh flowers decorated it: bowls of camellias, vases of jonquils and tulips, small red pots of azaleas, mounds of tea roses in silver bowls and plastic place mats just like mine, exclaimed one happy friend.

As the friends got ready to leave, Getty came out to say goodbye, affable, smiling, asking to be remembered to friends of the friends.

Then it was back on the bus, past the stoplight, and back to the night activity, the Boston Symphony's first concert in Royal Festival Hall, followed by the most lavish reception of the trip so far, given by American Amb. Annenberg, hosted by Deputy Amb. Scott.

Still to come was the Boston Symphony Chamber Players concert at Banqueting Hall, the English Speaking Union's reception, a day in the country, and cocktails at the House of Lords, hosted by Lord Stowehil.

And then Berlin, Hamburg, Bonn, Vienna, Rome and Paris.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 293,[illegible]

APR 2 1971 New England Newsclip

Social Chatter
by Alison Arnold

Friends of Symphony Orchestra Feted at Gay Bon Voyage Party

FLYING TO EUROPE today, forty Friends of the Boston Symphony Orchestra will travel with the orchestra on its 23-day European concert tour. Yesterday, before the final concert of the season in Symphony Hall, they were feted at a luncheon in Horticultural Hall. 785

There were spring flowers on the tables and in the center of each bouquet was a tiny gilded airplane made by the 5-year-old son of Mrs. Thomas Otis, a member of the luncheon committee.

There was a flutter of excitement as prospects of the glamorous trip to Europe were discussed and bon voyage wishes were exchanged. Mrs. Harris Fahnestock, one of the two women trustees of the orchestra, has charge of the entertainments and arrangements for this unique tour.

Sitting at the table with her yesterday were her co-chairmen, Mrs. Stephen V. C. Morris, Mrs. Albert Goodhue and Mrs. John L. Grandin Jr., co-chairmen of the Council of Friends, Mrs. Richard Thompson and Mrs. George Sargent, who said she hadn't packed a thing. Mrs. Thompson wore jonquil yellow with a necklace of gold leaves and Mrs. Sargent's dress was petal pink.

There were many pastel dresses. Mrs. Alfred Willmann wore pale blue with a matching brimmed hat, and Mrs. Charles P. Howard's tiny hat was fashioned of pink flowers. Mrs. Jerome Rosenfeld wore springlike navy blue trimmed with white.

The luncheon was under the auspices of the Belmont and Cambridge area of The Friends, among them being Mrs. Willmann, Mrs. David Pokross, Mrs. Charles Coolidge, Mrs. John Cancian, Mrs. Robinson Murray and Mrs. Herbert Lee of Belmont, and Mrs. B. Gring Wallace, Mrs. Edmond F. Wright, Mrs. Paul Dodson and Mrs. Edwin T. Green of Cambridge.

Mrs. Nelson W. Aldrich and Mrs. George A. Parson are co-chairmen of the luncheon series. Among others there yesterday were Mrs. Ducey Ryerson, Mrs. Lewis H. Clark, Mrs. Weston Adams, Mrs. Sheldon Wardwell, Mrs. A. Turner Wells, Miss Dorothy Seccomb, Miss Constance Learned, Mrs. William J. Mixter Jr., Mrs. Richard Ely, Mrs. Miles N. Clair, Mrs. Robert M. P. Kennard, Mrs. Walter Amory, Mrs. Jack Parker, Mr. and Mrs. John McAndrew, Mrs. Frederick Whiskin and Mrs. Freeman Davison.

* * *

Social News
The Patriot Ledger, Mon., April 12, 1971 Page 16

by Miriam Tod

The reports are winging their way back from Europe and it sounds to envious stay-at-homes as if everything is coming up roses for the lucky Friends of the Boston Symphony Orchestra accompanying the orchestra their fantastic three week tour of five countries.

If the quality of entertainment of the first four days, stays with them throughout the rest of the tour there is going to be some strenuous dieting undertaken when the travelers return as the price they will have to pay for their good time. From all reports the food served to them at all the different receptions and parties has been fabulous, with sturgeon, shrimp wrapped in fresh salmon with homemade mayonnaise, cream puffs, endless champagne, boned chicken and every other imaginable delicacy pressed upon them by their hospitable hosts.

London turned itself inside out to give the Friends a welcome other cities on the tour will find hard to emulate. The day after the 40 Friends in the group arrived they were entertained at a huge cocktail party at the famed Garrick Club. Named after the noted 17th century English actor, David Garrick, the club is affiliated with Boston's St. Botolph Club and contains much of the actor's stage props and memorabilia.

Trustee of the B.S.O. Mrs. Harris Fahnestock, who together with Mrs. Stephen Morris of the Tanglewood Friends of the orchestra, is leader of the group traveling with the orchestra, gave a champagne reception in her suite at the Savoy Hotel overlooking the Thames following the opening concert at Royal Albert Hall given by Arthur Fiedler and the Boston Pops.

The guest of honor at Mrs. Fahnestock's party was the Lord Mayor of Boston who, with other prominent citizens of that small Lincolnshire town, came down to London especially to attend the concert given by the world-famous orchestra from their town's American namesake. Also at the party were the Thomas Perrys Mr. and Mrs. David Rockefeller, Jr., the Stephen Morris', and president of the trustees of the B.S.O., Talcott Banks of Lincoln.

Talcott Banks

The following day was one the Friends will long remember. They were the guests of billionaire John Paul Getty at his 15th century Tudor house outside London. Originally the country estate of the Dukes of Sutherland it is set in a huge park with beautiful gardens and tall hedges surrounding it. The group had a conducted tour of the vast house including a close look at the priceless antiques and paintings, but the highlight of the day for one of the Friends was the discovery of a set of plastic place mats on the 160 foot long dining room table that were duplicates of ones that she had back home.

That evening the group was entertained by Deputy Ambassador from the United States Robert Montgomery Scott deputising for Ambassador Walter Annenberg who was in this country on business. The official group was joined by two members of the B.S.O. Friends who had flown over to join their husbands in London and to attend the opening concert of the Boston orchestra, Mrs. Howard Davis and Mrs. Donald Sinclair left the next day for Monaco where they were to be the special guests of Princess Grace during Easter. From there they plan to rejoin the Friends and the orchestra in Paris for the final festivities before the group heads back for Boston on April 25.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 423,300

APR 14 1971 New England Newsclip

Harold Banks

Oil Baron Wants a Bargain, Too

At least one member of the Friends of the Boston Symphony Orchestra has the same kind of place mats that oil baron J. Paul Getty uses on that 100-foot dining room table in his ducal estate in England. And Getty may be amused, if this story reaches him. From 10 feet away, the unidentified Friend of the BSO thought the place mats looked familiar. So she stepped right up, took a close look, and then said, "Why, they're the sime kind I bought at Woolworth's — three for a dollar or something like that." That's how a man gets to be a billionaire — by saving a few pennies here and there . . . John Larner of Boston College tells this one on his wife — and their 14-year-old son, Jimmy. Jimmy asked her to do something for him. "In a minute," she said. "In a minute? You just blew the Mother of the Year Award," he said. "And, furthermore, that's no way to treat a tax deduction."

★

B.S.O. FRIENDS ON TOUR

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

APR 13 1971

BOSTON SOUND: The Boston Symphony Chamber Players, making a European tour, performed at London's Banqueting House in Whitehall. Nearly 500 guests made it to the concert, including 50 of the orchestra's supporters from the U.S. Later, over 100 guests headed toward Dartmouth House, headquarters of the English-Speaking Union, for a champagne supper. The Union benefited from the concert.

Fashions were strictly Civilized with floor-length evening dresses in chiffons and floral prints ... Midi coats ... and a few knickersuits popping up. Making the scene. Lady Rayleigh, Talcott M. Banks, president of the Boston Symphony Orchestra trustees, with Mrs. C. Pertzoff, Lady Eccles, wife of the Minister of Arts, the William E. Channings ... and more.

* * *

BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 20 1971 New England Newsclip

MARJORIE SHERMAN

★

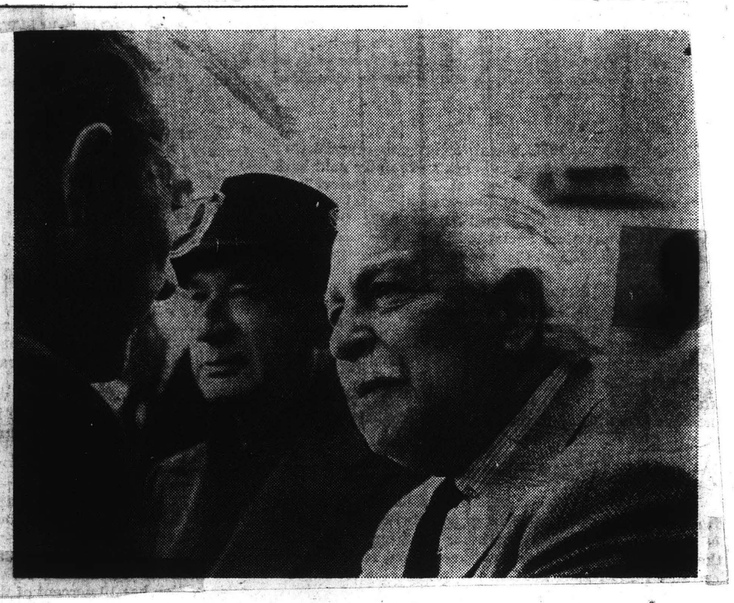
Touring Europe with the Boston Symphony is bringing wails from les girls because the hors d'oeuvres come by the hour and every concert has a supper party afterwards. Fran Fahnestock writes that the only saving grace is that all scales are in kilos or other unreadable weights.

6

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377 (E) 194,700

APR 2 1971 New England Newsclip

Big Toot for Symphony



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Take off on 22-day European tour

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(M) 237,967
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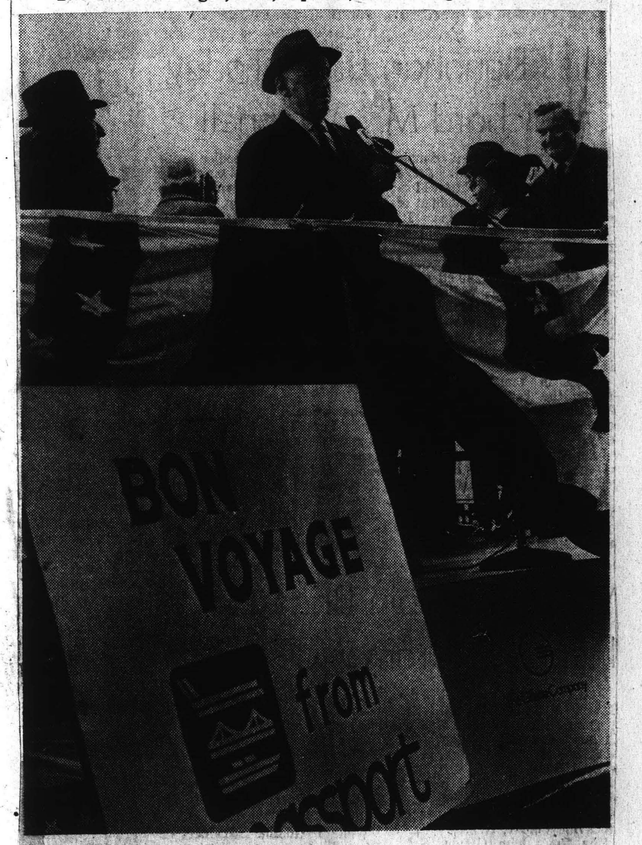
APR 3 1971 New England Newsclip

Limelight
...focus on the arts

The Patriot Ledger, Sat., April 3, 1971 Page 8



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ADVOCATE
STAMFORD, CONN.
(E) 32,000

APR 3 1971 New England Newsclip

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Symphony
BSO will
ald photo)

CITY RECORD
BOSTON, MASS.
WEEKLY 1,200

APR 12 1971 New England Newsclip

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GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377 (E) 194,700

APR 2 1971 New England Newsclip

SOUTH SHORE MIRROR
SCITUATE, MASS.
WEEKLY 9,500

APR 8 1971 New England Newsclip

* * * *

Last Friday, April 2nd, the Boston Symphony Orchestra accompanied by members of their families and a group of the Friends of the Boston Symphony, took off on two 7-7 Jet Airliners for a tour of Europe. By April 25th, the orchestra will have covered 12,000 miles and will have presented 16 concerts and 4 rehearsals in 12 cities in 6 countries.

* * * *

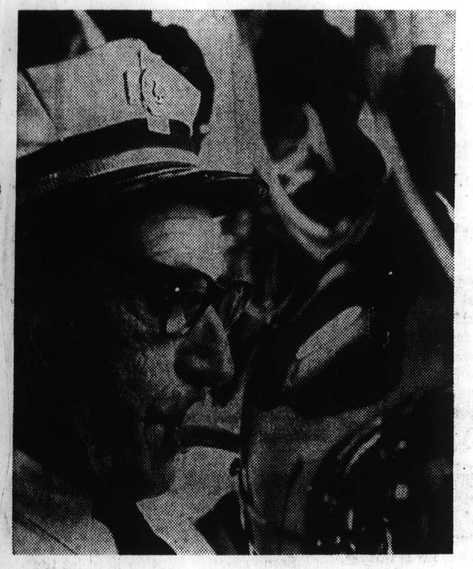
BULLETIN
NORWICH, CONN.
(M) 31,475 (S) 28,895

APR 3 1971 New England Newsclip

6

GLOBE
BOSTON, MASS.
(M) 237,967
(S) 566,377 (E) 194,700

APR 2 1971 New England Newsclip



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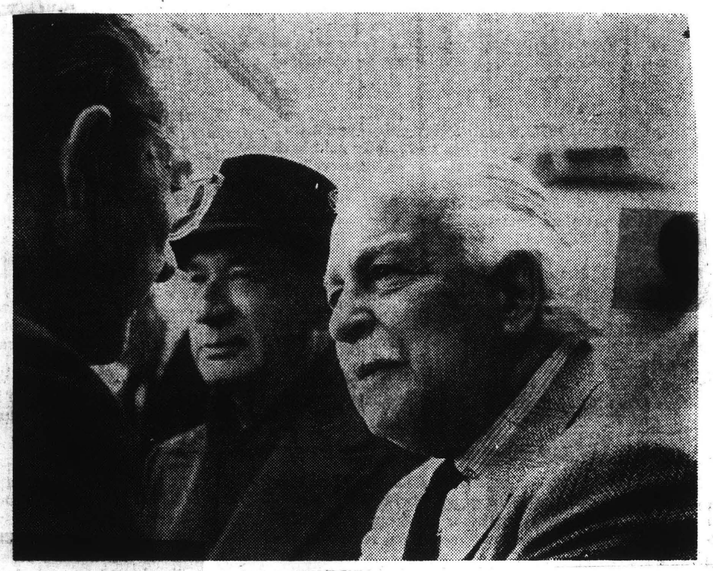
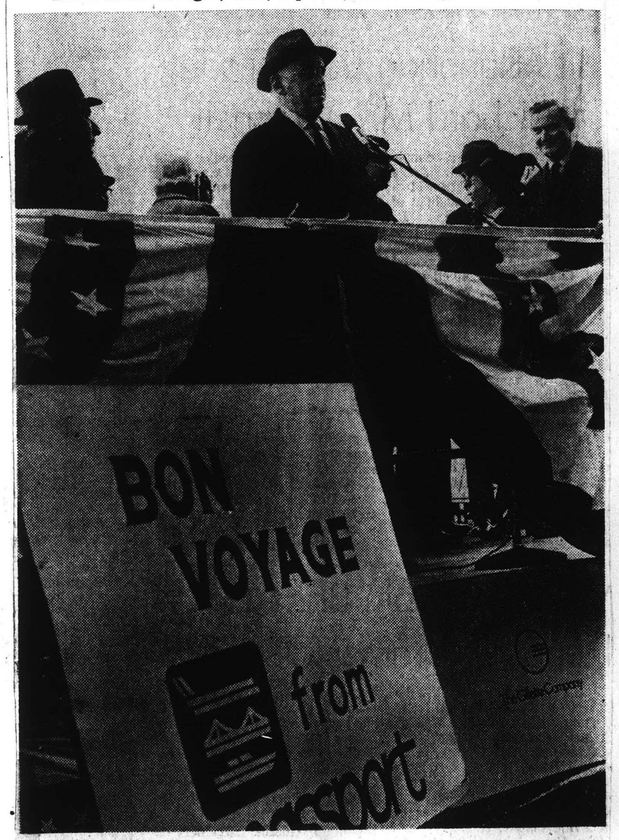


Limelight
...focus on the arts

The Patriot Ledger, Sat., April 3, 1971 Page 8



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APR 3 1971 New England Newsclip

ADVOCATE
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CITY RECORD
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WEEKLY 1,200

APR 12 1971 New England Newsclip

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SOUTH SHORE MIRROR
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BULLETIN
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APR 3 1971 New England Newsclip

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Symphony
BSO will
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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 2 1971 New England Newsclip

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Obituary

MRS. VASIL BLASZCZUK

Mrs. Anna Karawan Blaszczuk, 76, of 35 Soundview Ave., died Friday at Stamford Hospital.

Mrs. Blaszczuk was born in Sokal, Austria, Dec. 22, 1894, the daughter of Jacob and Mary Karawan. She was a resident of Stamford for 55 years and was employed as a seamstress at the United Cloak Manufacturing Co.

Mrs. Blaszczuk was a member of UNA Branch 350, ILGWU 147 and the Royal Neighbors of America.

She is survived by her husband, Vasil Blaszczuk of Stamford; a son, Myron W. Blaszczuk of Stamford; two brothers, Alex Karawan of Florida and Joseph Karawan of Long Island; and one grandson.

The funeral will be from the Bosak Funeral Home, 641 Atlantic St., Monday at 11 a.m., then to St. Vladimir's Church for the celebration of a Requiem Mass at 11:30 with the Rev. Stephen Chrepta officiating. Interment will be in St. John's R.C. Cemetery, Springdale.

The family will receive friends at the Bosak Funeral Home Saturday from 7 to 9 p.m. and Sunday from 3 to 5 and 7 to 9 p.m. Parastas service will be celebrated Sunday at 8 p.m.

NICHOLAS M. LUCAS

MILFORD — Nicholas M. Lucas (Lukach), 78, 191 Seaside Ave., died Friday at Milford Hospital.

He was born in Brlog, Yugoslavia, November 4, 1892, and was a resident of Stamford for 50 years.

He was a retired foreman of the Atlas Powder Co. of Stamford.

Mr. Lucas served in the U.S. Army's Yankee Division as a sergeant during World War I. He was a member of the Croatian Fraternal Union, St. Mary's Holy Name Society and the American Legion.

Mr. Lucas is survived by his widow, Mrs. Anna Lucas of Stamford; three daughters, Mrs. Emanual C. Russo of Milford, Mrs. J.R. Kenna Jr. of Stamford, and Miss Florence Lucas of Stamford; one son, Edward J. Lucas of Norwalk; five grandchildren and two great grandchildren.

Funeral services are being handled by the Bosak Funeral Home.

PAWLOWSKI

Mrs. Josephine Pawlowski, 73, of 150 Little Hill Dr., died Friday at Stamford Hospital.

She was born in Wilkes Barre, Pa., Aug. 2, 1897, the daughter of the late Ignatius and Victoria Dzeimeika. She was a resident of Stamford for about 20 years.

She was a member of the Rosary Society of Holy Name Church and a communicant of that church.

She is predeceased by her husband, the late Teofil Pawlowski.

Mrs. Pawlowski is survived by one daughter, Mrs. Frank

RUBEN

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died Thursd
Hospital.

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In addition
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Stamford;

Hearing Set To Establish Wetland Line

A public hearing to establish

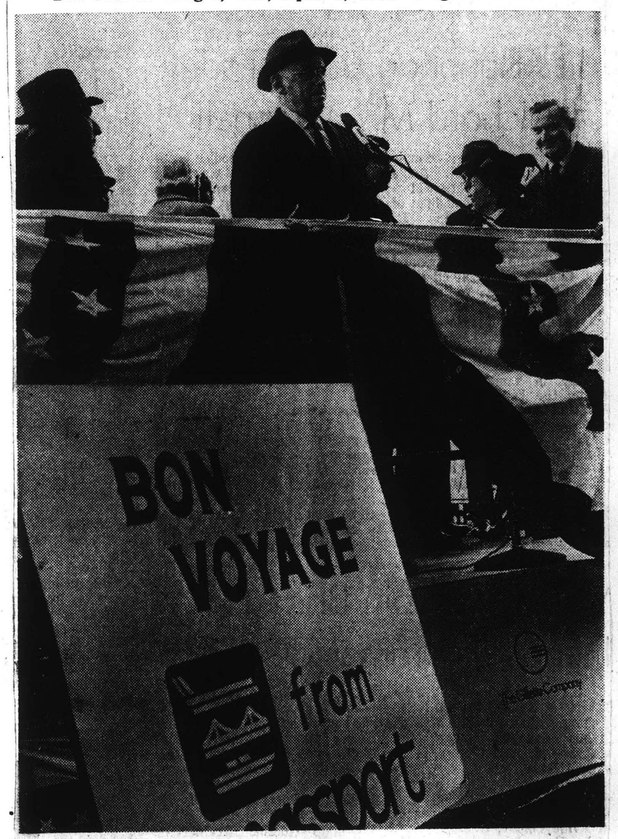
Calling Hours.

COS COB — A funeral service

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 3 1971 New England Newsclip

Limelight ...focus on the arts

The Patriot Ledger, Sat., April 3, 1971 Page 8



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SENDOFF SERENADE — Arthur Fiedler conducts the Boston Fire Dept. band which joined scores of other well wishers at Logan Airport yesterday to watch Fiedler and other members of tthe Boston Symphony Orchestra depart on a European tour. The BSO will perform in six countries. (Ed Fitzgerald photo)

Fiedler Leads Own Sendoff as Pops, BSO Go on Tour

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 293

By PAUL ROWELL

Arthur Fiedler took over the Boston Fire Department Band in one section of the vast American Airlines hangar at Logan Airport yesterday.

Your Father's Mustache Band took over the other section.

And the crowd loved it.

THE BANDS were giving a musical sendoff to the Boston Symphony Orchestra and the Boston Pops Orchestra before the musicians boarded two separate Pan American jets for a three-week tour of Europe.

Also accompanying the two famed orchestras were the Boston Symphony Chamber Players; Friends of the Boston Symphony and the Friends of Music at Tanglewood.

Boston Symphony Director William Steinberg told scores of relatives and friends who had come to see the departing groups off: "It is a great honor to take American culture to Europe . . . we will succeed in convincing the Europeans that Americans are no naked savages jumping out of the bush."

Talbot Banks, president of the Boston Symphony, introduced Deputy Mayor Edward T. Sullivan, who said he was appearing on behalf of Mayor White.

SULLIVAN said that it was deplorable that urban problems often overshadow the cultural institutions that Boston has to offer such as the Symphony Orchestra.

The trip will be the Boston Symphony's first international tour in 10 years, when the orchestra went to the Far East, and the first European tour in 15 years.

It will be the first time the Boston Pops has ever played abroad.

Approximately 200 will be on a five-country tour, including the musicians, staff members and friends. Countries to be visited are England, Germany, Austria, Italy and France.

Conductor Fiedler arrived at Logan on a flight from Chicago. He was driven by a state trooper to his Brookline residence, where he prepared for the transatlantic flight.

THE COLORFUL, 75-year-old leader of the Pops, said that he gave the trooper "some breakfast" and then packed.

"I don't want anybody to pack for me," he said.

After the packing was finished, Fiedler was driven back to the airport to join the pre-flight festivities.

BOSTON POPS conductor Arthur Fiedler directs Boston Fire Department Band at Logan Airport yesterday as part of musical sendoff to Boston Symphony, the Boston Symphony Chamber and the Boston Pops leaving on 23-day tour of Europe. (AP)

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
APR 1 1971 New England Newsclip

Harold Banks

★

Fiedler will probably steal the show. For the airport festivities before the Boston Symphony Orchestra takes off for its European tour Friday, Duncan Smith of the Antique Auto Museum in Brookline has obtained a 1941 Lincoln and a 1930 Model A roadster. BSO conductor William Steinberg will be driven from a point on the airport to the waiting Pan Am planes in the Lincoln. Associate conductor Michael Tilson Thomas will be chauffered in the roadster — maybe even in its rumble seat, if the weather permits. But Arthur Fiedler, who'll be returning by plane at 5:30 that morning from one of his multitudinous swings with one orchestra or another, will be whisked to his Brookline home in a State Police cruiser so he can refresh and repack — and isn't expected to get back to the airport until the last minute — with those sirens clearing the way . . . The pertinent question being asked by some critics of a bill that would permit conjugal visits for certain convicts — a departure on which Middlesex County Sheriff John J. Buckley is embarking without waiting for legislative approval — is whether such brief family interludes won't lead to the birth of more children—to be supported by welfare funds.

★

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 293
APR 3 1971 New England Newsclip

Sound of Music

PAGE ONE

Page 18

The Boston Symphony Orchestra and the Boston Pops receive a musical sendoff at Logan Airport, beginning a three-week tour of Europe. This is the first foreign tour for The Pops and its conductor, Arthur Fiedler.

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
APR 3 1971 New England Newsclip

Boston's best-known fire buff, Arthur Fiedler, can't resist conuducting the Fire Dept. Band as he and other Boston Symphony Orchestra members are serenaded at Logan Airport prior to departure on a European tour. Below, violinist Ayrton Pinto says goodbye to his wife and children, Andre, 7, Marcos, 5, and Monica, 2. For tuba player Chester Schmitz departure is the time (at right) to get a kiss goodbye from his fiancee, Girls Latin School teacher Ellen Moloney. —*Record American Photos, Carroll Myett and AP Photo*

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
APR 3 1971 New England

BSO Lifts Off for 6-Nation Tour

The Boston Symphony Orchestra, which plays music like it is, hit the high seas Friday on its annual European tour.

And because it's spring, there was more than music in the air—there was romance.

Two jets, appropriately rechristened "Boston Symphony" and "Boston Pops," lifted the 106 artists off the runway for London, the first concert stop.

Left behind was the Firefighter's Band that had serenaded the voyagers before takeoff and a lady who shares her love of music with Chester Schmitz of Marblehead, a gifted tuba member with the orchestra.

She is Ellen Moloney, French teacher at Girls' Latin and herself an accomplished violinist. They met at a Tanglewood concert and are engaged to be wed in June.

The Firefighter's Band was adequately led by Mr. Pops himself, Arthur Fielder, an honorary red-helmeted fire chief.

Other performances in the 22-day tour will be given in Germany, Austria, Italy, France and Spain.

The trip is co-sponsored by Gillette, Stanley Home Products and the Massachusetts Port Authority.

Financial Sponsors

8

MONITOR
BOSTON, MASS.
(M) 210,850
DEC 18 1970
New England Newsclip

Business backs BSO tour

In anticipation of its forthcoming European tour in April, the Boston Symphony has announced, jointly with representatives of the three organizations, the first three sponsors of concerts abroad by the orchestra—the Gillette Company, Massachusetts Port Authority (MASSPORT), and Stanley Home Products. Contributions from each of these companies, with others to be announced later, will make possible the series of 17 appearances by the BSO and Boston Pops, in 6 countries between April 4 and 24, 1971. Musical director William Steinberg and associate conductor Michael Tilson Thomas will conduct the BSO concerts, with Arthur Fiedler leading the first Boston Pops concerts to be heard in Europe.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
DEC 18 1970
New England Newsclip

2 firms, Port Authority help sponsor BSO tour

Talcott M. Banks, president of the Trustees of the Boston Symphony Orchestra, announced yesterday that the Gillette Co., the Massachusetts Port Authority and Stanley Home Products will sponsor six of the orchestra's 17 concerts on its European tour, April 2-24.

Gillette will sponsor two concerts in Berlin, April 11 and 12. Both will be conducted by Music Director William Steinberg.

Massport will sponsor a concert in London April 5 with Steinberg conducting and in Frankfurt on April 15 with Michael Tilson Thomas conducting.

Stanley Home Products will sponsor the Orchestra's concerts in Rome, April 20 and in Madrid, April 21 with Thomas and Steinberg conducting.

In acknowledging the sponsorship of the six concerts, Banks noted the diversity of the companies — two corporations and a quasi-governmental agency — and termed corporate support "The great white hope of the arts."

The tour, which will involve 120 people and 10 tons of baggage, will cover thirteen cities and six countries. In addition to the BSO concerts, the Boston Pops Orchestra and Arthur Fiedler will present two programs in London and Bonn.

HAMPSHIRE GAZETTE
NORTHAMPTON, MASS.
(E) 14,900
DEC 21 1970
New England Newsclip

Stanley To Sponsor Symphony Concerts

EASTHAMPTON — Stanley Home Products Inc., headquartered here, will sponsor two concerts by the Boston Symphony Orchestra, in Rome on April 20 and in Madrid on April 21.

The sponsorship is part of a program of industry support for the Boston Symphony's 1971 European tour which will include six countries between April 1 and April 25.

"Our sponsorship of symphony performances in Italy and Spain emphasized the affinity that exists between Stanley, Stanley dealers and their customers around the world" explained Robert F. Lally, president of Stanhome International, a Stanley Home Products division.

"This is the orchestra of Stanley's home state and we are honored to have this opportunity to present the Boston Symphony to our friends on behalf of our Spanish and Italian Subsidiaries."

Stanhome International is also active in eight other countries in Europe, Latin America and the Far East.

Stanley Home Products, which is celebrating its 40th anniversary year, is a regular supporter of the Boston Symphony Orchestra's summer music festival at Tanglewood.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
DEC 23 1970
New England Newsclip

NEWS-ADVERTISER
WESTFIELD, MASS.
WEEKLY 4,000
DEC 30 1970
New England Newsclip

In Rome And Madrid

Stanley Sponsoring Overseas Concerts By Boston Symphony

Stanley Home Products, Inc., of Westfield, will sponsor two concerts by the Boston Symphony Orchestra in Rome on April 20, and in Madrid on April 21. The sponsorship is part of a program of industry support for the Boston Symphony's 1971 European Tour, which will take it to six countries between April 1 and April 25, which will take it to six countries between April 1 and 25.

"Our sponsorship of symphony performances in Italy and Spain emphasizes the affinity that exists between Stanley, Stanley dealers and their customers around the world," explained Robert F. Lally, president, Stanhome International, a Stanley Home Products Division. "This is the Orchestra of Stanley's home state and we are honored to have this opportunity to present the Boston Symphony to our friends on behalf of our Spanish and Italian subsidiaries."

Stanhome International is also active in eight other countries in Europe, Latin America and the Far East.

Stanley Home Products is also a regular supporter of the Boston Symphony Orchestra's summer music festival at Tanglewood.

BSO Announces Sponsors of European Tours

The Boston Symphony last week announced the names of three corporations which will act as sponsors of six of the Orchestra's 17 concerts during its European tour this coming April. The Gillette Compnay will sponsor the Berlin concerts of April 11 and 12; the Massachusetts Port Authority will sponsor concerts in London, April 5, and Frankfurt, April 15; and the Rome and Madrid concerts, April 20 and 21, will be sponsored by Stanley Home Products of Westfield, Mass.

In making the announcement, Talcott M. Banks, president of the Symphony's board of trustees, commented: "Not only do we receive substantial and generous financial support for the Boston Symphony's most interesting and important tour of six European countries, but it comes from three diverse sources — two corporations and a quasi governmental agency, all with roots in New England and interests throughout the world. We hope that others will shortly follow the leadership of Gillette, Stanley Home Products and the Massachusetts Port Authority in this farsighted act of public service."

TIMES
HARTFORD, CONN.
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New England Newsclip

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DEC 23 1970
New England Newsclip

The breakthrough that the Boston Symphony Orchestra scored last week is broadening. Shortly after the turn of the year, two more corporations are expected to join the three — Gillette, Stanley Home Products and the Massachusetts Port Authority — in helping to defray the $250,000 it'll cost to send the orchestra, this time with Arthur Fiedler, too, on its spring jaunt to Europe.

BSO's European Tour PL. 12/23/70

Corporations Coffering Up

By Jon Lehman

The Boston Symphony Orchestra, casting about for financial support from corporations for its 1971 European tour, has caught for openers two consumer products manufacturers — one based in Boston and one near Tanglewood — and a quasi-public agency.

The four organizations, the Gillette Company of Boston, Stanley Home Products Inc. of Westfield, the Massachusetts Port Authority and the symphony, held a press conference last week to explain this promising union of business and the arts and to point out that the orchestra is still looking for as many as 11 other corporations to sponsor the remaining individual concerts in the 13 cities on the tour next April.

It is no secret that even the best established of Boston's cultural institutions are increasingly feeling the economic squeeze of tight money, rising costs and wages and an inability to raise more income from the traditional sources of revenue, such as subscription lists. It is a nationwide problem, and the Boston Symphony has been a leader in recognizing the need to persuade business organizations to support the cultural life of the community.

The three corporate organizations which are participating so far will each sponsor a pair of concerts on the tour, Gillette underwriting two concerts in Berlin April 11 and 12, Massport one in London April 5 and one in Frankfurt April 15, and Stanley Home Products one in Rome April 20 and in Madrid April 21.

The sponsoring corporations will be given acknowledgments in program booklets and promotional materials, will receive a block of tickets to distribute for the concert it sponsors and may also arrange social affairs in connection with the concert. Sponsors will also be given four seats on the transatlantic flight with the orchestra at no charge.

The three organizations which have signed up so far straightforwardly acknowledge there is as much in the arrangement for them as for the orchestra.

Paul G. O'Friel, Gillette's director of corporate public affairs, pointed out that his company would use the Easter weekend concerts in Berlin as a chance to bring together the staffs of Gillette's German subsidiaries.

"American business abroad has always been suspected of taking more out of foreign countries than we put in," said Robert C. Alsop of Stanley Home Products. "We saw this project as a chance to do something on the credit side," he said, adding that his company intended to make that credit clear to the foreign audience and market by "an active" promotional campaign.

John F. Halloran, director of public relations for the Massachusetts Port Authority, pointed out that his agency uses no federal, state or local governmental funds, but operates entirely on the revenues it makes from user fees at the port installations including Logan International Airport. He said Massport's sponsorship of concerts was part of a campaign to increase foreign business use of the port of Boston by emphasizing cultural attractions here.

Talcott M. Banks, president of the symphony's board, estimated the total cost of the European tour at about $250,000, saying "orchestras must have this sort of corporate support to survive," but acknowledged the irony of the fact that it sometime seems easier to enlist business aid for an overseas venture than to find enough similar assistance for deficits incurred at home.

Arthur Fiedler conducts 1st concert on Symphony tour

TIMES
BEVERLY, MASS.
(E) 9,230

APR 6 1971

New England Newsclip

BOSTON — The Boston Symphony Orchestra departed for London, England, for the first stop of its 23-day European Tour last Friday.

Conductors for the 16 concerts to be played in England, Germany, Austria, Italy and France are William Steinberg, music director of the Boston Symphony; Michael Tilson Thomas, associate conductor of the Boston Symphony, and Arthur Fiedler, conductor of the Boston Pops.

This is the Boston Symphony's first international tour in 10 years, when the orchestra went to the Far East, and its first European tour in 15 years. Both of these previous tours were led by former music director, Charles Munch.

The tour opened Sunday evening, April 4 at Royal Albert Hall, London, with Arthur Fiedler conducting the Boston Pops orchestra. Pianist Earl Wild played Tchaikovsky's Piano concerto no. 1. The Boston Pops orchestra is the Boston Symphony minus its principal players. This is the first time the Pops has ever played abroad.

Since the Boston Pops concerts were modeled after the London Prom concerts, the Boston Pops orchestra participated in the 100th Anniversary season celebration of London's Royal Albert Hall, home of the Prom concerts. Pops-style tables and chairs were set up in the pit so that the Boston atmosphere, complete with food and drink during the concert, can be recreated. This will also be done in Bonn's Beethovenhalle.

Monday evening, April 5, Music Director William Steinberg conducted the first Boston Symphony concert of the tour in Royal Festival Hall, London. The program was Mozart's Symphony no. 36 and Mahler's Seventh symphony.

The Boston Symphony Chamber Players, the principal members of the Boston Symphony, perform Tuesday evening, April 6, at Banqueting House, Whitehall, in a concert sponsored by the English Speaking Union. The program includes music by Mozart, Stravinsky and Debussy.

The first Boston Symphony concert on the Continent takes place Wednesday evening, April 7 in Stuttgart at the Beethovensaal der Leiderhalle and is conducted by William Steinberg. Concerts will be performed in other cities in Germany, as well as Vienna, Rome, Barcelona and Paris.

The Boston Symphony Chamber Players tour from April 26 to May 10 following the orchestra's tour. The Chamber Players give eight concerts in Paris, Florence, Munich, Hannover, Royaumont, Montpeiller, Bordeaux and Brighton, england.

Forty-one members of the Friends of the Boston Symphony and the Friends of Music at Tanglewood accompany the tour. The Friends have paid $3,000 for their tour, including a $1,000 donation to the orchestra, which materially assists in underwriting the tour. The Friends visit seven of the 12 tour cities and have an elaborate social schedule in each city, besides hearing the Boston Symphony, the Boston Pops, European orchestras, and attending European opera and ballet performances.

Six concerts of the tour are sponsored by American organizations: Gillette sponsors the two in Berlin; the Massachusetts Port Authority (Massport) sponsors the Pops concerts in London and Bonn; Stanley Home Products sponsors concerts in Rome and Barcelona.

There are approximately 230 people in the tour party, including orchestra, Friends, corporate sponsors, stage hands, press and managerial staff. Total cost of the tour is in excess of a quarter of a million dollars.

Social highlights of the Friends tour include diplomatic receptions by the United States Ambassadors to England, France, Austria, Germany and Italy. Cocktail parties are scheduled at the House of Lords and the Garrick club in London, and at the German Imperial Hunting Lodge "Bahnhof Rolandseck" near Bonn. Other events include Matins with Choir at Westminister Abbey, receptions by the English Speaking Union, the Lord Mayors of Berlin and Hamburg, and presentation of the keys to the City of Paris at the Hotel de Ville. The Lord Mayor of Boston England will be the orchestra's guest at the opening concert in London. There will also be netertainment by Deutsche Grammophon, the orchestra's new recording company.

Britons Go Wild Over Fiedler's Pops Concert in London

By MARVIN SCHOFER

(Special to Sunday Advertiser)

(The Boston Symphony Orchestra is now touring Europe. This is the first of a series of articles by a member of the Symphony party relating what took place in each city.)

LONDON — Whatever was left of the "reserve" the British are famous for vanished when the entire brass section of the Boston Pops Orchestra rose to sound out the famous climax of Sousa's "Stars and Stripes Forever."

It was the highpoint of the Boston Pops' first concert outside of Massachusetts and under Arthur Fiedler's energetic leadership it set the 5500 Londoners in Royal Albert Hall to cheering, applauding and stamping in rhythm.

In its 86-year history, the Pops orchestra has never strayed far from home. Now, it was introducing London to the Pops idea—good music, classic and popular, played to perfection, with champagne corks popping and wine flowing.

★

It was also the first concert of Boston Symphony's 90th anniversary European tour, and as you might expect, it was news to many of the English that the Boston Pops Orchestra is actually the Boston Symphony minus its first deck players. (They were getting ready to give their own chamber music concert just two nights later.)

Arthur Fiedler entered. "He looks like Prime Minister Lloyd George" wrote one old-time critic the next day. The orchestra played Elgar's "Pomp and Circumstance" to begin with, then a Beethoven overture and Offenbach's popular "Gaite Parisienne" ballet suite. The audience was warm—but reserved.

An intermission was next, while the piano was put in place for Malcolm Frager to join Fiedler and the Pops in Tchaivkovsky's first piano concerto. An ovation. The BBC television cameras caught it all, broadcasting it live to all the British Isles.

And then came the first humming along and whistling. But it really took the 'St. Louis Blues March" to get the British with it. And from then on, through the famous Pops "extras" there was no stopping them.

★

The cheering went on and on. Great rolls of applause thundered down each time Fiedler returned to the stage and asked the orchestra to rise to share the applause—foot stomping of a kind usually heard at an English soccer game, not a concert.

When it was all over, Fiedler stood backstage meeting his audience. "I've conducted here a lot," he told me, "but I've never heard anything quite like that."

"It is the first time we've ever heard of a concert where you can get food and drink at tables in the arena," said a lively young English girl, "it's fantastic."

Other well-wishers congratulated pianist Malcolm Frager, who had stepped in for Earl Wild, a great Pops favorite, when Wild became ill and cancelled his appearance only three days before the orchestra left for England.

One of the most enthusiastic backstage visitors was the guest of honor along with the Fiedlers at a party later that evening. He was Alan Foster, the Lord Mayor of Boston, England. "We still like to say that we are the mother city," he said, "but, I guess we can't fool anybody into believing that now they've seen what the daughter city has sent us."

Mrs. Fiedler said, "I knew it was a success as soon as a very dignified lady at the next table leaned over to me during the first part and said 'Madame, would you please be quiet so we can enjoy the music.' Another few concerts like this and even she'll learn you're supposed to laugh and talk while the Pops entertains you."

(Another report on the European tour of the Boston Symphony Orchestra will appear in next Sunday's Advertiser.)

ADVERTISER
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APR 11 1971 New England Newsclip

GLOBE
BOSTON, MASS.
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(S) 566,377 (E) 194,700

APR 5 1971 New England Newsclip

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(S) 566,377 (E) 194,700

APR 9 1971 New England Newsclip

CAPACITY CROWD responds with enthusiastic applause as Arthur Fiedler (standing right center) and Boston Pops orchestra conclude concert at the Royal Albert Hall in London. The sellout performance marked the beginning of a three-week European tour by the Boston Symphony and "Pop" orchestras. (UPI)

Orchestra opens European tour

London critics cool to Boston Pops

Associated Press

LONDON—The first performance outside the United States of the Boston Pops orchestra was greeted with little enthusiasm by prominent British critics today.

Champagne flowed at tables in the arena of the Royal Albert Hall while Arthur Fiedler conducted, but Alan Blyth of the "Times" found "not as much fizz in the performances as one would have expected."

"The Bostonians played here as if this was—as it indeed is—just one stop on an extensive tour with each place receiving the stock performance," he wrote.

"There was efficiency, even brilliance, but no real love in the interpretations."

For the first night of its tour the orchestra presented Elgar, Beethoven, Offenbach, Tchaikovsky, a selection from "Hair" and, as a climax the "St. Louis Blues."

Malcolm Frager, the soloist in Tchaikovsky's 1st Piano Concerto, turned in "an old-fashioned bravura performance," said Blyth, with "hardly a note out of place, hardly one played with real imaginative insight."

Edward Greenfield of The Guardian felt Elgar's Pomp and Circumstance No. 1 sounded ill at ease and Beethoven's "Egmont" overture was "like a trumpet concerto and a fairly perfunctory one at that with the hall playing an acoustic trick on the brass."

He said Frager "blatantly altered" the layout of the opening chords of the concerto but "then went on to find wit and poetry in the gentler sections."

"Then came the justification for the whole concert, and it was sad we had not had it at the start, an outrageous march version of W. C. Handy's classic 'St. Louis Blues'," Greenfield said.

"At last the sparkle we know on record from Fiedler and his band, their tongue-in-cheek humor, was plain for all to hear."

BOSTON SYMPHONY TOURING ABROAD—1 . . . by Michael Steinberg

Pops delights London audience

LONDON — The fourth encore at Arthur Fiedler's Boston Pops concert in the Royal Albert Hall Sunday evening was "The Stars and Stripes Forever," and the audience — some 6000 — clapped the rhythm in unison, hushed up when THE tune came in, laughed with delight when all the brass stood for the final chorus, then stood and cheered through another four bows until Fiedler — looking just like pictures of Arthur Fiedler, as the lady at the next table observed — took concertmaster Alfred Krips by the elbow and led the orchestra off the stage (platform here).

The Sunday Pops concert was the first event of a Boston Symphony tour — its first to Europe since 1956 — that will wind up in Paris on Saturday, 24 April. The program followed the familiar Pops format, going from Elgar and Beethoven via Offenbach to Tchaikovsky, then to "Hair" and the "St. Louis Blues." For Tchaikovsky's First Piano Concerto—they say in the Albert Hall that when they wheel out the piano it begins to play that all by itself — there was the unexpected pleasure of the participation of Malcolm Frager, a late-hour replacement for Earl Wild, who is ill with facial neuralgia.

The earlier encores that turned the audience on so were Bizet's rowdy "Farandole," a soft-focus version of "Yesterday," and a raw one of "Mack the Knife." For the first time, tables were put on the main floor of the Albert Hall, Pops-style, and London concertgoers were pleased with the way it dressed the place up. The hall is huge, domed, round, and red, with three tiers of boxes, a balcony, and a standing-room gallery.

The wine list was considerably more elegant than the one at home, "but," said Fiedler backstage, "my bourbon's the same." Fiedler altogether was pleased with the success of the concert and with the audience ("they drink more quietly than in Boston . . . very attentive, very appreciative"). At the rehearsal in the afternoon, part of which was picked up by BBC-TV, he had given a characteristically Fiedlerian performance — "shut up, it's not Pops season yet" and many "stop thats" as the orchestra offered to do some cutting up. Several players commented that by Pops standards, their out-of-town behavior was most decorous.

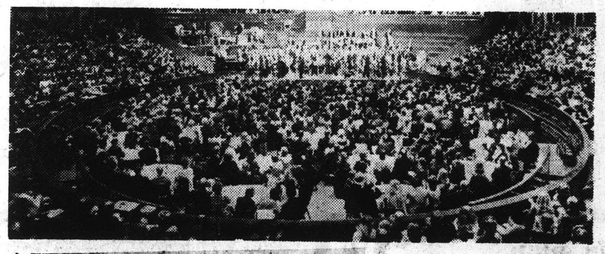
When the orchestra left Logan airport Friday morning, Fiedler had just returned the night before from a 22-day, 21-concert tour with the National Symphony: "I've had no sleep, you know. Just had time to repack, turn around, and come back to the airport." He got a nap on the plane, tucked in by Mrs. Thomas D. Perry, wife of the BSO manager, and by a Pan Am stewardess. Saturday afternoon in London, I asked him if he had had any sleep yet: "No, had to be on television at 8 this morning."

"Do you know," Fiedler continued, "that this is the first time the Boston Pops has ever played outside Boston? We've not even as much as played New York. I don't understand the management, don't understand why they persist in behaving as though we somehow contaminated the name of the Boston Symphony or something," he said, firing another volley in a cheerfully waged quarter-century war.

Backstage visitors included Colin Davis, conductor of the BBC Symphony, soon to be Music Director of the Covent Garden Opera, and a well-liked Boston Symphony guest conductor. In the audience was avant-garde composer Earle Brown, who looked to be enjoying himself hugely and confirmed that he was, by the orchestra ("fabulous") and by the range of music ("'Yesterday' is one of the greatest melodies ever written"). Afterwards he headed backstage to greet BSO trumpeter Gerard Goguen, to whom he had played second trumpet in his first professional gig at Fitchburg over 25 years ago.

The orchestra, which arrived here on two planes Friday evening, had a free day Saturday, spent it scattered about London, resting, visiting, shopping, going to a variety of shows from "Waiting for Godot" to "Giselle" to a rock "Othello." Its first concert as the Boston Symphony, William Steinberg conducting, was at the Royal Festival Hall Monday evening.

Michael Steinberg, music critic of The Globe, and Ed Fitzgerald, executive photo editor, are accompanying the BSO on its European tour.



A FIRST For London. Note Symphony Hall-style tables at the Royal Albert Hall for last Sunday's Boston Pops concert. (Ed Fitzgerald photo)

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754

APR 11 1971 New England Newsclip

London Ovation Greets Boston Pops Orchestra

The following dispatch from London is written by The Springfield Sunday Republican's music critic Richard C. Hammerich, who is in Europe on tour with the Boston Symphony Orchestra.

* * *

By R. C. HAMMERICH

LONDON — The applause was friendly when Arthur Fiedler stepped up on the podium in Royal Albert Hall Sunday.

It was full of love when he stepped down.

7000 Attend

More than 7000 Londoners gave him and the Boston Pops a tumultuous ovation in the home of the famous Prom concerts, the predecessors of the Pops.

It was the first concert of a tour that would take the Boston Symphony Orchestra plus 100 wives, friends, staff and reporters 12,000 miles through six countries for 16 concerts in 23 days.

It was the first performance of the Boston Pops abroad. The Londoners loved it, although at first, their response was sedate.

Offenbach's "Gaite Parisienne" warmed them after doses of Beethoven and Elgar, and they were highly appreciative of Malcolm Frager's elegant solo playing of the mellower first (and almost unknown) version of Tchaikovsky's first piano concerto.

But it was an arrangement of "Hair," the "St. Louis Blues March" and encores of "Farandole," "Yesterday," "Mack the Knife" and "Stars and Stripes" that broke them loose and set them to clapping in rhythm.

They stood up and shouted and refused to let Fiedler leave — but after about 50 successful years on the podium, Fiedler knows well when to leave.

He and the orchestra were a great success. It was a happy evening, a nice one for the end of the great hall's centenary week.

On March 29 Queen Elizabeth had dedicated a plaque in the lobby com- opening day of the hall attended exactly 100 years before by Queen Victoria.

It is a gigantic tiered, oval bowl (like a mold for a wedding cake) with seats nearly all the way around its wall. Far at the top, (the seventh level) is a wide fenced shelf that can accommodate 1000 standees (or promenaders).

Hustling to Cabs

But backstage the orchestra members were already hustling to climb into their cabs and chartered buses. They had had a long day, including a long rehearsal, and already on their minds was a concert by the full orchestra to be played the next day in Royal Festival Hall (Mozart and Mahler) to be followed by a reception for the orchestra given by U. S. Ambassador and Mrs. Annenberg.

And then the tour would begin in earnest. Two concerts in 4 days in lively London, with all its diversions for tourists, is nice work, but it is to be followed by 10 concerts in 12 days in Germany and Austria and most orchestra members were not looking forward to it.

Running on a somewhat parallel course are about 40 members of the Friends of the Orchestra societies of Boston and Tanglewood who are living a busy social life.

Their leaders have organized for them a full (daily) schedule of cocktail parties, dinners, luncheons, receptions, Boston Symphony Orchestra concerts and ballet and opera performances in seven of the tour cities.

Each paid $3000 for their three weeks of fun, one third of which goes to help pay the orchestra's tour expenses.

Also helping are three commercial organizations which are sponsoring specific concerts: Gillette (two in Berlin) Massachusetts Port Authority, (London and the Pops in Bonn) and Stanley Home Products (Rome and Barcelona).

Boston Pops Jeered in British bow

By Louis Snyder
Music critic of The Christian Science Monitor

London

The Boston Pops orchestra, appearing for the first time anywhere outside the United States, has made a long-delayed and, as it happened, wildly acclaimed bow in Britain. It signaled the first European tour in 15 years by the Boston Symphony Orchestra, whose members make up the Pops, and whose own concerts began April 5.

The latest triumph of the Pops took place April 4 in the enormous, newly scrubbed, red-brick, half-sunken flower pot that is Royal Albert Hall, celebrating its 100th anniversary. Going back to 1855 itself, the Pops—with Arthur Fiedler, of course, on the podium—climaxed the hall's past week of centenary festivities.

Whether the Pops had its original inspiration in the Albert Hall "Proms" seemingly was not the reason that an audience of 5,000-plus filled the hall, which for the first time in its history had 45 tables offering refreshments on the lower arena level.

★ Please turn to Page 3

MONITOR
BOSTON, MASS.
(M) 210,850
APR 6 1971
New England Newsclip

It was perhaps a very live curiosity to see how a body of celebrated musicians, already well in an hour, would adapt themselves to a program that included the Peer Gynt Suite from Grieg's "Gaite Parisienne," 10 numbers from the Gail MacDermot score of "Hair," and a march version of W. C. Handy's "St. Louis Blues." And as is traditional, some delectable "Pops extras."

Elegant 'pomp'

Mr. Fiedler's experienced programming hand began with the first of Elgar's "Pomp and Circumstance" marches, played very elegantly. Then the Beethoven "Egmont" Overture, played very classically. Then the Offenbach, with its patter pieces, its waltzes, and its cancans. All of a sudden the ice was broken.

But lest one think all seriousness had been cast aside, there came the first (B-flat minor) Tchaikovsky Piano Concerto, with the dazzling young American, Malcolm Frager, deputizing as soloist (at only a few days' notice) for the scheduled Earl Wild. Using a version of the concerto that he had researched himself, including a few variations from the norm, Mr. Frager involved himself and his audience in the work without recourse to the obvious opportunities for show and excess the concerto offers.

The feathery andante, and the majestic finale, to their different degrees, floated to the hall's new acoustical clouds, and a thunderous reception roared back for pianist, conductor, and orchestra.

'Egmont' and 'Hair' greeted

The great bowllike interior of the Albert Hall lends itself to audience-watching: the intent young couple who responded to each selection and each soloist with the fresh enthusiasm that is every performer's dream; the graying woman who glowing smile of recognition greeted "Egmont" and "Hair" with equal pleasure; the youngster, no bigger than this, who listened and gazed all evening, chin in hand, enraptured.

In addition to lightening the atmosphere, the "Hair" selections and the sinuous "St. Louis Blues" march revealed the tremendous strength and finesse of the orchestra's percussion, brass, winds, and strings, individually and as a choir. As they embellished each successive number, they seemed to telegraph to listeners, who began by being rather decorously reserved, that it was all right to relax and enjoy this music in the straightforward, noncondescending manner in which it was being conveyed. And enjoy it they did.

'Stars and Stripes,' too

After the formal program, the cheering, stamping crowd couldn't have enough. (Rhythmic clapping had begun during the "St. Louis Blues.") Mr. Fiedler added the Farandole from Bizet's "L'Arlesienne," taken at breakneck speed; the Beatles' "Yesterday," a marvelously sinister "Mack the Knife"; and at last "The Stars and Stripes Forever."

It is doubtful if in its 100-year history the Albert Hall has had happier or more vociferous audience response. Mr. Fiedler was recalled repeatedly, the orchestra beamed its appreciation, and the public from the floor to the glass dome returned it with their palms and their smiles.

This is the first dispatch from Louis Snyder, who is accompanying the Boston Symphony Orchestra on its first European tour in 15 years.

Critics unfizzy

By the Associated Press

London

The first performance outside the United States of the Boston Pops orchestra was greeted with little enthusiasm by prominent British critics today.

Alan Blyth of the Times found "not as much fizz in the performances as one would have expected. . . . There was efficiency, even brillance, but no real love in the interpretations."

Edward Greenfield of the Guardian felt Elgar's "Pomp and Circumstance No. 1" sounded ill at ease and Beethoven's "Egmont" Overture was "like a trumpet concerto and a fairly perfunctory one at that with the hall playing an acoustic trick on the brass. . . . Then came the justification for the whole concert, and it was sad we had not had it at the start, an outrageous march version of W. C. Handy's classic 'St. Louis Blues,'" Mr. Greenfield said.

"At last the sparkle we know on records from Mr. Fiedler and his band, their tongue-in-cheek humor, was plain for all to hear."

HERALD TRIBUNE
BOSTON, MASS.
(M) 210,000
APR 8 1971 New

Fiedler, Boston Pops in London

By HARRY NEVILLE

LONDON — The Boston Pops added [illegible] to the complication [illegible] of the [illegible] when Arthur Fiedler put on a Symphony Hall, Pops-style concert in Royal Albert Hall. It was the first time the orchestra has played anywhere outside Massachusetts, and it was also the opening of the Boston Pops-Boston Symphony European tour.

JUDGED BY ANY reasonable standards, the event was a huge popular success.

Fiedler was in his most exuberant form, positively radiating Fiedlerian charm despite layers of BBC television makeup. The orchestra played splendidly — better, actually, than we generally hear at home — and the Britishers were enthralled, or so it would seem from the cheers and [illegible] of the 5,000 people who [illegible] the hall.

Some attempts had been made to recreate a Pops-type atmosphere. The regular seats on the main floor had been removed and in their place were the familiar (to Bostonians) tables, complete with beverage lists and (thanks to the Friends who are touring with the orchestra) quite a few Boston faces. And yet in important respects the ambience was quite different from what one experiences on a Pops night at Symphony Hall.

FOR ONE THING the British are inclined to take their music quite seriously — even "Gaite Parisienne," "Pomp and Circumstance," and the omnipresent Tchaikovsky First Piano Concerto, which together with Beethoven's "Egmont" Overture made up the "serious" part of the program.

DURING the performance of these works there was none of the clinking of glasses, none of the conversational buzz that goes on at Symphony Hall. Instead the audience displayed a rapt attentiveness that would have been impressive even by the standards of the most solemn occasions in Boston.

Things changed of course when it came to a medly of tunes from "Hair" and to Handy's "St. Louis Blues March." Here the audience got decidedly "with it," and almost everyone — including several distinguished-looking, walrus-mustached types — could be seen clapping and swaying with the music.

ENCORES were of course demanded and Fiedler obliged with five, concluding with a rousing performance of "Stars and Stripes Forever," which brought down the house, to phrase it as un-Britishly as possible.

Earl Wild was to have played the Tchaikovsky Concerto, but owing to his indisposition he was replaced by Malcolm Frager, who gave what seemed to this listener an unusually poetic account of the work. In part he used the original version of the concerto, a fact which led one usually well informed British critic to state that he had "blatantly altered the layout of the famous opening chords." The same critic went on to say, however, that Frager found "wit and poetry" in the gentler sections.

PRESS REPORTS were available in only two papers the morning following the concert, and these were not altogether favorable. Alan Blyth of "The Times" found that "there was not as much fizz in the performances as one might have expected, at least until the selection from 'Hair' and the inevitable encores were reached.

"Then at last the players seemed to let their hair down and convey some enjoyment in a score that stands up remarkably well to the full-orchestra treatment. Here, too, Arthur Fiedler, ever young in spirit and gesture, caught the mood of a new generation's music." Elsewhere Blyth spoke of "dutiful, even anonymous" playing.

IN A DIFFERENCE of opinion worthy of Boston critics, Edward Greenfield of "The Guardian" found the "Hair" selections "strangely solemn, the orchestration too heavy."

The justification of the whole concert for him was "an outrageous march version" of the "St. Louis Blues," where, "at last the sparkle we know on record from Fiedler and his band, their tongue-in-cheek humour, was plain for all to hear."

Balancing the sheets and giving a more accurate impression of popular reaction, perhaps, was the remark of an attendant at Royal Albert Hall: "That was splendid. Your players seemed really to get into the spirit of the music. I don't think our boys are quite up to that. We British are a bit too inhibited, you know."

The POPS in London

HERALD TRIBUNE
BOSTON, MASS.
(M) 210,000
APR 13 1971 New England Newsclip

Symphony Makes Debut in London

By HARRY NEVILLE

LONDON—William Steinberg conducted the Boston Symphony in the Royal Festival Hall, London's attractive new concert hall located alongside the Thames, more or less opposite Parliament. It was the orchestra's first concert of the European tour (the Pops had made its debut the previous night in Royal Albert Hall) and it was therefore an event of extreme importance to both conductor and players.

Touring orchestras are usually given to a kind of programming that puts them in the best possible light, but Steinberg conceded nothing either to his players' comfort or to popular taste in this instance.

THE PROGRAM consisted of two symphonies: Mozart's 36th, or "Linz"—an attractive but by no means easy piece—and Mahler's Seventh, a monumental work that is one of that composer's least popular and most difficult symphonies.

The orchestra had to contend with two things: unfamiliar and (in this case) very bright acoustics, and the absence of any identifiable beat in Steinberg's conducting. One can only hope that these matters will not prove to be the same problem elsewhere on the tour that they were on this occasion.

ALMOST SHOCKING was the review of the "Daily Mail" critic, Michael Reynolds, who wrote a curt notice that complained of a bad blend of tone, out-of-tune playing and a "crass sloppy approach from conductor William Steinberg."

Edward Greenfield of "The Guardian" allowed that the Mozart was "well-behaved" and that the "ears were made to tingle" in the finale of the Mahler. But elsewhere he expressed disappointment, admitting, however, that the hall's acoustics were partly to blame.

THE "DAILY TELEGRAPH" critic singled out a "brilliant and inexhaustible pair of trumpets" and a "leader capable of truly amoroso solos" as being among the orchestras most enviable possessions, while Stanley Sadie of "The Times" found the event "somehow a dispiriting one" in which Steinberg's interpretations had "little evident character."

It should be emphasized that most of the above reviews were written in a spirit of civility and fairness which acknowledged the extreme difficulties of the program and of the performing circumstances. As indicated, the audience's reaction was something else entirely.

THERE WAS a great deal of brilliant playing with individual sections of the orchestra really outdoing themselves.

But this listener's overall impression was that the sheer mechanical difficulty of coordinating the music—particularly the sprawling Mahler Symphony—prevented the players' ever "getting into" it.

Reaction to the concert pretty much followed the pattern of the previous night's pop concert: cheers and a standing ovation from the audience, a rather glum critical report in the following day's newspapers.

12

Boston Pops from London

A Pops Success in Olde Albert Hall

By Jon Lehman

Arthur Fiedler and the Boston Pops brought their own brand of American culture to London's Royal Albert Hall and were rewarded with demands for more from a cheering, standing audience of about 4,000 normally reserved British concertgoers.

In the concert Sunday evening which formally opened the Boston Symphony Orchestra's first European tour in 15 years, Mr. Fiedler and the Pops (which draws its membership from the parent orchestra) gave a performance which was two-thirds impeccable musicianship and the final third the infectiously enthusiastic spirit for which they are famous.

Keeping His Word

For the first two sections of the concert, which were televised by the BBC, the program seemed designed to reflect the wishes of the Boston Symphony's musical director, William Steinberg, who declared in his farewell speech at Logan Airport in Boston last Friday that the tour would prove to the old world that Americans "are not naked savages, jumping from bushes."

The program opened with a tip of the hat to Britain with Elgar's "Pomp and Circumstance" March No. 1, followed by a restrained, sensitive and letter-perfect performance of Beethoven's "Egmont" Overture. A bit more of the old spirit crept in with the suite from Offenbach's "Gaite parisienne" with its Pops favorite, "Can-can," which closed the concert's first section to warm but not uncontrolled applause.

The middle segment was devoted to the Tchaikovsky Piano Concerto No. 1, with pianist Malcolm Frager substituting for the scheduled soloist, Earl Wild, who canceled because of illness.

Wins Acceptance

Mr. Frager's occasionally unorthodox treatment of the familiar concerto — (incorporating elements from a previously unknown first edition of the work which he unearthed several years ago) — and his muscular style, which burst into full force in the final movement, were accepted very favorably by the London audience, which called him back for several bows.

But it was only after the BBC cameras were switched off and Mr. Fiedler got down to the orchestra's medley from "Hair" that the enormous Victorian edifice began to feel like Symphony Hall during Pops season. And following another Fiedler favorite, the venerable "St. Louis Blues," they began holding up the signs for the Pops "extras," only they were all at the end this time.

After four extras, including the Beatles' "Yesterday," "Mack the Knife" and a rendition of "The Stars and Stripes Forever" to which the entire house — three balconies and skylight gallery filled with standees — clapped in rhythm, Mr. Fiedler would do no more. After taking four bows and asking the musicians to rise twice, he led his orchestra off stage while the audience stood, cheered and stamped their feet.

It was the Boston Pops' first concert abroad, although many of the audience were obviously familiar with the orchestra's recordings, and appropriately it helped celebrate the 100th season of Royal Albert Hall, the home of the Prom concerts on which the Pops was modeled.

Homey Touch

For the concert, tables and chairs a la Pops were set up on the circular floor of the hall, and London usherettes did their best to impersonate the South Boston serving ladies who have become an institution at Symphony Hall.

Albert Hall, which was dedicated on March 29, 1871, by Queen Victoria to commemorate her beloved consort, is a huge round building with a vast glass dome, decorated inside and out in the highest Victorian style. Its acoustics, which give a big, warm yet bright sound (improved by the plastic saucers which were hung from the soaring ceiling a few years ago to break up a persistent echo) were particularly suited to the Pops sound, as is the gracious Victorian sentiment, for which the hall has become a symbol, to the spirit of the Pops.

The unrestrained enthusiasm with which the audience closed the concert was regarded as a particularly bright success for the Pops. London concertgoers along with those of Paris and Vienna, are regarded by musicians as undemonstrative.

After concerts Monday by the Boston Symphony itself and Tuesday by the Boston Symphony Chamber Players, the orchestra was scheduled to fly to Stuttgart, Germany, to begin the second leg of the 23-day, six-nation tour.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387
APR 8 1971 New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,[illegible]
APR 6 1971 New England Newsclip

REGISTER
TORRINGTON, CONN.
(E) 11,496
APR 7 1971 New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 7 1971 New England Newsclip

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FAMILIAR SCENE but different locale finds Arthur Fiedler and Boston Pops Orchestra acknowledging enthusiastic applause—at conclusion of first concert in Royal Albert Hall in London, the beginning of the orchestra's 3-week European tour. (UPI)

785

Pops in Albert Hall

Arthur Fiedler and the Boston Pops perform (background) in Royal Albert Hall, London, before a sold-out house. This is the first concert of the Pops and Boston Symphony 23-day European Tour that covers six countries. The Pops concert was televised throughout the British Isles. (UPI)

THE TIMES RECORD
TROY, N. Y.
D. 42,181
APR 7 1971

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Touring with the Boston Symphony, on its first European tour in 15 years, the Pops brought to London its marvelous mixture of musical styles under always delightful Arthur Fiedler.

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 24 1971 New England Newsclip

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Michael Steinberg writes that the adverse remarks of the British critics about the Boston Pops Orchestra "raise the question of whether it makes sense to evaluate, as they do, as a musical event something that we in Boston are more inclined to think of as a sort of party."

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BENJAMIN ZANDER
Teacher, New England Conservatory of Music

Boston

12

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PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,337

APR 8 . 1971 New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 292,[illegible]

APR 6 1971 New England Newsclip

REGISTER
TORRINGTON, CONN.
(E) 11,496

APR 7 1971 New England Newsclip

785

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GLOBE
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(M) 237,967 (E) 194,700
(S) 566,377

APR 7 1971 New England Newsclip

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(S) 566,377

APR 24 1971 New England Newsclip

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BENJAMIN ZANDER
Teacher, New England Conservatory of Music

Boston

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100
APR 5 1971 New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 5 1971 New England Newsclip

Flop Goes the Pops in London Debut

Critics Find More Fizz at Tables Than in Bostonians' Tour

TELEGRAPH
NASHUA, N. H.
(E) 19,203
APR 5 1971 New England Newsclip

1st concert outside US

Boston Pops opens tour in London

Associated Press

performance," said Blyth, the

Soloist Faulted

Malcolm Frager, the soloist in

"At last the sparkle we know on record from Fiedler and his band, their tongue-in-cheek humor, was plain for all to hear."

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,[illegible]
7 1971 New England Newsclip

CHRONICLE
NORTH ATTLEBORO, MASS.
(E) 4,780
APR 5 1971 New England Newsclip

Fiedler and Boston Pops Fail to Impress Britians

Arthur Fiedler Conducts

Pops Performs in London

NEWS
FRAMINGHAM, MASS.
(E) 19,654
APR 5 1971 New England Newsclip

EAGLE-TRIBUNE
LAWRENCE, MASS
(M&E) 45,050
APR 5 1971 New England Newsclip

CALL
WOONSOCKET, R. I.
(E) 30,774
APR 5 1971 New England Newsclip

Boston Pops in London Draws Haughty Sniffs

Pops Fails To Stir Critics In London

"Hair" and, as a cli

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 6 1971 New England Newsclip

Boston Pops' Performanc Given Little Enthusiasm

NEWS
NEWPORT, R. I.
(E) 14,827
APR 5 1971 New England Newsclip

STANDARD-TIMES
NEW BEDFORD, MASS.
(E) 70,000 (S) 60,000
APR 5 1971 New England Newsclip

of The
s Pomp

Boston Pops' First Tour Fails To Impress Britons

For the first night of its tour the orchestra presented Elgar, Beethoven, Offenbach, Tchai-

Boston Pops doesn't impress British critics

Associated Press

LONDON—The first performance outside the United States of the Boston Pops orchestra was greeted with little enthusiasm by prominent British critics yeaterday.

Champagne flowed at tables in the arena of the Royal Albert Hall while Arthur Fiedler conducted, but Alan Blyth of the "Times" found "not as much fizz in the performances as one would have expected."

"The Bostonians played here as if this was — as it indeed is—just one stop on an extensive tour with each place receiving the stock performance," he wrote.

"There was efficiency, even brilliance, but no real love in the interpretations."

For the first night of its tour the orchestra presented Elgar, Beethoven Offenback, Tchaikovsky, a selection from "Hair" and, as a climax the "St. Louis Blues."

Malcolm Frager, the soloist in Tchaikovsky's 1st Piano Concerto, turned in Blyth, old-fashioned bravura performance," said Blytblyth, with "hardly a note out of place, hardly one played with real imaginative insight."

Edward Greenfield of The Guardian felt Elgar's Pomp and Circumstance No. 1 sounded ill at ease and Beethoven's "Egmont" overture was "like a trumpet concerto and a fairly perfunctory one at that with the hall playing an acoustic trick on the brass."

APPLAUSE FOR POPS—Conductor Arthur Fiedler (center profile) and members of Boston Pops Orchestra stand as audience applauds after Fiedler led them in composition at London's Royal Albert Hall Sunday. (AP)

Boston Pops Boring For London's Critics

FOSTER'S DEMOCRAT
DOVER, N. H.
(E) 15,450
APR 5 1971 New England Newsclip

RECORDER-GAZETTE
GREENFIELD, MASS.
(E) 13,822
APR 5 1971 New England Newsclip

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800
APR 5 1971 New England Newsclip

News Brief

LONDON (AP) — The first performance outside the United States of the Boston Pops orchestra was greeted with little enthusiasm by prominent British critics today.

London Cool To Boston Pops

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London Critics Rap Boston Pops Performance

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Boston Pops flops

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NEW YORK, N. Y.
AMERIKANISCHE SCHWEIZER ZEITUNG
W. 2,000
APR 14 1971

Critics Unfizzy

London. — The first performance outside the United States of the Boston Pops orchestra was greeted with little enthusiasm by prominent British critics last week.

Alan Blyth of the Times found "not as much fizz in the performances as one would have expected... There was efficiency, even brillance, but no real love in the interpretations."

Edward Greenfield of the Guardian felt Elgar's "Pomp and Circumstance No. 1" sounded ill at ease and Beethoven's "Egmont" Overture was "like a trumpet concerto and a fairly perfunctory one at that with the hall playing an acoustic trick on the brass... Then came the justification for the whole concert, and it was sad we had not had it at the start, an outrageous march version of W. C. Handy's classic 'St. Louis Blues,'" Mr. Greenfield said.

"At last the sparkle we know on records from Mr. Friedler and his band, their tongue-in-check humor, was plain for all to hear."

london
pops
story by
associated press

14

The BSO abroad

London audience applauds Mozart, Mahler

By Louis Snyder

London

After an evening of semi-frivolity in the guise of Boston Pops at the Royal Albert Hall [reported in yesterday's news pages], the Boston Symphony began its three-week European tour in earnest on Monday at Royal Festival Hall under William Steinberg's musical direction. There were two items on the program — the Symphony No. 36 in C ("Linz") of Mozart, and Mahler's gigantic Seventh Symphony in E minor.

This handsome, acoustically lively auditorium was filled to its 3,000 capacity with Londoners, BSO "friends" from America, and a collection of otherwise intent concertgoers of all ages who exemplified the enviable local practice of rapt concentration on the performance at hand, a trait which deserves to be a duty-free exportable commodity. No one arrived late or left early or seemed to take the players for granted, nor did it appear to their first European audience after 15 years that they should be so taken.

While the Mozart went well, it was the Mahler that swept the listeners off their feet. London is in a Mahler mood. Local performances of several of his symphonies have been played within the past few weeks, and he and his music are being superimposed on Luchino Visconti's screen version of Thomas Mann's "Death in Venice," currently doing big business here. But the seventh, which isn't one of the recently popular ones, or sometimes even tolerable outside the Mahler cult, made a tremendous impact through Mr. Steinberg's strongly motivated reading, and an almost unparalleled display of virtuosity by the musicians.

Since the geographical contours and the sight lines of Royal Festival Hall permit an excellent view of what is happening on stage, it was possible to see when and how everyone contributed to this rousing occasion. For despite the work's length, enthusiasm was cumulative, and the reaction to two night music movements, with a sinister scherzo between, waited until after the all-out rondo-finale to erupt in full measure. Cheers, countless recalls for Mr. Steinberg, and all the signs of an auspicious welcome from audiences across the sea were in evidence.

At a reception for the orchestra, given at the hall afterwards by U.S. Ambassador Walter Annenberg, the instrumentalists individually gave voice to their own satisfaction at the performance with a candor that music critics might envy. "We were tremendous," said one of them, and no one within earshot then or earlier could have agreed more.

MONITOR
BOSTON, MASS.
(M) 210,850
APR 7 1971
New England Newsclip

Sour notes from critics

By the Associated Press

London

The Boston Symphony Orchestra, making its first appearance in London in 15 years, was slammed by several critics.

"I have rarely heard a more unpleasant noise from a so-called international orchestra," wrote Michael Reynolds in the Daily Mail of the Monday night performance. He added: "Two symphonies comprised the program—Mozart's 'Linz' and Mahler's Seventh. Both suffered from a bad blend of tone, a string section which would be the shame of London, and a crass, sloppy approach from conductor William Steinberg. It was with reluctance I stayed to the end."

Edward Greenfield of the Guardian asked, "Was it the effect of the flight over? Was it that I was expecting too much after the records? Was it that William Steinberg had comparatively little to say . . . ? I wondered. But whatever it was we had to wait until the finale of the Mahler before ears were really made to tingle. Then it was more because of a direct, disciplined assault rather than because of the subtle tonal nuances which this of all American orchestras can produce."

In the Daily Telegraph, Peter Stadlen felt the "renowned band did not come into its own until toward the end of the evening. An utter aversion to showmanship is among Mr. Steinberg's most endearing qualities. But on this occasion it did result in a distinctly stodgy performance of Mozart's 'Linz' Symphony."

Stanley Sadie of the Times felt the concert was dispiriting. "Not because of any lack of efficiency, or individual musicianship of the orchestra, nor any want of responsiveness. But there was not much that was positive to respond to. Often it seemed that the performances were merely the acting out of a well-rehearsed ritual, one that had staled and lost much of its vitality and meaning."

london, a mixed reception for the b.s.o.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 10 1971
New England Newsclip

BOSTON SYMPHONY TOURING ABROAD—2 . . . by Michael Steinberg

Critics pan, others hail Mahler opus

The Boston Symphony, but more specifically its music director, William Steinberg, drew a quadruple pan in London newspapers for its Monday evening concert in the Royal Festival Hall. In three cases of four, the authors were the papers' second-string critics, the chiefs finding a Covent Garden opera revival of Verdi's "A Masked Ball" more tempting.

All reviewers praised Steinberg's enterprise in programming Mahler's 7th Symphony. London has a terrific Mahler boom just now, still more than New York, but even here the 7th is a rarity. They were inclined as well to praise individual members or sections of the orchestra, but to say also that in the Festival Hall — acoustically nasty, and dry and aggressive in a way that makes it something like the opposite of Symphony Hall — the sound was unblended and unbalanced. The prevalence of trumpet tone and of the electronically amplified mandolin in the Mahler was especially deplored.

It was Steinberg, however, who came in for the chief drubbing. He was blamed for much of the orchestral imbalance and imprecision, and his interpretations — "is that the word?" asked Stanley Sadie in The Times — were called "marmoreally lifeless" both in The Times and in The Financial Times, "solemnly earthbound," "unconvincing," "distinctly stodgy," and generally wanting in character.

The audience that nearly filled the hall, one which included young conductors like Daniel Barenboim and Lawrence Foster as well as quite a number of orchestral musicians came to see how the opposition was doing, brought Steinberg back for five bows and cheered the orchestra at the end of Mahler's 85-minute work.

Members of the orchestra were quick to volunteer comments about the famously awful Festival Hall acoustics. Players have difficulty hearing each other on stage, while out front the sound is harsh and unblended in a way that exaggerates even the slightest imperfections. No questions, though, that in terms of public response, the concert, which had begun with Mozart's "Linz" Symphony was a huge success — "even more than for the Philadelphia Orchestra," a couple of people here suggested cautiously.

Afterwards, there was a reception in Festival Hall — oh, that incredible Scottish smoked salmon! — whose official though absent host was US Ambassador Walter H. Annenberg. The actual and present host was Annenberg's assistant, Robert Scott, who, as a matter of fact, is a trustee of the Philadelphia Orchestra, "the other great orchestra," as the BSO players refer to it.

The two reviews so far of Sunday night's Boston Pops concert in the Albert Hall are unenthusiastic. Alan Blyth in The Times wrote "there was not as much fizz in the performances as one might have expected, at least until the selections from 'Hair' and the inevitable encores were reached . . . there was efficiency, even brilliance, but no real love in the interpretations." In The Guardian, Edward Greenfield did not even like "Hair" ("strangely solemn, the orchestration too heavy, the jazz rhythms played with the literalness one expects of the Black Dyke Mills band"), and found "the sparkle we know on record from Fiedler and his band" only in the concluding march version of the "St. Louis Blues."

Blyth's and Greenfield's fairly detailed criticisms are not really off the mark; they do, however, raise the question of whether it makes sense to evaluate, as they do, as a musical event something that we in Boston are more inclined to think of as a sort of party.

The Boston Symphony Chamber Players have another concert in England, and the orchestra moves on to engagements in Stuttgart, Wuppertal, and Berlin on Easter weekend. The group of 40 Friends of the Boston Symphony stay a little longer in London and rejoin the orchestra's tour in Berlin at the end of the week.

Michael Steinberg, music critic of The Globe, is accompanying the BSO on its tour.

UNION
SPRINGFIELD, MASS.
(M) 77.
APR 6 1971
New England Newsclip

Boston Symphony Hit By London Music Critics

LONDON (AP) — T
Boston Symphony Orchest
making its first appearar
in London in 15 years, v
slammed by leading crit
today.

The Evening Bulletin
PHILADELPHIA, PA.
D. 654,741
APR 7 1971

London Music Critics Pan Boston Symphony

LONDON — (AP) — The Boston Symphony Orchestra, making its first appearance in London in 15 years, was slammed by leading critics Tuesday.

JOURNAL-COURIER
NEW HAVEN, CONN.
(M) 32,350
APR 6 1971
New England Newsclip

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Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 917,082 SUN. 1,219,382
APR 10 1971

London Lowers Boom on Boston Symphony

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TIME
GREENWICH, CONN.
(C) 11,791
APR 6 1971
New England Newsclip

London Critics Pan Bostonians

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The BSO abroad

London audience applauds Mozart, Mahler

By Louis Snyder

London

After an evening of semi-frivolity in the guise of Boston Pops at the Royal Albert Hall [reported in yesterday's news pages], the Boston Symphony began its three-week European tour in earnest on Monday at Royal Festival Hall under William Steinberg's musical direction. There were two items on the program — the Symphony No. 36 in C ("Linz") of Mozart, and Mahler's gigantic Seventh Symphony in E minor.

This handsome, acoustically lively auditorium was filled to its 3,000 capacity with Londoners, BSO "friends" from America, and a collection of otherwise intent concert-goers of all ages who exemplified the enviable local practice of rapt concentration on the performance at hand, a trait which deserves to be a duty-free exportable commodity. No one arrived late or left early or seemed to take the players for granted, nor did it appear to their first European audience after 15 years that they should be so taken.

While the Mozart went well, it was the Mahler that swept the listeners off their feet. London is in a Mahler mood. Local performances of several of his symphonies have been played within the past few weeks, and he and his music are being superimposed on Luchino Visconti's screen version of Thomas Mann's "Death in Venice," currently doing big business here. But the seventh, which isn't one of the recently popular ones, or sometimes even tolerable outside the Mahler cult, made a tremendous impact through Mr. Steinberg's strongly motivated reading, and an almost unparalleled display of virtuosity by the musicians.

Since the geographical contours and the sight lines of Royal Festival Hall permit an excellent view of what is happening on stage, it was possible to see when and how everyone contributed to this rousing occasion. For despite the work's length, enthusiasm was cumulative, and the reaction to two night music movements, with a sinister scherzo between, waited until after the all-out rondo-finale to erupt in full measure. Cheers, countless recalls for Mr. Steinberg, and all the signs of an auspicious welcome from audiences across the sea were in evidence.

At a reception for the orchestra, given at the hall afterwards by U.S. Ambassador Walter Annenberg, the instrumentalists individually gave voice to their own satisfaction at the performance with a candor that music critics might envy. "We were tremendous," said one of them, and no one within earshot then or earlier could have agreed more.

MONITOR
BOSTON, MASS.
(M) 210,850

APR 7 1971

New England Newsclip

Sour notes from critics

By the Associated Press

London

The Boston Symphony Orchestra, making its first appearance in London in 15 years, was slammed by several critics.

"I have rarely heard a more unpleasant noise from a so-called international orchestra," wrote Michael Reynolds in the Daily Mail of the Monday night performance. He added: "Two symphonies comprised the program—Mozart's 'Linz' and Mahler's Seventh. Both suffered from a bad blend of tone, a string section which would be the shame of London, and a crass, sloppy approach from conductor William Steinberg. It was with reluctance I stayed to the end."

Edward Greenfield of the Guardian asked, "Was it the effect of the flight over? Was it that I was expecting too much after the records? Was it that William Steinberg had comparatively little to say . . . ? I wondered. But whatever it was we had to wait until the finale of the Mahler before ears were really made to tingle. Then it was more because of a direct, disciplined assault rather than because of the subtle tonal nuances which this of all American orchestras can produce."

In the Daily Telegraph, Peter Stadlen felt the "renowned band did not come into its own until toward the end of the evening. An utter aversion to showmanship is among Mr. Steinberg's most endearing qualities. But on this occasion it did result in a distinctly stodgy performance of Mozart's 'Linz' Symphony."

Stanley Sadie of the Times felt the concert was disparting. "Not because of any lack of efficiency, or individual musicianship of the orchestra, nor any want of responsiveness. But there was not much that was positive to respond to. Often it seemed that the performances were merely the acting out of a well-rehearsed ritual, one that had staled and lost much of its vitality and meaning."

UNION
SPRINGFIELD, MASS.
(M) 77

APR 6 1971

New England Newsclip

Boston Symphony Hit By London Music Critics

The Evening Bulletin
PHILADELPHIA, PA.
D. 654,741

APR 7 1971

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JOURNAL-COURIER
NEW HAVEN, CONN.
(M) 32,350

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 10 1971

New England Newsclip

BOSTON SYMPHONY TOURING ABROAD—2 . . . by Michael Steinberg

Critics pan, others hail Mahler opus

The Boston Symphony, but more specifically its music director, William Steinberg, drew a quadruple pan in London newspapers for its Monday evening concert in the Royal Festival Hall. In three cases of four, the authors were the papers' second-string critics, the chiefs finding a Covent Garden opera revival of Verdi's "A Masked Ball" more tempting.

All reviewers praised Steinberg's enterprise in programming Mahler's 7th Symphony. London has a terrific Mahler boom just now, still more than New York, but even here the 7th is a rarity. They were inclined as well to praise individual members or sections of the orchestra, but to say also that in the Festival Hall — acoustically nasty, and dry and aggressive in a way that makes it something like the opposite of Symphony Hall — the sound was unblended and unbalanced. The prevalence of trumpet tone and of the electronically amplified mandolin in the Mahler was especially deplored.

It was Steinberg, however, who came in for the chief drubbing. He was blamed for much of the orchestral imbalance and imprecision, and his interpretations — "is that the word?" asked Stanley Sadie in The Times — were called "marmoreally lifeless" both in The Times and in The Financial Times, "solemnly earthbound," "unconvincing," "distinctly stodgy," and generally wanting in character.

The audience that nearly filled the hall, one which included young conductors like Daniel Barenboim and Lawrence Foster as well as quite a number of orchestral musicians came to see how the opposition was doing, brought Steinberg back for five bows and cheered the orchestra at the end of Mahler's 85-minute work.

Members of the orchestra were quick to volunteer comments about the famously awful Festival Hall acoustics. Players have difficulty hearing each other on stage, while out front the sound is harsh and unblended in a way that exaggerates even the slightest imperfections. No questions, though, that in terms of public response, the concert, which had begun with Mozart's "Linz" Symphony was a huge success — "even more than for the Philadelphia Orchestra," a couple of people here suggested cautiously.

Afterwards, there was a reception in Festival Hall — oh, that incredible Scottish smoked salmon! — whose official though absent host was US Ambassador Walter H. Annenberg. The actual and present host was Annenberg's assistant, Robert Scott, who, as a matter of fact, is a trustee of the Philadelphia Orchestra, "the other great orchestra," as the BSO players refer to it.

The two reviews so far of Sunday night's Boston Pops concert in the Albert Hall are unenthusiastic. Alan Blyth in The Times wrote "there was not as much fizz in the performances as one might have expected, at least until the selections from 'Hair' and the inevitable encores were reached . . . there was efficiency, even brilliance, but no real love in the interpretations." In The Guardian, Edward Greenfield did not even like "Hair" ("strangely solemn, the orchestration too heavy, the jazz rhythms played with the literalness one expects of the Black Dyke Mills band"), and found "the sparkle we know on record from Fiedler and his band" only in the concluding march version of the "St. Louis Blues."

Blyth's and Greenfield's fairly detailed criticisms are not really off the mark; they do, however, raise the question of whether it makes sense to evaluate, as they do, as a musical event something that we in Boston are more inclined to think of as a sort of party.

The Boston Symphony Chamber Players have another concert in England, and the orchestra moves on to engagements in Stuttgart, Wuppertal, and Berlin on Easter weekend. The group of 40 Friends of the Boston Symphony stay a little longer in London and rejoin the orchestra's tour in Berlin at the end of the week.

Michael Steinberg, music critic of The Globe, is accompanying the BSO on its tour.

The Pittsburgh Press
D. 346,090 SUN. 744,732

APR 11 1971

WILLIAM STEINBERG
Rapped in London.

Rap At Steinberg London Replay

By CARL APONE, Press Music Editor

The music critics roasted William Steinberg and the Boston Symphony Orchestra royally in London last week, according to wire service reports.

And for Steinberg their comments must have seemed like a replay of a recording he heard there eight years ago with the Pittsburgh Symphony Orchestra.

Greeted Cooly

The London critics greeted Steinberg and the local orchestra ever so cooly in that 1963 concert. So cooly, that when Steinberg came back to Pittsburgh he barely answered when I greeted him at a press conference.

An assistant took me aside to say the harsh treatment by the British writers had made him a foe of all critics.

The recent reviews about the Boston and Steinberg seemed to be rather intelligent and penetrating. Steinberg's music can be rather "stodgy" at times and without "much that was positive to respond to." Although, overall, I prefer his work to any other living conductor.

But the recent fire from the British critics recalls the 1963 incident vividly to mind. For who should appear here in the 1964 season but John Pritchard, conductor of the London Philharmonic, and I asked him about London critics. His comments still ring in my ears.

London Critics

With the exception of The Times, he said, the London critics were just "hacks." And he added: "There is no accounting for some of the English critics.

"We are miserable about the matter but we live with it. We don't think the newspapers take all the care they should have in appointing some of these critics."

According to him, many of the new music critics were "young men not long out of college. They use an extremely personal approach to criticism and believe the only way to get notoriety is to pan something.

"The English critics seem to have dipped their pens in venom but they are mellowing. We hope to educate them in time."

The year 1971 has arrived and British critics seemed not to have mellowed. Pritchard, a hulking 6 ft. 2 in., 200-pounder had felt the jab of the critics and he did not hesitate to blast comments he did not like.

"When I read a bad notice I tell the critic he must be crazy or his ears were not open. It does no harm to tell them and it may do some good."

Natural Enemies

I like this kind of talk from conductors. In the musical, "Oklahoma!" the song has it that the farmer and the cowboy should be friends. The same does not hold true with critics and conductors.

They should remain natural enemies and no doubt Steinberg's animosity for them was rekindled in London.

The Boston and Steinberg tour will include 16 concerts in all in England, Germany, Austria, Italy and France.

Perhaps Maestro Steinberg will hear kinder words on the remainder of his tour.

* * *

Report from London

BSO Wins Over the Public, but not the Critics

By Jon Lehman

On the basis of its opening stand in London, the Boston Symphony Orchestra's current European tour is shaping up as a popular success, although it has met a somewhat cool reception from the British critics.

The Orchestra's two concerts in London — one by the Boston Pops on Sunday and one by the Symphony itself on Monday — were both sell-out affairs in halls that hold more than 4,000 listeners, and both were given standing and prolonged applause and cheers at the end by audiences which had come expecting to be pleased.

Where's The Fizz?

But the critics, after paying their respects to the reputations of the Pops and the full orchestra respectively, said they had not heard what they anticipated.

Writing in The Guardian of London, Edward Greenfield called the full orchestra's single London concert "tantalizing," the more so, he said, because there was "little of the fizz one hears on Boston records."

For the Monday night concert in London's new Royal Festival Hall, music director William Steinberg chose a challenging program, the Mozart Symphony No. 36 in C (the "Linz"), one of the brightest and wittiest of the late Mozart symphonies, and the problematic and relatively unfamiliar Symphony No. 7 in b minor of Mahler.

Taking a Break

Mahler's Seventh Symphony, although it is entirely instrumental, without chorus or vocal soloists, is on the grand scale of his later works. In fact, due to the long performing time, the orchestra Monday night took a break between the first and second movements during which Mr. Steinberg left the podium although the audience was requested to remain seated.

The first and last movements are large and bold, with the first developing the strong themes in the brass characterisitic of Mahler, while the last movement pushes the minor-key intricacies of the middle three movements into exuberantly orchestrated resolutions in C major.

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Stanley Sadie, writing in The Times of London, said, "The violins sounded full and suave, even when poised high among the leger-lines, and the cellos sang long, shapely lines in the first of the Night-Music movements. Among a strong woodwind section I particularly relished the playing of the clarinets, rounded in tone and agile . . . "

Little Conviction

However, said Sadie, Mr. Steinberg's interpretation "seemed to have little feeling of conviction, little sense of why the piece is as it is . . ." He said there were spells of "sustained physical excitement, but the ideas themselves were under-characterized and there was no continuity of impulse."

Some music writers traveling with the orchestra had predicted a hard time at the hands of the London critics, who are known as Mahler aficionados. But the edge was taken off the critical coolness by the audience response, the high morale and impeccable musicianship of the players themselves, and by chance for the orchestra to play and be heard in halls with very different acoustics and layouts from Symphony Hall.

Royal Festival Hall is a large modern concert hall on the south bank of the Thames, across the river and downstream from the buildings of Parliament. From the outside it suggests a concrete airport hangar with glass balconies and many ramps and levels.

Inside is a spacious and almost incrdinately civilized complex of cultural and service facilities. The pattern of open ramps and levels is carried into the interior design, and there is a large and excellent restaurant overlooking the river.

Surrounding the inner hall itself are the stacked-in outer balconies, with coatrooms on every level as well as champagne and coffee bars for intermission.

Acoustical Problems

The concert hall itself gives the impression of a large, open space, with seats raked up from an open, spread-out stage.

Members of the orchestra said the open stage gave them the same difficulties of hearing and blending with each other that are experienced in the new Philharmonic Hall in New York's Lincoln Center, but the effect for a listener was much more satisfactory than in the New York hall. Although there was great spaciousness and separation to the orchestral sound, there seemed to be no distortion.

The worst of the acoustic problems in both Festival Hall and Royal Albert Hall, where the Boston Pops (the orchestra minus its first chairs) played Sunday, were for the trumpets. Their crackling, brilliant style, which is mellowed somewhat by the softer acoustics of Symphony Hall, came through in the London concerts with a noticeably overbalancing force.

The Festival Hall concert Monday, which was sponsored partially by the Massachusetts Port Authority as a culture-and-trade promotion, drew an audience which included many Americans, particularly Bostonians, who were in London either as visitors or as temporary residents, as well as a number of British musical figures with connections to the BSO.

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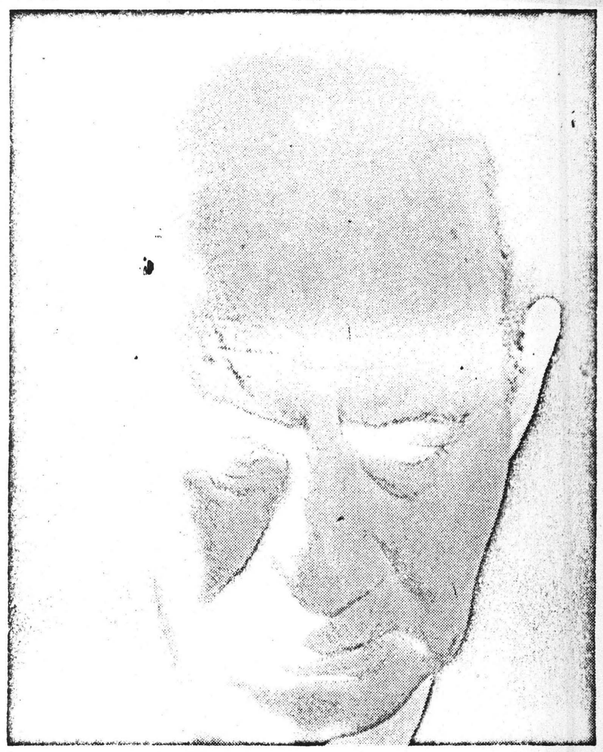

WILLIAM STEINBERG — a cool reception from the London critics.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 12 1971 New England

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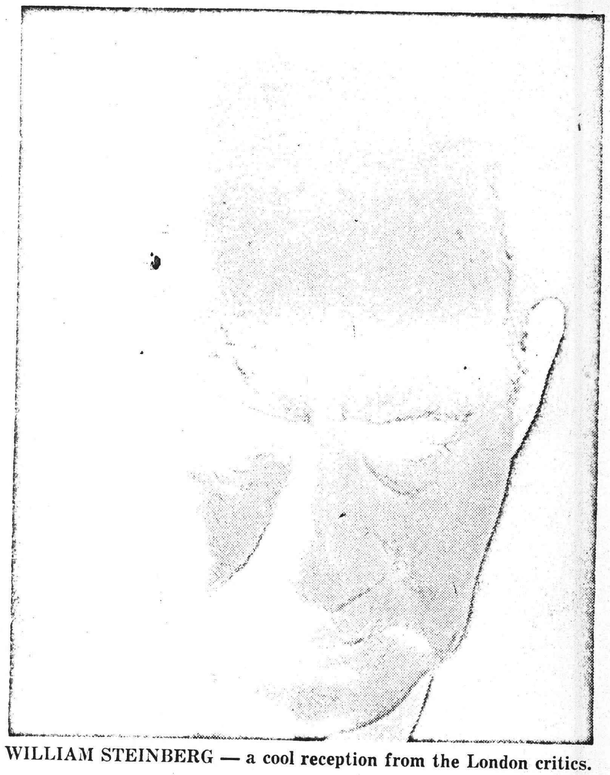

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APR 9 1971 New England Newsclip

16

UNION
SPRINGFIELD MASS.
(M) 7?

APR 14 1971 New England Newsclip

Boston Symphony Tour Has Happy Moments

R. C. Hammerich, The Union's music critic, is touring Europe with the Boston Symphony Orchestra.

By R. C. HAMMERICH

LONDON — Four days of life in London for the touring Boston Symphony Orchestra and friends has been a series of separations, gatherings and aching backs.

The aching backs were developed during long walks. The musicians, like hundreds of other tourists milling around London, were gawking at monuments, shopping and snapping pictures.

They were also visiting museums and pubs, the ballet and hotter spots. London is really a swinging town.

But the sun appeared only once in the four days (during the pops rehearsal) and the temperatures stuck below 50, the weather was dismal, the atmosphere sunny.

On the street they saw flaring mustaches and black bowlers with rolled umbrellas, hundreds of Rolls Royces, 'birds' in sweaters hurrying with arms folded against the chill, water trucks continually washing the streets.

They were dispersed in many hotels and they pursued independent interests, gathering ony for rehearsals and concerts, occasionally waving a greeting when they accidentally met on a sidewalk.

Only a handful appeared at social events attended by the 40 members of the Friends Society who are travelling some of the route with them.

There was a cocktail party in the old Garrick Club, a private club for actors, a trip to J. Paul Getty's giant manor house at Sutton Place, a first - class, blacktie reception (no receiving line, no speeches, a vast supply of great food) given the orchestra after the Monday (April 5) concert by the U.S. Ambassador Walter Annenberg (who was in Palm Beach.)

On Tuesday, the chamber players gave a performance in the Banqueting House At Whitehall (through which Charles I walked on his way to the scaffold) which was preceded by a cocktail party in the House of Lords (Lord Stowehill was the gracious host) and followed by a black-tie reception in the Dartmouth House of the English-Speaking Union.

The performance of Mozart and Mahler with Steinberg on the podium in the new Festival Hall Monday was attended by a fut house and was received more warmly by the audience than by the critics next morning, who indicated polite British reserve.

The chamber music program also was well received. It included music by Mozart, Debussy, Beethoven and Stravinsky, whose music was dedicated with a moment of silence to its composer who had died that afternoon in New York.

The orchestra had a day off and disappeared into the giant city, but Wednesday it had a long hard day. The bus trip to Gatwick airport took an hour longer than scheduled (a train strike had jammed street traffic) and there were unforseen delays in getting a group of 150 special tourists on and off planes and through customs.

The plane ride to Stuttgart was one hour, 10 minutes, but it arrives so late that Joseph Silverstein, concert master, had to abandon the group at the airport and take fast trip in his nylon traveling jacket to a Deutche Grammaphon (record company) press conference for music writers from all over Germany.

A French horn player had been taken to the wrong airport in London; so he missed the plane to Stuttgart, but he caught another and caught up to his wardrobe truck and bright brass horn backstage in Stuttgart to appear properly in his white tie.

Steinberg conducted the funeral movement from Beethoven's "Eroica" symphony to observe Steinberg's death and then he returned to the scheduled heavy-weight program of Hindemith and Bruckner.

The audience was very quiet, unusually well-dressed and responded not with enthusiasm but with prolonged applause. Many of the audience stood and walked slowly toward the stage clapping not loudly, but relentlessly, for seven or eight call-backs.

It was compensation for a long, hard day that had begun with irritation, but had included sunshine in Germany and a train ride along the Rhine river.

stuttgart and wuppertal

German Critics Glowing in Praise of Boston Symphony

By HARRY NEVILLE

STUTTGART—The second stop of the Boston Symphony European tour was this important manufacturing center of about one million people. Nearly all of whom seemed prosperous if one were to judge by the smartly dressed shoppers who crowded the main streets. Much of the city was destroyed during World War II and there doesn't remain a great deal in the way of truly arresting tourist sights, not at least in the heart of the city.

For the shopping-minded visitor, however, there are hundreds of stores all beautifully stocked with reasonably priced goods. Splendid restaurants, too, in which efficiency and politeness of the service is stunning by American standards.

MATCHING THE general air of affluence is the richness of Stuttgart's musical life, which offers a full-time opera house and the fairly new concert hall in which the BSO performed on April 7. The latter, Die Liederhalle, is actually two halls the Mozartsaal—for solo recitals, chamber ensembles and smallish orchestras—and the Beethovensaal—for larger events such as the BSO concert. The Beethovensaal is an old but striking combination of flowing curves and severe angles. There is a great deal of wooden paneling, which is said to provide a resonant acoustic (I could not tell from the sixth row).

The seats are plush and spacious with plenty of room between rows. In a program that included Bruckner's Seventh Symphony, one might suppose that this was a dangerously comfortable listening situation—even for those blessed with a teutonic attention. But the Stuttgarters were fantastically attentive, though I am beginning to think, after this and the London concerts, that all Europeans audiences are like this.

WILLIAM STEINBERG conducted and although Hindemith's concert music for strings and brass went well enough, it seemed that the orchestra had not yet really hit its stride, that in none of the music did it really sound as the legendary Boston Symphony is supposed to sound. (The slow movement of the Eroica, played in memory of Stravinsky, was particularly plodding and lacking in coherence).

chestras have only technique and no soul. . ."
and no soul . . ." Other critics were equally enthusiastic.

WUPPERTAL—A five-hour train ride which passed through Heidelberg and Cologne, brought the symphony to Duesseldorf and from there by bus, to Wuppertal, the orchestra's third stop, where it played a concert April 8 in the Stadthalle. Wuppertal is a part of a kind of Pittsburgh bordering Duesseldorf and Essen. But as with Pittsburgh, Wuppertal is also proud of its cultural attractions, and rightly so. In addition to an orchestra, ballet and opera companies, the village boasts a museum which includes works of Giocometti and Henry Moore. Other attractions are a charming zoo and famous monorail, Europe's first.

MICHAEL TILSON THOMAS conducted and the concert was quite a success—certainly in terms of audience reaction but also in terms of the orchestra's own standards.

The orchestra was in splendid form once it got through "Afternoon of a Faun" (in memory of Stravinsky.) Beethoven's Eighth and Schoenberg's Five Pieces went beautifully, Sherman Welt gave a ravishing account of the Mozart Bassoon Concerto, and Thomas was at his most exuberant in Ravel's La Valse. All this was enhanced by the hall's acoustics, the best yet encountered on the tour.

HERALD TRAVELER
BOSTON, MASS.
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APR 17 1971
New England Newsclip

(Harry Neville, Herald Traveler music critic, is accompanying the Boston Symphony Orchestra on its tour of Europe.)

MONITOR
BOSTON, MASS.
(M) 210,850
APR 16 1971
New England Newsclip

Two stops on the BSO tour in Europe

The Monitor's music critic, touring with the Boston Symphony, caught an evening of their music in Stuttgart, and another in Wuppertal. Earlier he dropped in on a London concert of Britain's New Philharmonia Orchestra.

By Louis Snyder

Stuttgart, Germany

The sun came out for the first time on the Boston Symphony's European tour when the orchestra landed in Germany for its concert in Stuttgart (Wed. April 7), and the warmth carried over into the evening's audience. In London, the public reaction to a Pops and a BSO concert had been hearty and knowing, if the critical one had matched the weather outside—gray and unsettled. But in Stuttgart's strikingly contemporary Beethovensaal, listeners sat before the music with the kind of glowing perception that doesn't scorch the roof, but keeps the temperature constant and comfortable.

William Steinberg's program began with his and the orchestra's first collective tribute to Igor Stravinsky — the Marcia Funèbre from Beethoven's "Eroica" Symphony. There followed Hindemith's Konzertmusik for Strings and Brass, and Bruckner's bulky Seventh Symphony—certainly not a series of selections chosen to be crowd pleasers. But it was a sophisticated audience that apparently was glad of the opportunity to hear this music, and even more curious to hear Mr. Steinberg and the BSO play it. Their strongest applause came at the end, and was even and continuous, and persisting through seven recalls for Mr. Steinberg and the musicians. This was the first occasion, incidentally, on which Mr. Steinberg and concertmaster Joseph Silverstein were presented with bouquets of flowers, a European custom not usually observed at Symphony Hall.

The Beethovensaal's acoustics seemed to do the orchestra full justice (it had played there 15 years ago when the hall was new), although there were instrumentalists who found that this was a difficult one onstage —Touring Axiom No. 1: One musician's hall is another man's prison. Visually, it is quite striking, with a commodious balcony which sweeps down on the left to the orchestra level; a jagged proscenium, and a startlingly contrasted decorative scheme using wood, plaster, and stone.

At the concert's conclusion, many members of the audience strolled down the aisles to the stage, applauding conductor and orchestra in a restrained but welcoming way, full of understanding and appreciation. So in each city, players and listeners exchange surprises.

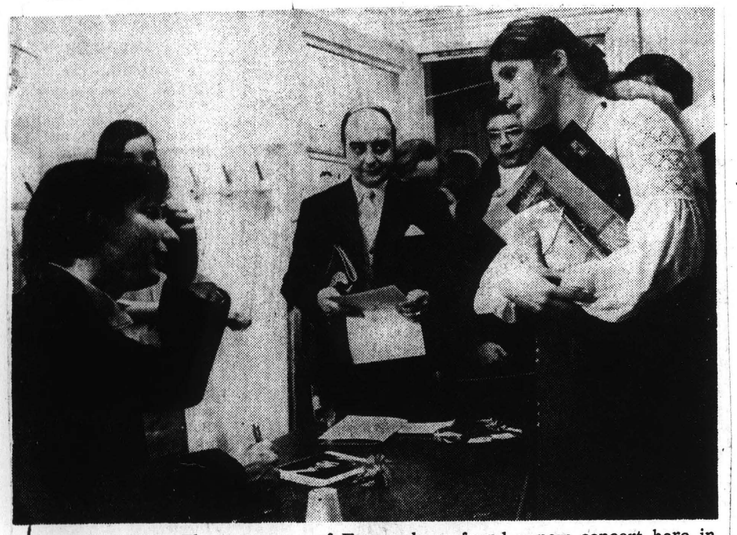
Do you know the nail in Wuppertal? Do you know Wuppertal? Many don't, but after a day's Rhine journey by rail along the banks of the big river, with its castles in the mist between Mainz and Cologne, the BSO discovered this many-leveled city not far from Düsseldorf. Now populated by more than 400,000, it dates back to the 11th century; has a monorail which has carried over 1,000-million passengers in its 65 years as a public conveyance linking the Wuppertals, variously known as Wuppertal-Elberfeld, Wuppertal-Barmen, -Vohwinkel, -Ronsdorf, -Cronenberg, and -Beyenburg; is an important center for the manufacture of textiles, electrical and chemical research and processing, with Germany's highest percentage of women workers; boasts a prestigious opera house, a repertory theater with a 10-month season (and a Henry Moore sculpture at the door), a famous Clock Museum, and the Von der Heydt Museum with collections ranging from Manet to Dali, Rodin to Giacometti.

There is the very modern new "Schwimmoper," to showcase another famous Wuppertal export — Olympic swimmers; a park-like zoo, and the middle 19th-century Stadthalle, a long rectangular box with terra-cotta and white decorations inside, and white globular chandeliers to light the high-ceilinged auditorium. Like many European halls, the stage has a built-in balcony behind the musicians, where the younger crowd sits facing the conductor.

The conductor they faced last Thursday (April 8) was one of their own, the BSO's associate conductor, Michael Tilson Thomas, leading his first concert of the tour. Being one who had had many associations with Stravinsky earlier in his own 26 years, Mr. Thomas prefaced his announced program with Debussy's "L'Après-midi d'un Faune," which he knew Stravinsky had always admired. It was a touching performance, done by Mr. Thomas and the musicians with art and devotion, and savored at its conclusion in the silence the conductor had requested.

As soon as it was possible to express themselves—first, after Beethoven's Eighth Symphony — the listeners clapped and stamped their pleasurable discovery of the BSO and its young leader. There was hard-core applause for Schoenberg's Five Pieces for Orchestra, a separate ovation for Sherman Walt's playing of the Mozart Bassoon Concerto (KV 191), and in Ravel's "La Valse" another opportunity to reward Mr. Thomas and the orchestra with the kind of reception that gladdens artists' hearts. A hundred or more who may not have known about Wuppertal before their concert certainly have good reason to remember this short but shining visit.

Buffalo Evening News
D. 281,982 SAT. 297,247
MAY 5 1971



ADORING LOOK—The teen-agers of Europe have found a new concert hero in Michael Tilson Thomas, associate conductor of the Boston Symphony and new maestro of the Buffalo Philharmonic effective this fall. Here a young admirer gazes speechlessly at Mr. Thomas after his sold-out concert with the touring Boston Orchestra in the Germany city of Wuppertal. Cheering youngsters swarmed backstage for autographs after the 26-year-old conductor's performance, which resulted in six curtain calls.

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New England Newsclip

BSO photo of Michael Tilson Thomas in Wuppertal, Germany

BSO photo of violinist Freddy Ostrovsky at Vienna Musikvereinsaal, where he had made his professional debut years ago

Backstage

Onstage

For more photos of the Boston Symphony Orchestra in Europe—and music critic Louis Snyder's final article on its tour—please turn to the first page, second section

HERALD TRAVELER
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New England Newsclip

BERLIN—Arthur Fiedler, on tour with the Boston Pops in Europe, examines the Berlin Wall.

WUPPERTAL, Germany—Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, conducts the orchestra in a sold-out performance. Story on Page 19.

ADVERTISER
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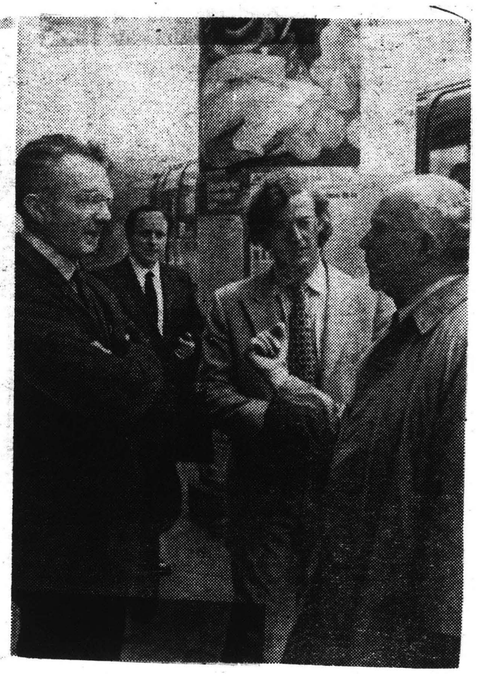
New England Newsclip

Boston Symphony Continues Tour In Dusseldorf

Off on the next leg of the Boston Symphony Orchestra's 23-day, six-nation European Tour, Thomas D. Perry, Jr., BSO manager (left) chats with David Rockefeller, Jr. (center) and Bernard Zighara, principal harpist in the orchestra, at Dusseldorf, Germany station.



REPUBLICAN
SPRINGFIELD, MASS.
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New England Newsclip

ADVENTURES IN GERMANY

Music, Mishaps Mixed For Boston Symphony

By R. C. HAMMERICH
Republican Staff

BERLIN —(On tour with the Boston Symphony Orchestras) — A token selection of Boston Symphony Orchestra musicians were frisked and their luggage inspected carefully for weapons, apparently a standard spot check, as the orchestra and 100 friends checked in for the flight over East Germany from Dusseldorf to Berlin.

They were subject to a good deal of ridicule by their comical associates peering through a glass barrier, but more serious problems were on several minds.

They were thinking about such matters as George Humphrey's misdirected luggage and missing $3500 and Rolland Tapley's lost folder of documents.

Rolland (say it like Holland) is 69, a violinist, and has been playing with the orchestra longer than anyone else. He joined it in February, 1920, followed in a few weeks by Clarence Knudson, who plays first bench in the second violin section.

Busy Time

Rolland has a busy calendar as conductor of small musical groups near Boston and was studying a folder of irreplacable memoranda and schedules on the train from Stuttgart to Dusseldorf.

It slipped between the seats when attention was distracted by the irresistable Rhine valley, and he left it on the train thinking he had packed it away.

From the discovering of his loss to the recovery of the documents was a tense eight hours. First there was the difficulty of describing the degree of the crisis by hand signals to station attendents — partly solved by a passing German who knew French and could communicate in that language with Mrs. Tapley for a double translation.

Then ther was the interminable couple of hours while the message was sent down the line to someone who could search the train.

And then there was another long wait for a return train to bring back the folder. Mrs. Tapley did the waiting. Mr. Tapley (who likes to be called "Tap") worried while helping to give a fine concert in Wuppertal.

London Snafu

Earlier, in London, George Humphrey, violinist, spent four hours and $10 in taxi fares because his luggage was sent to a series of wrong hotels with him and a cabby in hot pursuit.

Later, settled in and back on schedule, he took a small travel bag to the hotel desk clerk to put into the safe.

It contained $3500 in travelers' checks which he is taking to Rome to buy a Cremona viola, and a hundred one-dollar bills.

The next day the hotel clerk didn't produce it on request. A half hour went by before the hotel manager appeared and, in great embarrassment, because he was forced to admit that the bag had been opened, said it had been turned over to the police because it contained so much money.

Stuttgart in south Germany, a city of more than a half million, from London in the middle of the afternoon immediately hit the streets to look around.

The concert was in a 15-year-old hall of modern design which they had played in when it was new in 1956.

It is non-symetrical. The left wall falls away from the high stage in a wide curve, the other in a zig-zag containing a few boxes, some glassed-in. The balcony juts out normally from the right wall and sweeps back in a wide falling curve than ends in a steep slope to the main floor on the left side.

Bruckner was the major work on the program, William Steinberg was the director and the audience was more than usually well-dressed; there were a great many dinner jackets.

The mood was sombre, the decor grey and brown, the audience very quiet, polite and appreciative.

The next day everyone rode to Dusseldorf in three rail cars and a diner specially assigned to the orchestra and its followers. There were six to a compartment, each with great wide windows through which a few hundred thousand pictures were made (by those musicians not playing cards).

A big chunk of the ride was along the west bank of the Rhine, a nice circumstance offering sights of a few dozen castles of varying vintage, terraced vinyards on the steep banks and many partially quaint villages.

Big Success

Arrival in Dusseldorf resulted in another dispersal, some to Dusseldorf hotels, some to Wuppertal (13 miles) where the concert was scheduled at 8 with Michael Tilson Thomas, associate conductor. The program was Beethoven's Symphony No. 8, Schonberg's Five Pieces for Orchestra and Mozart's bassoon concerto with Sherman Walt, soloist.

Thomas' success was large. He is young and athletic on the podium, and a bank of terraced seats at the back of the stage in the old, echoing hall gave about 200 teenagers a close, face-on view of him over the heads of the orchestra.

Thomas says he likes that arrangement. Certainly the teenagers did. They pounded their feet in a great rumble of applause and brought Thomas back on stage for seven or eight bows. He seems always to be popular with young people.

Travel note: Wuppertal is a city of 400,000 people distinguished by a famous clock museum, the production of olympic swimmers and a 32-mile-long, monorail train suspended over the narrow Wupper River, which has been giving the burghers public transportation since 1901.

He retrieved it with much bowing and scraping.

These incidents, with the case of the missing French horn player who was taken to the wrong London airport, are only larger events in an endless series of little boondoggles besetting the 110 musicians at every hand; i. e., late busses, bad food, lost sleep, overcharging clerks, hats left on busses, lost tickets, luggage stubs, vouchers, invitations, and misunderstood instructions.

The trip would be really chaotic if it weren't for the efficiency of the Boston travel agent and his helpers, who can solve as well as forestall trouble.

Somehow the musicians are always on time for rehearsals and performances. They disappear in a hundred sight-seeing directions and coalesce for their music-making and mass transportation. And they seem to be smiling the whole time. It is a remarkable group.

For the Boston musicians, Stuttgart and Wuppertal were similar — but separated by a very pleasant train ride.

The players arrived in

Boston Symphony at Wuppertal

Michael Tilson Thomas, associate conductor, leads the Boston Symphony Orchestra in a sold-out performance at the Stadthalle Wuppertal, in Wuppertal, Germany. The audience recalled him for seven curtain calls. The concert was part of the orchestra's 23-day, six-nation European tour.

GLOBE
BOSTON, MASS.
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(S) 568,377 (E) 194,700
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New England Newsclip

BOSTON SYMPHONY TOURING ABROAD——4 . . . by Michael Steinberg

Weekend for wandering around Berlin

BERLIN — Monday morning, one of the Boston Symphony players asked me as someone who supposedly knew this city a bit, to recommend a strip-show, "but a really raunchy one," because one of the 40 or so Friends of the Boston Symphony, who have paid $3000 each for the privilege of accompanying the orchestra on most of its European tour, had asked him to take her ("no, I'm not going to tell you who").

Here, at any rate the Boston Symphony is, having played its two concerts in Berlin, and now swarming about, many going to East Berlin just to wander around or to enjoy the excellent opera there — productions of Britten's "Midsummer Night's Dream" at the Komische Oper and of Strauss's "Die Frau ohne Schatten" at the Staatsoper were particularly praised — others taking in the zoo or various sorts of entertainment on our side of the wall.

Possibilities were somewhat limited by the four-day Easter weekend, which among other things meant no hotel laundry, because the Germans take Good Friday and Easter Monday very seriously, and West of the Wall at least, everything was shut down as tight as Tel Aviv on Saturdays.

The orchestra played its first concerts in Germany on Wednesday, April 7 (Stuttgart, with William Steinberg conducting the "Eroica" funeral music in recognition of the death of Stravinsky, Hindemith's Concert Music for brass and strings, and the Bruckner 7th), and on the following day in Wuppertal (Michael Tilson Thomas conducting Beethoven's 8th, Schoenberg's Five Pieces, the Mozart Bassoon Concerto with Sherman Walt, and Ravel's "La Valse," the last referred to by one of the players as "That old whore that everybody in the world has had a go at").

Not having been with the tour those days, I asked several people how things had gone in Stuttgart — where I have a happy recollection of having heard the BSO under Munch in 1956 — and repeatedly found that each time I asked about Stuttgart, someone offered to tell me about Wuppertal. The Wuppertal concert aroused enormous enthusiasm, Michael Thomas was pelted with flowers, there was foot-stomping; besides, the orchestra was pleased by the acoustics of the Stadthalle and even turned on by that rather special little Ruhr city with its famous monorail.

Stuttgart did, however, bring the first good reviews of the tour, at least the two anyone has seen so far. Critics here don't write for the next day, nor indeed for any predictable target date, and given that along with the confusion between local papers, national papers, and national papers with local editions, it is hard to keep track. The orchestra itself was praised without reserve; Steinberg was specifically praised for that which most nearly drives the orchestra buggy just now, which is what one might call his minimal conducting — when the going gets tough, "using the quasi-sadistic technique of Fritz Reiner" he conducts even less, one of the writers pointed out delightedly — and these reviews have contributed toward confirming the players' opinion of music criticism and the presumed blindness and deafness of those who write it.

Michael Steinberg, The Globe's music critic, is accompanying the BSO on its European tour.

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berlin

UNION
SPRINGFIELD, MASS.
(M) 77,
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New England Newsclip

BOSTON SYMPHONY TOUR

Two Concerts Reflect Contrasts in Berlin

(Richard C. Hammerich, music critic for The Springfield Union, is accompanying the Boston Symphony Orchestra during its three week performance tour in Europe.)

By R. C. HAMMERICH
Union Staff

BERLIN, Germany, (with the Boston Symphony Orchestra on tour) — Berlin is a city of contrasts and the Boston Symphony Orchestra, giving the fifth and sixth concerts of its three-week tour, reflected the uneasy atmosphere.

Crowds, Color, Lights

The first concert was inspired — spirited and beautiful; a capacity audience (2200) gave it an ovation; the second, for an audience of perhaps 1700, was routinely good.

The Philharmonie (a recently-built concert hall) is ugly outside and fascinating inside. It is acoutically astounding — clear, bright, balanced, full-toned, wide-ranged.

It is the best concert hall inside I've seen and heard; the worst outside.

West Berlin is full of crowds and action and color and bright lights: East Berlin is a uniform drab gray-brown, and parking space goes begging.

The basic five characteristics of the geography of both cities are the same: war-damaged hulks of buildings, sparkling new steel - masonry - glass buildings, wide open lots, ancient restored buildings, buildings under construction. All are mixed in every block.

East Berlin

And in the back of everyone's mind is the wall. Most of the members of the BSO visited the wall or crossed through the two checkpoints for a tour of East Berlin.

It is a strangely depressing experience, and they showed it.

A few wouldn't go near it; it is too much.

The Philharmonie is near it. From a balcony at the back of the building, it can be seen easily along with the Reichstag, the Brandenburg Gate, Potsdamer Platz and Hitler's bunker — a large, smooth, grass-covered mound—all of which are along the road.

But West Berlin is a large bustling, prospering city which filled its sidewalks with people even during the Easter weekend when the orchestra was there, and those who heard the Boston musicians responded like those in Stuttgart and Wuppertal with modest but prolonged applause.

They just don't stop applauding in Germany.

The Philharmonie

The Philharmonie is of modern design apparently without interior parallel lines. The blocks of seats are mounted on many levels, nearly all facing at slightly different angles from all sides of the performers' platform and nearly all on slightly tilted lateral planes.

A solo instrument can be heard with bell-like clarity in the most remote seat, but the full orchestra is not too loud in the front rows.

The orchestra members loved it, and many said that they played better in it than in the other halls on the trip —but they were reluctant to leave this strange city.

The two Berlin programs, both sponsored by Gillette, were conducted by William Steinberg and included music by Beethoven, Wagner, Hindemith, Schuler and Brahms (a German fare); Beethoven was most popular.

Social note: Friedelind Wagner, the great composer's granddaughter, attended both concerts, smiling broadly and applauding vigorously.

'Parsifal' and BSO on the Berlin scene

Christian Science Monitor date??

ARTS
ENTERTAINMENT

By Louis Snyder

Berlin

In Berlin, and for that matter all of West Germany, the Easter weekend is an all-out holiday from Friday through Monday. For the musically inclined there was a choice on Good Friday between "Parsifal" at the Deutsche Oper, and the Berlin Radio Orchestra's "St. Matthew Passion." Saturday and Sunday evenings the Boston Symphony played for the first time in the Philharmonie, home of the Berlin Philharmonic. In East Berlin, the operatic fare ranged from the Felsenstein production of Britten's "A Midsummer Night's Dream" to a more conventional "Cav" and "Pag" at the Staatsoper.

The Deutsche Oper, installed in a handsome house of ample proportions which still retains an atmosphere of intimacy, had an impressively simple production of "Parsifal" to offer. Led traditionally by Heinrich Hollreiser, staged sensibly (for the most part) by Wolf Völker, with easily maneuverable settings and lighting by Wilhelm Reinking, it gave the music room to breathe and the singers an unencumbered stage on which to work.

Except for what seemed to be amplified bells and brass in the interludes preceding the Grail scenes, the orchestral sound was exemplary, and the voices almost uniformly good. Veteran bass Josef Greindl lent the weight of his experience to the role of Gurnemanz, and Gustav Neidlinger indicated why he is considered the best of German Klingsors. Gerd Feldhoff's Amfortas was sonorous if not dominating, while two of the company's leading sopranos, Annabelle Bernard and Lisa Otto, headed the groups of Flower Maidens.

What of the opera's soprano and tenor protagonists? As Kundry, the American soprano Gladys Kuchta was vocally persuasive. However, all of her histrionic and singing gifts were of little avail in the long and pivotal "love scene" in Klingsor's garden with the burly Parsifal, Hans Beirer. Clarion-voiced and of massive girth, he moved through the performance apparently impervious even to the simplest theatrical conventions. Miss Kuchta tried hard, but, unbecomingly costumed and fright-bewigged, she could not bring this crucial scene to life. They were as two symbols from former days lost in a modern production otherwise geared to modern techniques and tastes.

BSO at Philharmonie

The two Boston Symphony concerts on Easter eve and night in the spectacular Philharmonie, had enthusiastic receptions from the public, and heartening response from the press, which paid particular tribute to the orchestra's collective and individual virtuosity. Both evenings were sponsored by the Gillette Company.

The hall itself was a revelation to the musicians and the traveling BSO "Friends" organization and press. Imagine, if you can, an Alpine valley of peaks and plateaus transformed into a glistening concert hall with listeners seated on slopes and in ravines, and tucked away among craggy heights, while the orchestra itself sends its sounds upward from the valley floor. During rehearsal, there was an opportunity to explore this extraordinary building, which has perfect sightlines from every nook and cranny, and acoustical reception which arrives with the springiness of a mountain goat. For the players, it was almost uniformly love at first note (although there are always a few holdouts) — some even suggested that a copy of the plans might be stowed away in the orchestra's luggage for future reference.

The exhilaration produced by the surroundings resulted in a rousing opening Beethoven program, led by William Steinberg. The BSO soared through the Leonore No. 3 Overture, and the Third and Fifth Symphonies with a bite and precision that represented the best playing of the tour thus far. While the second program showed somewhat less of this electric quality of discovery, it was the Boston sound at its best in Wagner's Overture to "Die Meistersinger" (with the composer's granddaughter Friedelind in the audience), Hindemith's "Konzertmusik," Schuller's Five Bagatelles, and the Brahms Second.

Boston Symphony Orchestra photo

They liked the hall

. . . the Boston Symphony Orchestra, William Steinberg conducting, plays at Berlin's remarkable Philharmonie — and enjoys it, according to the accompanying review, which also deals with spring opera in the city.

GLOBE
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(S) 566,377
APR 19 1971 New England Newsclip

MICHAEL STEINBERG

Orchestra wins warm praise in Berlin

BERLIN—The Boston Symphony played two concerts here, both under William Steinberg, one (Saturday, April 10) all Beethoven and sold out, the other (Sunday, April 11) with a mixed program of Wagner, Hindemith, Schuller, and Brahms, and filling the hall to about four-fifths of capacity.

One unexplained oddity was the total emptiness at the second concert of the student rush seats, which consist of a half dozen rows of benches directly behind the orchestra. Michael Tilson Thomas reported having talked to two students at intermission, who told him that the box office had said the hall was sold out.

I later found two other students who confirmed that but also someone in the box office who said there had been no demand for student tickets. This island or fenced-in compound pits a rapidly aging population against quite a peppy student one, and perhaps the most acute case of generation gap of any major city in the world, so, as still another Free University student commented, "yes, such things can happen here."

The public greatly enjoyed both concerts, and there was even rhythmic clapping after the Brahms 2nd Symphony. The three reviews so far have been mixed. The orchestra itself was praised warmly, though while one reviewer called the BSO "America's Vienna Philharmonic" and said that it showed America did not produce only efficient high combustion engines like the New York Philharmonic and the Cleveland Orchestra, another wrote that the concert demonstrated that Americans do put technical values ahead of those spiritual and expressive values to which "we in Europe" assign a higher place. Na ja.

Steinberg came in for a slightly more negative than positive press. Again, as in Stuttgart, his anti-gymnastic, non-balletic manner was praised, though there was dissent from one critic who had doubts about the conductor's "almost ostentatious passivity" and suggested that if the orchestra played the Brahms 2nd beautifully, which it did, it seemed to be almost more "against the conductor's will" rather than because of it.

What really delighted the orchestra here—and they have badly needed something to be delighted by—was the hall, the Philharmonie, and there has been lots of talk about the desirability of airlifting it to Boston.

It is singularly hideous from the outside, the color of a bad plastic imitation creme caramel. Inside it is wildly nervous, giving the impression that none of its planes or surfaces continues for more than a few feet before veering off in some other direction. And, as in many European halls, there are seats behind the stage, here something like one fourth of the nearly three thousand. There it sounds, in William Steinberg's words, like a symphony concert heard from behind, with a bit too much horn and viola, with trumpets bouncing loudly and disconcertingly off the ceiling, and with a conducting lesson thrown in. While not good, the sound is perhaps not worse than that of some other halls from out front.

Then, from "normal" seats, except those that are too close, the sound is both clear and resonant, a great pleasure. It is that, too, from some more peculiar locations; indeed, the most gorgeous sound I experienced in my shiftings about during the two concerts was that in a kind of 30-seat eyrie directly above the basses and back stands of cellos at something like fourth balcony level (at any rate 114 steps from stage level). What particularly pleased the players is that they could hear each other so well, something that is not necessarily true in many halls that sound fine to listeners (ours in Boston, for instance).

Just as this goes off, there are two more reviews from Berlin, both friendly. Again, the orchestra is praised; Steinberg is praised in one for his reticence, in the other for his aggressiveness, and in one also for being European enough to interpret Beethoven correctly.

Michael Steinberg, The Globe's music critic, is accompanying the BSO on its European tour.

Today's Letters to the Editor are on page 18

BOSTON SYMPHONY TOURING ABROAD—5 . . . by Michael Steinberg

'A virtuoso in every chair'

FRANKFURT — This is the middle of the busiest part of the Boston Symphony Orchestra's tour, the part when there are six concerts on six consecutive days. Michael Tilson Thomas conducted in the Jahrhundertalle in Hoechst, a Frankfurt suburb, Thursday evening (Schumann "Rhenish," Tchaikovsky Violin Concerto with Joseph Silverstein, and Ravel's "La Valse") and in Hanover on Tuesday (Mozart Bassoon Concerto with Sherman Walt, Piston 2d Symphony, Schumann Piano Concerto with Christoph Eschenbach, and "La Valse"), with William Steinberg taking charge in Hamburg Wednesday (Mozart Linz Symphony, Hindemith Concert Music, Beethoven "Eroica").

Reactions: in Hanover, short outbursts of bravoing at the end of Piston and Ravel; otherwise that peculiarly German form of applause, very long and tepid, like a Berlin Bockwurst. In Hamburg, great enthusiasm for the Hindemith, in fact more, to everyone's astonishment, than for Beethoven. In Frankfurt-Hoechst, some of the tour's most intense applause yet for Tchaikovsky-Silverstein and "La Valse." So far one review: Carl-Heinz Mann in the Hamburger Abendblatt, with a headline, "A virtuoso in every chair," unstinting praise for the Hindemith performance, and considerable doubts about Steinberg's understanding of Mozart and Beethoven.

In Hanover, a pretty teen-age blonde popped up on stage several times to present flowers (and a less pretty blonde took pictures, nearly blinding Eschenbach, and succeeding quite well in unnervimg Michael Thomas just as he was about to begin the Piston Symphony). Bassoonist Sherman Walt took his flowers as though he was pleased to get them, which I am sure he was, and perhaps the more so since the management forgot to put his name in the program. Eschenbach looked embarrassed, shoved them into the arms of concertmaster Silverstein, who looked horrified and passed them to Thomas at the first possible moment, Thomas then redelivering them to Eschenbach. Thomas took his own post-Ravel bouquet, waved it about like a thurifer, threw a couple of flowers to orchestra, and was pursued by a violinist who had retrieved the note that had dropped out in the process.

Acoustics were sad in all three towns. Hanover sounded as though one had come late and were being made to wait in the corridor, the Hamburg Grosse Musikhalle (on Karl-Muck-Platz) frightened everyone with its loudness and Frankfurt-Hoechst seemed to flunk with everyone on all counts.

Hanover, a pleasant town where the streetcars look like pop art, provides no locker-room facilities for orchestras who play in its Stadthalle. There was only the backstage part of the corridor that encircles the round hall, and at the end of the concert Hanoverian ladies and gentlemen marched resolutely through the heaps of temporarily trouserless musicians hiding behind orchestra trunks, harp cases, and those sarcophagi that basses travel in. In Wuppertal, what the orchestra had taken for a safe area turned out to be the most convenient exit path for people who had been sitting in the balcony, while in Stuttgart the dressing area was suddenly invaded by a girls' chorus that was rehearsing in another auditorium in the same building and that was now taking a break.

Shortly after arrival in Frankfurt, I met piccolo player Lois Schaefer, who reported that she had already been to the dentist here. The dentist turned out to be from New Jersey. Miss Schaefer wondered the obvious thing and asked him what he was doing here. "Practising dentistry," the man said. But then what can you expect when the story began in Hamburg with a filling lost while eating soup?

Michael Steinberg, The Globe's music critic, is accompanying the BSO on its European tour.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 22 1971 New England Newsclip

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 127
APR 18 1971 New England Newsclip

CONDUCTOR ARTHUR FIEDLER, on tour with the Boston Pops in Europe, examines the Berlin Wall as he reaches out to touch the barb wire while his assistant, Harry Ellis Dickson, jokingly holds his arm.—(UPI)

Barbed note

Boston Pops conductor Arthur Fiedler reaches toward the barbed wire of the Berlin Wall, and he's held back by co-conductor Harry Ellis Dickson. The Pops is on its annual European tour. (UPI Telephoto)

(United Press International Telephoto)

STANDARD TIMES
HYANNIS, MASS.
(E) 22,520 (S) 14,725
APR 18 1971 New England Newsclip

Conductor's Tour of the Wall

Conductor Arthur Fiedler, on tour with the Boston Pops Orchestra in Europe, tests barbed wire along the Berlin wall as assistant Harry Ellis Dickinson jokingly holds on to prevent a defection. Looking on at upper right is Richard C. Hammerich of the Sunday Republican staff, who is covering the Boston Symphony and Pops Orchestras on the tour. (See Story on Page 57).

REPUBLICAN
SPRINGFIELD, MASS.
(S) 113,754
APR 18 1971 New England Newsclip

N. H. SUNDAY NEWS
MANCHESTER, N. H.
(S) 49,171
APR 18 1971 New England Newsclip

CONDUCTOR ARTHUR FIEDLER, on tour with the Boston Pops in Europe, examines the Berlin Wall as he reaches out to touch the barb wire while his assistant, Harry Ellis Dickson, jokingly holds his arm. (UPI Telephoto)

22

Symphony Presents Two Concerts in Berlin

By HARRY NEVILLE

WEST BERLIN—The Boston Symphony gave two concerts here during the long Easter weekend, which in Germany is one of the most important holidays of the year. Both events took place in the Philharmonie, home of the Berlin Philharmonic and one of those "functionally designed" buildings that abound in post-war Berlin architecture.

FROM THE OUTSIDE, the Philharmonie is attractive enough not to have earned one of those nicknames Berliners are fond of applying to the more egregious examples of the new architecture—"Sing Sing," for instance, for the city's opera house, and "The Pregnant Oyster" for the new Congress Hall.

Inside, the Philharmonie is a maze of galleries set in different planes and at different angles, all of which combines somehow to produce one of the richest acoustics in the world. Not matter where one sits—even behind the orchestra—the sound is good, and the higher one goes the better it becomes.

ON SATURDAY before Easter a full house heard William Steinberg conduct an all-Beethoven program—the Third Leonore Overture and the Third and Fifth Symphonies—and on Easter Sunday a somewhat smaller audience showed up for Wagner's "Meistersinger" Prelude, Hindemith's Concert Music for Strings and Brass, Schuller's Five Bagatelles and Brahms' Second Symphony.

These were important programs both from the standpoint of the orchestra's morale (the London reviews had been particularly stinging) and from the standpoint of achieving good press notices (necessary for healthy record sales). The orchestra made an all-out effort, particularly in the all-Beethoven program, which would inevitably be compared with the performances of Herbert von Karajan and the Berlin Philharmonic.

AFTER THE FIRST concert the general feeling among the players was that they had indeed done well, very well in fact, and this was a feeling that seemed to be shared by the audience, which on both occasions gave prolonged and vociferous ovations.

The press felt otherwise, as became apparent Tuesday morning when notices finally appeared. At best these could only be described as "mixed" reviews. Characteristic of them was an article by Walter Bachauer of "Die Welt."

BACHEUER had nice things to say about the players, whom he described as "romantic bacchantes rather than priests of the classical," but he bore down rather heavily on the conductor, speaking of interpretations that were routine and only an "eye blink" away from the conventional.

He found the playing a typical of U. S. orchestras and seemed rather to enjoy the special qualities of the Boston Symphony, for he went on to say that their "unamerican technique could have been an example had it not been for the constant, almost ostentatious passivity of Steinberg. The best moments of the Brahms occurred almost against rather than with his will."

And so it goes. The tour has not been the whirlwind romance that it was during the orchestra's last trip to Europe.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

APR 30 1971 New England Newsclip

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,[illegible]

APR 25 1971 New England Newsclip

The two worlds of Berlin

by Harry Neville

Harry Neville, the Herald Traveler's music critic, is in Europe on tour with the Boston Symphony Orchestra.

EAST BERLIN—The image of East Berlin which Americans have from movies and TV programs is of a bleak, fortified city. And indeed much of what the traveler expects to find is there. Sentinal towers manned by armed soldiers who constantly peer through binoculars dot "The Wall," a barricade whose existence, thoughly overwhelmingly evident, is not always acknowledged by the East German authorities. Even the possession of a tourist map on which the wall is designated can be an excuse for bureaucratic rudeness —especially so if the traveler carries an American passport, as we belatedly learned during our cross-over.

But The Wall is plainly there, particularly for one entering via the S-Bahn, the elevated train from whose windows can be seen a high barbed wire fence with a hundred feet or so of neatly cleared—and mined—land on the eastern side. Passport checks—three at the Friederickstrasse stop of the S-Bahn, two at "Checkpoint Charlie"—ble for those events to have come about.

Farther into East Berlin large modern buildings are going up. "Centrum," a large department store in this area, was so crowded during the Easter weekend that shoppers had to wait in lines to get in. Store windows display the wares of Bulgaria, Czechoslovakia, Cuba, Vietnam, etc., but the products are drab with the exception of some of the folk craft.

The image changes on "Unter den Linden", where one sees shops with Meissen, furs, art books and sporting equipment. Here one can buy "Maxwell House" coffee for ten dollars a can or "Camel" cigarettes for one and a half dollars. Here too is a store that sells music scores at roughly half their U.S. price — miniature orchestral scores of "Figaro" and "Fidelio" at four dollars apiece. Records too at similar prices.

The exchange rate between East and West German marks is now even—at least on the eastern side—and although we had been led to suppose that this was inequitable, we nevertheless felt that in most cases we received fair value. At lunchtime we ate a hearty but good and cheap meal in a minimal and highly stylized, costumes quite elegant, and the production moved swiftly with only one intermission which took place after the second act. Best of all, it was a performance in which the words and music were allowed to speak for themselves. The Germans take Mozart seriously and do not require tiresome clowning in order to make his operas palatable.

The performance was given not in the main auditorium of the Staatsoper but in the Apollo-Saal, a room which seats about three hundred people and which provides a charming, intimate atmosphere which is ideal for Mozart. A marvel of rococo elegance, the room contrasted startlingly with the generally bleak atmosphere that was to be found outside.

Recollecting our impressions upon the return to West Berlin, we were struck by the tension and insecurity we had experienced. But even more striking was the fact that those feelings did not abate in the highly Americanized western sector. Reminders of home—a snack of processed cheese, a hilarious German dubbed showing of Andy Warhol's "Trash"—did little to improve our spirits in this isolated city.

bonn pre-concert publicity

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 15 1971 New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 16 1971 New England Newsclip

$42-a-seat German gala

Joan Kennedy, Pops to give Bonn concert

Reuters

BONN — Sen. Edward M. Kennedy's wife, Joan, arrived here today to perform with the Boston Pops Orchestra in one of the highest priced concerts ever staged in West Germany.

Appearing tires, Mrs. Kennedy and conductor Arthur Fiedler were swamped by German newsmen at Bonn Airport. Although the visit is unofficial, the Massachusetts senator will join his wife tomorrow and attend a foreign ministry reception.

Mrs. Kennedy was questioned repeatedly about her stop in London where she was reported expressing opposition to her husband running for President.

She told newsmen here, however, "I hope that it will not be . . . I don not want to discuss why . . . I am here as a Bostonian with the orchestra. . . ."

Opening its first European tour, the Boston Pops will give a gala concert in Bonn's Beethoven Hall tomorrow night with its usual mixture of classical and light music.

Mrs. Kennedy will narrate the orchestra's rendition of Prokofiev's "Peter and the Wolf." The Pops are also playing Beethoven's "Egmont Overture" and selections from "Hair."

Speaking fluent German, Fiedler said he was looking forward to the concert as he had never conducted in Germany and had not visited the country since he was a student here in 1936.

Sponsored by Kenneth Rush, US Ambassador to West Germany, the concert is selling tickets priced higher than concertgoers here can ever remember. Seats cost as much as $42 dollars.

The Boston Pops is the same orchestra as the Boston Symphony, minus 11 principal players. Most of the concerts on the orchestra's three-week tour are being given by the Symphony, conducted by William Steinberg. The orchestra is going to Vienna, Rome, Barcelona and Paris after playing in six West German cities.

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

APR 16 1971

Concert Star

Sen. Edward M Kennedy's wife, Joan, arrived in Bonn yesterday to perform with the Boston Pops Orchestra in one of the highest priced concerts ever staged in West Germany.

Appearing tired, Mrs. Kennedy and conductor Arthur Fiedler were swamped by German newsmen at Bonn Airport. Although the visit is unofficial, the Massachusetts Senator will join his wife today and attend a foreign ministry reception.

Mrs. Kennedy was questioned repeatedly about her stop in London where she was reported expressing opposition to her husband running for president.

She told newsmen here, however, "I hope that it will not be . . . I do not want to discuss why . . . I am here as a Bostonian with the orchestra . . ."

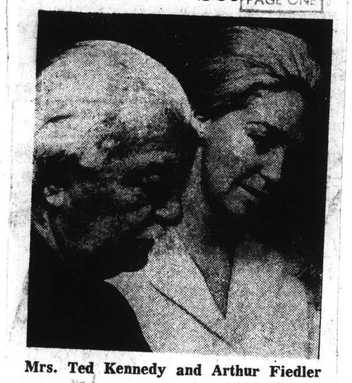
Mrs. Kennedy will narrate the orchestra's rendition of Prokofiev's "Peter and the Wolf." The Pops are also playing Beethoven's "Egmont Overture" and selections from "Hair."

NEWBURGH, N. Y.
NEWS
D. 32,000

MAR 29 1971

Narration Set

PAGE ONE



Mrs. Ted Kennedy and Arthur Fiedler

NEW YORK (AP) — Mrs. Ted Kennedy, wife of the Massachusetts senator, will perform at one stop when the Boston Symphony Orchestra and Boston Pops make a 12-city European tour next month that will cost about $250,000.

It is the orchestra's first international tour in 10 years and first ever for the Pops.

Mrs. Kennedy will narrate "Peter and the Wolfe" in Bonn.

Conductors will be William Steinberg and Michael Tilson Thomas for the Symphony and Arthur Fiei er for the Pops.

Cities to be visited are London, Stuttgart, Wuppertal, Berlin, Hanover, Hamburgh, Frankfurt, Bonn, Vienna, Rome, Barcelona and Paris.

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 16 1971 New England Newsclip

CHECKING THE PROGRAM—Boston Pops conductor Arthur Fiedler and Joan Kennedy check program while en route to rehearse tonight's program in Hamburg, Germany. Mrs. Kennedy, wife of Sen. Edward Kennedy, will narrate "Peter and the Wolf" in a performance by the Boston Symphony Orchestra.
(Ed Fitzgerald photo)

BULLETIN
PROVIDENCE, R. I.
(E) 150,082

APR 16 1971 New England Newsclip

Bonn Voyage

Arriving in the West German capital to do a musical gala are Mrs. Joan Kennedy, wife of the Massachusetts senator, and Boston Pops conductor Arthur Fiedler, wearing a fireman's helmet presented to him there.
—Associated Press

24

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 423,300
APR 16 1971
New England Newsclip

Boston Pops Conductor Arthur Fiedler sports a German firefighters helmet as he and Mrs. Joan Kennedy arrive in the West German capital of Bonn. Fiedler will conduct the orchestra while Mrs. Kennedy narrates "Peter and the Wolf" at tonight's [illegible]ance. —AP Photo

UNION
SPRINGFIELD, MASS.
(M) 77,4[illegible]
APR 16 1971
New England Newsclip

(Associated Press Wirephoto)

Boston to Bonn

Mrs. Joan Kennedy and Arthur Fiedler, conductor of the Boston Symphony Orchestra, arrived Thursday in Bonn to do a gala tonight. Fiedler was presented with a fireman's helmet as a present.

Buffalo Evening News
D. 281,982 SAT. 297,247
APR 16 1971

PEOPLE IN THE NEWS
the world...the nation...the area

MUSICAL VISITORS—Boston Pops conductor Arthur Fiedler wears a fireman's helmet presented to him on his arrival in Bonn, West Germany, Thursday. With him is Joan Kennedy. They will participate in a musical gala in Bonn tonight.

ELYRIA, OHIO
CHRONICLE-TELEGRAM
D. 29,500
APR 16 1971

MRS. JOAN KENNEDY, wife of Massachusetts Sen. EDWARD KENNEDY, arrives in Bonn, Germany, with ARTHUR FIEDLER, conductor of the Boston Symphony Orchestra today to do a concert tomorrow night. Fiedler was given a fireman's helmet as a present.

REGISTER
NEW HAVEN, CONN.
(E) 107,575 (S) 125,175
APR 16 1971
New England Newsclip

AP

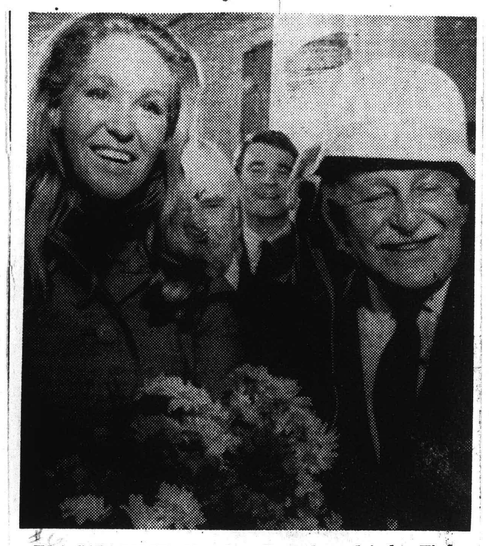
In Germany For Concert

Mrs. Joan Kennedy and Boston Symphony conductor Arthur Fiedler are shown arriving in Bonn, Germany Thursday for a performance to be held tonight. Fiedler, a fire buff, was presented a fireman's helmet as a souvenir of the visit.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,6[illegible]
APR 16 1971
New England Newsclip

CONCERTEERS Mrs. Joan Kennedy and Arthur Fiedler, conductor of the tour- Boston Symphony Orchestra group, arrive in Bonn, Germany, for gala to- [illegible] Germans presented fire buff Fiedler with—what else? (AP)

TIMES UNION
ALBANY, N. Y.
D. 71,675 SUN. 145,169
APR 16 1971



IN A GALA MOOD—Mrs. Joan Kennedy, and Arthur Fiedler, conductor of the Boston Symphony Orchestra, arrive in Bonn, West Germany for a gala. Mrs. Kennedy, wife of Sen. Edward Kennedy, was presented with a bouquet; Fiedler got a fireman's helmet, which he seems happy to have. (AP Wirephoto).

HERALD NEWS
FALL RIVER, MASS.
(E) 41,946
APR 16 1971
New England Newsclip

Fiedler in Bonn

Joan Kennedy and Arthur Fiedler, conductor of the Boston Pops Orchestra, are in Bonn for a concert. Sen. Edward M. Kennedy's wife will be the narrator for the presentation of Peter and the Wolf. Fiedler was presented a fire fighter's helmet as a present. AP Wirephoto

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
APR 17 1971

CANINE STEIN: Boston Symphony conductor Arthur Fiedler offers a sip of beer to a tiny dog "Napoleon" at a party in Bonn given by West German Foreign Minister Walter Scheel. The orchestra is on tour. Mrs. Edward Kennedy will narrate its "Peter and the Wolf" performance. (AP Wirephoto)

WOODBRIDGE, N. J.
NEWS TRIBUNE
D. 52,000
APR 17 1971

The Evening Press
BINGHAMTON, NEW YORK
D. 79,881 SUN. 83,105
APR 18 1971

—Associated Press WIREPHOTO.

HAVE A 'SNORT'—Famed Arthur Fiedler, conductor of the Boston Pops Orchestra, offers a sip of beer to a tiny dog, "Napoleon," at a party given by West German Foreign Minister Walter Scheel. The orchestra is in Bonn on tour.

TIMES
HARTFORD, CONN.
(E) 136,232
(E) 8,260
APR 17 1971
New England Newsclip

—[Associated Press Photo

Have Some of Mine

Boston Symphony Conductor Arthur Fiedler offers a sip of beer to a tiny dog at a party given yesterday by West German foreign minister Walter Scheel in Bonn. The Symphony is in Bonn on tour.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661
APR 17 1971

Prosit

Arthur Fiedler, conductor on tour with the Boston Symphony Orchestra, offers a sip of bee to pet, Napoleon, at party given yesterday i Bonn, West German Foreign Minister

One on Me

#649

Boston Symphony conductor Arthur Fiedler offers sip of beer to tiny Napoleon at a party yesterday in Bonn, Germany, given by West German foreign Minister Walter Scheel. The Boston Symphony is on tour, and will perform "Peter and the Wolf," to be narrated by Mrs. Edward M. Kennedy. (AP Wirephoto)

The Knickerbocker News
ALBANY, N. Y.
D. 56,638
APR 16 1971

AP Wirephoto

BEER HOUND—Arthur Fiedler, famed conductor of the Boston Symphony, offers a sip of beer ot a tiny dog, "Napoleon," at a party given Fiedler in Bonn by West German Foreign Minister Walter Scheel. The Boston Symphony is in Bonn on tour and will perform "Peter and the Wolf," which will be narrated by Joan Kennedy, wife of Senator Edward Kennedy.

THE POST-STANDARD
SYRACUSE, N. Y.
D. 92,652
APR 16 1971

In Bonn for Gala

#5454

Mrs. Joan Kennedy, wife of Sen. Edward Kennedy, and Arthur Fiedler, conductor of the Boston Symphony Orchestra, arrived Thursday in Bonn, West Germany, to do a gala. Joan is a pianist. Fiedler is wearing a fireman's helmet he was presented. (AP)

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
APR 17 1971

CANINE STEIN: Boston Symphony conductor Arthur Fiedler offers a sip of beer to a tiny dog "Napoleon" at a party in Bonn given by West German Foreign Minister Walter Scheel. The orchestra is on tour. Mrs. Edward Kennedy will narrate its "Peter and the Wolf" performance. (AP Wirephoto)

WOODBRIDGE, N. J.
NEWS TRIBUNE
D. 52,000
APR 17 1971

Prosit

Arthur Fiedler, conductor on tour with the Boston Symphony Orchestra, offers a sip of bee to pet, Napoleon, at party given yesterday i Bonn, West Germany, by West German For eign Minister Walter Scheel.

The Evening Press
BINGHAMTON, NEW YORK
D. 79,881 SUN. 83,105
APR 18 1971

—Associated Press WIREPHOTO.

#6

HAVE A 'SNORT'—Famed Arthur Fiedler, conductor of the Boston Pops Orchestra, offers a sip of beer to a tiny dog, "Napoleon," at a party given by West German Foreign Minister Walter Scheel. The orchestra is in Bonn on tour.

TIMES
HARTFORD, CONN.
(F) 136,232
(E) 8,260
APR 17 1971
New England Newsclip

—[Associated Press Photo

Have Some of Mine

Boston Symphony Conductor Arthur Fiedler offers a sip of beer to a tiny dog at a party given yesterday by West German foreign minister Walter Scheel in Bonn. The Symphony is in Bonn on tour.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 144,697 SUN. 221,661
APR 17 1971

One on Me

#699

Boston Symphony conductor Arthur Fiedler offers sip of beer to tiny Napoleon at a party yesterday in Bonn, Germany, given by West German foreign Minister Walter Scheel. The Boston Symphony is on tour, and will perform "Peter and the Wolf," to be narrated by Mrs. Edward M. Kennedy. (AP Wirephoto)

APR 16 1971

AP Wirephoto

#6

BEER HOUND—Arthur Fiedler, famed conductor of the Boston Symphony, offers a sip of beer ot a tiny dog, "Napoleon," at a party given Fiedler in Bonn by West German Foreign Minister Walter Scheel. The Boston Symphony is in Bonn on tour and will perform "Peter and the Wolf," which will be narrated by Joan Kennedy, wife of Senator Edward Kennedy.

THE POST-STANDARD
SYRACUSE, N. Y.
D. 92,652
APR 16 1971

In Bonn for Gala #5454

Mrs. Joan Kennedy, wife of Sen. Edward Kennedy, and Arthur Fiedler, conductor of the Boston Symphony Orchestra, arrived Thursday in Bonn, West Germany, to do a gala. Joan is a pianist. Fiedler is wearing a fireman's helmet he was presented. (AP)

26

MONITOR
BOSTON, MASS.
(M) 210,850

APR 23 1971 New England Newsclip

Boston Pops and Frager in Bonn

By Louis Snyder
Bonn, Germany

As the fourth in a week of one-night stands in Germany, the Boston Symphony played the second Boston Pops concert of its European tour here on Friday evening April 16 with Arthur Fiedler conducting, and Massport as its sponsor. Along with Beethoven's "Egmont" Overture, presumably as a gesture to the composer in his home city, and selections from "Hair" to evoke the Pops image, there was the bursting virtuoso potential of Malcolm Frager in Tchaikovsky's First Piano Concerto, and the charm, if decidedly modest talents, of Joan Kennedy as narrator of Prokofiev's "Peter and the Wolf."

The evening was a high-priced benefit for Bonn's Bahnhof Rolandseck, a burgeoning local arts center in a railway station, and it drew a dressy audience of diplomats, BSO Friends, and visiting notables including former President Heinrich Lübke of West Germany, U.S. Ambassador Kenneth Rush, Sen. Edward Kennedy, and Walter Scheel, foreign minister of the Federal Republic, among others. They all sat at refreshment tables à la Symphony Hall, on the main floor of Bonn's Beethovensaal, fending off as best they could the persistent attentions of a tenacious band of press photographers. It was Mr. Fiedler's commanding baton that drove the lensmen away before Mrs. Kennedy finally was allowed to begin her reading stint, but they swarmed back later to turn the evening into something of a travesty of a pleasingly relaxed musical performance.

Again it was the "Hair" medley that succeeded, as it had in the London Pops concert, in communicating the spirit of these lighthearted exports from Symphony Hall, so that everyone in the bright Beethovensaal had received the message by this stage of the program. Enthusiasm ran high from here on, with "The Stars and Stripes Forever" receiving a rhythm-clapping ovation to end the evening.

German welcome

Earlier in the week, the BSO had visited Hannover, headquarters of production facilities for its recording company, Deutsche Grammophon, to play Mozart, Piston, Schumann, and Ravel in the Stadthalle under Michael Tilson Thomas's direction, with bassoonist Sherman Walt and pianist Christoph Eschenbach as soloists. On Wednesday, April 14 one Hamburg critic detected "a virtuoso on every stand" in its Grosse Musikhalle, but found William Steinberg's Mozart (the "Linz" Symphony) problematical. Concertmaster's Joseph Silverstein's performance of the Tchaikovsky Violin Concerto was a brilliant feature of the Frankfurt concert on Thursday, again under Mr. Thomas. Here the Jahrhunderthalle impressed more with its architecture than its acoustics.

As in other German cities, the public reception for the orchestra has been warm and solidly enthusiastic, while critics have come to friendly, if leisurely, conclusions about the visitors' virtuosity, as opposed to London's rather abrupt petulant press. When Vienna, Rome, Barcelona, and Paris have been heard from—at least three of them traditionally more volatile in public and critical response — the BSO will have a revealing sampling of the temper (and temperature) of a variety of European audiences, paying and prognosticating.

bonn concert

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 27 1971 New England Newsclip

BOSTON SYMPHONY TOURING ABROAD —6 . . . By Michael Steinberg

Bonn photographers disrupt the Pops

BONN — Backstage in the Beethovenhalle Friday evening, April 16, at the first intermission of the Boston Pops concert, Sen. Edward Kennedy was giving instructions to the house manager. Joan Kennedy was about to recite "Peter and the Wolf," and the gist of the senator's message was, "as many pictures as you like afterwards, but, please, nothing when she first comes out or during the performance."

A few minutes later, Mrs. Kennedy, in white, and Arthur Fiedler appeared on stage to surprisingly thin applause. Nineteen press photographers rushed forward to below the podium and took flash after flash. At the same time the stage was bathed in floodlight for television. Fiedler bent down and tried to shoo the photographers away with words, hands and baton, but, for a long time at least, to no avail. "It's a good thing I know that piece," commented clarinetist Pasquale Cardillo afterwards, "because when we finally began I was still blinded and couldn't see anything but spots in front of my eyes."

Three photographers managed to stay on stage during the performance and several others kept moving through the hall. After the "Peter and the Wolf" performance was done and while Fiedler conducted a medley from "Hair" and a march version of the "St. Louis Blues," it was the Kennedy table, at which were also former German President Heinrich Luebke and Foreign Minister Scheel, that was the real center of attention. Photographers were elbowing and literally kicking each other out of the way — "they were like animals — I've never seen anything like it," said BSO Associate Manager Harry Kraut — while concertgoers, including some of the Friends of the Boston Symphony who are accompanying the orchestra on its tour, crowded around trying to make their way into the pictures. All but the loudest parts of the music disappeared under the roar of conversation.

Earlier in the evening an attempt by pianist Malcolm Frager and by Fiedler not to start Tchaikovsky's First Piano Concerto until the waiters had stopped marching about failed when Fiedler lost patience with the waiting game.

The traditional Pops format with tables on the main floor, which had been so successfully adapted to the Albert Hall in London, was translated into German and came out as a stiff array of rectangular tables seating five on a side, with open-faced sandwiches, a dull Rhine (Niersteiner Fritzenhoelle Spaetlese '66), and a good champagne (Perigord Imperial Brut). The tab for a table seat was DM 150 ($33) or DM 120 ($26.40), according to location. If you were satisfied to watch people eat and drink, it cost DM 50 ($11) or DM 25 ($5.50). Pops, popular, indeed. Bonn had the highest-priced concert of the entire tour. Comments on the evening by BSO players and staff started from "disgusting," "sickening," "made my blood boil," and went on to the unprintable.

German municipal fire departments continue to be solicitous of Mr. Fiedler. Bonn afforded him his third chance in this country to conduct a fire department band and delivered him to the Beethovenhalle in a fire engine, though unlike Berlin and Hamburg, did not make him an honorary fire chief.

For the Friends of the Boston Symphony, there was an afternoon reception at the quite palatial so-called bungalow of Cabinet Secretary Horst Ehmke. An ironic, not to say somewhat malicious account in the Bonn General-Anzeiger reports that the beer seidels gradually disappeared during the course of the party and comments that "something after all had to be sacrificed to the American passion for souvenirs."

Michael Steinberg, The Globe's music critic, is accompanying the BSO on its European tour.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 292,[illegible]

APR 22 1971 New England Newsclip

Strange Pops Fete In Beethovenhalle

By HARRY NEVILLE

BONN — Here in the birth city of Beethoven, Arthur Fiedler and the Boston Pops received what must have been one of the strangest receptions of their long and colorful career.

Held April 14 in the Beethovenhalle, which had been set up a la Pops with tables, white-gloved waiters, wine and champagne on the main floor, the concert was a black-tie benefit for an art center which is being established in the local railway station.

IN ATTENDANCE were such notables as Walter Scheel, foreign minister of the Federal Republic; Heinrich Lubke, the Republic's former president; Kenneth Rush, the American ambassador; the Friends of the Boston Symphony; an impressive assortment of European nobility; and Sen. and Mrs. Edward Kennedy.

Mrs. Kennedy appeared on the program as narrator in Prokofiev's "Peter and the Wolf," and it was undoubtedly she and her husband who supplied the occasion's drawing power.

IF THERE WERE any doubts about the still powerful magic of the Kennedy name in this country where nearly every town has its Kennedystrasse or Kennedyplatz, those doubts were resolved by the extraordinary public interest in Mrs. Kennedy's narration of a simple children's story.

Also present were about 50 "papparazzi" of the German, French and Italian press, and it was they who provided the strange, almost surrealistic atmosphere of the evening.

Photographers mobbed the Kennedy table throughout the concert, disrupting the music and making it generally impossible to eat, drink or listen. Some photographers leaped on stage when it came Mrs. Kennedy's turn to perform.

OTHERS ASSEMBLED in front of the stage, blocking the view with lighting equipment, and it was only after some stern words from Arthur Fiedler that they could be persuaded to disperse so that the program could continue.

Naturally the players found it extremely difficult to perform under these conditions, and afterwards many of them expressed dismay and indignation.

IN PRESS ACCOUNTS that appeared the following day, there was little mention of the music but quite a bit of space was given to the social aspects of the evening. One headline chirped, "Boston ladies find everything charming." That reporter could hardly have spoken with the same "Boston ladies" that this one encountered in the Beethovenhalle.

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

APR 17 1971

BONN MAKES WAY FOR BOSTON POPS

Kennedy Family Also Adds to Festive Air in Capital

By LAWRENCE FELLOWS
Special to The New York Times

BONN, April 16—Looking down from "Olymp" tonight, the Germans were flabbergasted by their first sight of the Boston Pops, its wealthy Bostonian supporters and the Edward M. Kennedys trying to savor combinations of music, wine and the limelight at the same time.

"As a concert, it was a huge social success," one long-standing admirer of the Boston Symphony Orchestra said after the performance.

"It was highly unusual," he added. "The orchestra was very good. But there were distractions: the waiters were not so bad, but the press photographers were climbing all over my table."

Things were less hectic in the Olymp, as the Germans call the highest gallery of seats in their opera houses and concert halls. For those who were early enough to get seats in the packed Beethoven Hall tonight, the only perspective view of the gala concert was from the 210 seats in the high gallery and the balcony below it.

Among the many attractions in the hall was the Boston Pops, under the direction of Arthur Fiedler. He has become quite a public figure in Bonn these last two days, since it became known that he is an inveterate fire buff.

When he was met yesterday by the Fire Department band, he took the baton and directed it in a brassy rendition of "Alte Kameraden" (Old Comrades). The bandleader gave him a fire helmet to cover his white mane, and someone saw to it that Mr. Fiedler was brought to the gala concert tonight in a fire engine.

To add to the circus atmosphere, Senator Kennedy arrived at the head of a small army of press photographers. For Germans, the Kennedy name has lost none of its political glitter.

But the Massachusetts Democrat was not campaigning tonight. He had spent the day in separate conversation with Foreign Minister Walter Scheel; General Ulrich de Maziere, commander of the West German armed forces, and Horst Ehmke, the minister in charge of the Chancellory.

He had attended an outdoor reception Mr. Scheel gave for the party of Bostonians this afternoon, and was unable to raise a glass of beer or turn his head without causing an array of flash bulbs to pop at him.

Tonight, he had gone to Beethoven Hall to hear his wife, Joan, narrating "Peter and the Wolf" to Prokofiev's music played by the Boston Pops. She did a fairly professional-looking job, and made a striking figure in a long, silvery beige lamé evening dress.

Senator Kennedy was not signing autographs, but when Mrs. Kennedy finished her number and returned to her table she signed them readily, and the concert became all the more difficult to follow.

There were more than 50 tables in the hall, with 10 persons to a table. Forty-two wealthy Bostonian "friends" of the orchestra who are traveling with it were accustomed to the practice of sitting at tables to enjoy their concerts.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

APR 17 1971 New England Newsclip

Fiedler Arrives in Fire Truck

Germans Mob Ted And Pops Plays On

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(C) New York Times News Service)

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(Continued on Page Four)

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(Continued from First Page)

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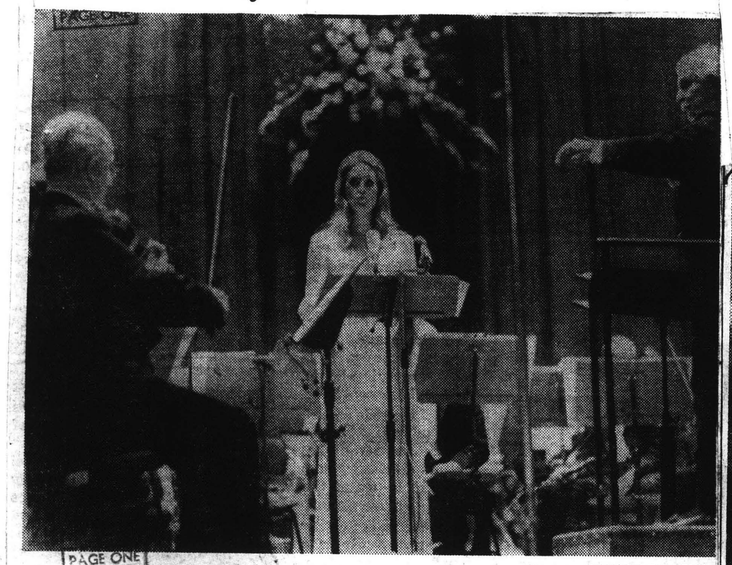
But the Germans, even those who had gone expecting nothing more than a social occasion, had trouble getting used to taking their Tchaikowsky and St. Louis Blues with their food and drink.

MEETING FOREIGN MINISTER of West Germany, Walter Scheel, shown with Mrs. Scheel, on his arrival in Bonn, Sen. Edward M. Kennedy later joined wife Joan, touring with the Boston Symphony Orchestra.

New York Post
D. 708,180 SAT. 369,902
APR 17 1971



PAGE ONE

Associated Press Photo

AWAITING HER CUE from conductor Arthur Fiedler, Joan Kennedy, the Senator's wife, prepares to narrate "Peter and the Wolf" in Bonn.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 298,349
APR 18 1971 New England Newsclip

Doing Her Thing: Joan Kennedy, wife of Sen. Edward M. Kennedy, narrates "Peter and the Wolf" during a children's concert Friday night in Beethoven Hall, in Bonn, West Germany. Arthur Fiedler, (r) conducted Boston Pops Orchestra.
—AP Wirephoto from Bonn

New York Post
D. 708,180 SAT. 369,902
APR 17 1971

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Memphis Press-Scimitar
MEMPHIS, TENN.
D. 133,258
APR 17 1971

PEOPLE in the News

Joan a Success

Joan Kennedy, wife of Sen. Edward M. Kennedy, D-Mass, was brought back for five curtain calls Friday night in her role as narrator for a Boston (Mass.) Pops Orchestra performance of Serge Prokofieff's "Peter And The Wolf." Kennedy sat in the audience at Beethoven Hall among music lovers who paid $81.34 a couple for the privilege of listening while sipping Rhine wine.

Chicago today American
Always on Top of the News
D. 436,893 SUN. 483,418
APR 16 1971

For the conductor with everything . . .

Arthur Fiedler, conductor of the Boston Symphony Orchestra, has been setting the musical world afire for years and someone finally paid him his due. Arriving in Bonn yesterday for a gala performance, Fiedler received a German fireman's helmet as a gift.

JOAN KENNEDY

THE TROY RECORD
TROY, N. Y.
D. 8,245
APR 17 1971

World

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Mrs. Kennedy did the speaking part in a performance of Serge Prokofieff's Peter and the Wolf, and her husband and others gathered in Bonn's Beethoven Hall gave her applause sufficient to bring her back for five curtain calls.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557

APR 17 1971 New England Newsclip

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(Continued on Page Four) 7

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D. 708,180 SAT. 369,902

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JOURNAL
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APR 18 1971 New England Newsclip

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TROY, N. Y.
D. 8,245

APR 17 1971

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Mrs. Kennedy did the speaking part in a performance of Serge Prokofieff's Peter and the Wolf, and her husband and others gathered in Bonn's Beethoven Hall gave her applause sufficient to bring her back for five curtain calls.

28

TELEGRAM
BRIDGEPORT, CONN.
(M) 13,000

APR 17 1971 New England Newsclip

AP Wirephoto

HAVE SOME OF MINE — Famed Arthur Fiedler, conductor of the Boston Symphony, offers a sip of beer to a tiny dog, "Napoleon", at a party given Friday by West German foreign minister Walter Scheel. The Boston Symphony is in Bonn on tour.

Boston Pops Conductor A Hit in West Germany

BONN, Germany (AP) — Fire engine fancier Arthur Fiedler set the pace for a swinging Boston Pops performance Friday night by arriving for the concert in a gleaming hook and ladder truck.

"Great ride," the snowy-haired conductor beamed to the laughing and applauding crowd in front of Bonn's Beethoven Hall before disappearing through a side entrance to give West Germany its first taste of his relaxed approach to the classics.

Prolonged applause following the gala performance in which U.S. Sen. Edward M. Kennedy's wife, Joan, narrated Serge Prokofiev's "Peter and the Wolf" left no doubt about this national capital's reaction.

The Massachusetts senator, West German Foreign Minister Walter Scheel and ex-President Heinrich Luebke were amon the audience relaxing aroun candle-lit dinner tables while pianist Malcolm Frager played Tchaikovsky's First Piano Concerto.

The crowd warmly applauded the blonde Mrs. Kennedy, dressed in glittering silver lame for her narration of the children's classic. But it was Fiedler who got the biggest hand for his spirited versions of tunes from the musical "Hair" and St. Louis Blues. The cheering, clapping crowd held him on the stage for two encores, ending with a rousing "Stars and Stripes Forever."

TELEGRAM
WORCESTER, MASS.
(M) 52,185 (S) 108,37

APR 17 1971 New England Newsclip

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GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 17 1971 New England Newsclip

Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy, was greeted by warm applause from a West German audience when she recited Prokofiev's "Peter and the Wolf" at a gala Boston Pops concert in Bonn. Sen. Kennedy was present. The near capacity audience in Beethoven Hall called for two encores from Arthur Fiedler's musicians. During the day reporters and photographers tagged along after Mrs. Kennedy, asking her to pose in hot pants, but she refused.

The Dallas Morning News
DALLAS, TEXAS
D. 236,267 SUN. 276,380

APR 17 1971 Bulkeller

JOAN KENNEDY took both the spotlight and the stage from her husband, Sen. Edward M. Kennedy, when she appeared with Arthur Fiedler and the Boston Pops Orchestra in Bonn, West Germany. Mrs. Kennedy did the speaking part in a performance of Serge Prokofieff's "Peter and the Wolf," and her husband and others gave her applause sufficient to bring her back for five curtain calls.

GENEVA, N. Y.
TIMES
(ROCHESTER MARKET AREA)
D. 14,000

APR 17 1971 Bulkeller

Nebraska State Journal
LINCOLN, NEBR.
D. 45,366

APR 17 1971 Bulkeller

Roaring Success

Boston Pops conductor Arthur Fiedler and Sen. Edward Kennedy's wife, Joan, both scored roaring successes at a concert in Bonn, Germany. Fiedler conducted music from "Hair", the St. Louis Blues and "Peter and the Wolf," which was narrated by Mrs. Kennedy.

Rochester Times-Union
ROCHESTER, N. Y.
D. 145,808

APR 17 1971 Bulkeller

Applause in Bonn

Boston Pops conductor Arthur Fiedler scored a roaring success in Bonn, Germany, last night, from the time he arrived at a concert until he left after two encores.

Fiedler, a fire engine fancier, arrived at Beethoven Hall in a hook and ladder. He drew cheers and applause with his spirited version of tunes from the musical "Hair" and St. Louis Blues.

Also applauded was Sen. Edward M. Kennedy's wife, Joan, who narrated Serge Prokofiev's "Peter and the Wolf."

GAZETTE
WORCESTER, MASS.
(E) 94,901

APR 17 1971 New England Newsclip

Fiedler Scores Double Triumph

BONN, Germany (AP) —

EAGLE-TRIBUNE
LAWRENCE, MASS.
(M&E) 45,050

APR 17 1971 New England Newsclip

Germans Applaud Fiedler

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RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

APR 17 1971 New England Newsclip

AMERICAN
WATERBURY, CONN.
(E) 42,315

APR 17 1971 New England Newsclip

Fiedler Scores

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87 000

APR 17 1971 New England Newsclip

FIEDLER A SUCCESS IN CONCERT AT BONN

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

APR 17 1971 New England Newsclip

BONN, Germany (AP) — Boston Pops conductor Arthur Fiedler scored a roaring suc- ... om ... on- he

BULLETIN
PROVIDENCE, R. I.
(E) 150,082

APR 17 1971 New England Newsclip

'Pops' Conductor Applauded in Bonn

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Joan and Arthur and 'Peter'

Joan Kennedy, wife of Sen. Edward Kennedy, narrates a special performance of "Peter and the Wolf" in Bonn, West Germany as Arthur Fiedler conducts the Boston Symphony Orchestra. Sen. Kennedy was in the audience. (UPI.)

Mrs. Joan Kennedy receives applause from German women as she enters Beethoven Hall in Bonn for performance by the Boston Pops Orchestra. Applause also brought Mrs. Kennedy back for five curtain calls after her narration of Serge Prokofiev's "Peter and the Wolf" accompanied by the Pops. —AP Photo

28

TELEGRAM
BRIDGEPORT, CONN.
(M) 13,000

APR 17 1971 New England Newsclip

AP Wirephoto

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TELEGRAM
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(S) 466,377

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DALLAS, TEXAS
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APR 17 1971 Bulletin

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APR 17 1971 Bulletin

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APR 17 1971 Bulletin

Roaring Success

Boston Pops conductor Arthur Fiedler and Sen. Edward Kennedy's wife, Joan, both scored roaring successes at a concert in Bonn, Germany. Fiedler conducted music from "Hair", the St. Louis Blues and "Peter and the Wolf," which was narrated by Mrs. Kennedy.

Rochester Times-Union
ROCHESTER, N. Y.
D. 145,808

APR 17 1971 Bulletin

Applause in Bonn

Boston Pops conductor Arthur Fiedler scored a roaring success in Bonn, Germany, last night, from the time he arrived at a concert until he left after two encores.

Fiedler, a fire engine fancier, arrived at Beethoven Hall in a hook and ladder. He drew cheers and applause with his spirited version of tunes from the musical "Hair" and St. Louis Blues.

Also applauded was Sen. Edward M. Kennedy's wife, Joan, who narrated Serge Prokofiev's "Peter and the Wolf."

GAZETTE
WORCESTER, MASS.
(E) 94,901

APR 17 1971 New England Newsclip

Fiedler Scores Double Triumph

BONN, Germany (AP) —

EAGLE-TRIBUNE
LAWRENCE, MASS.
(M&E) 45,050

APR 17 1971 New England Newsclip

Germans Applaud Fiedler

BONN, GERMANY AP — Boston Pops conductor Arthur Fiedler scored a roaring success here Friday night, from the time he arrived at a concert in a fire engine until he finally left after two encores.

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Also applauded during the gala performance was Sen. Edward M. Kennedy's wife, Joan, who narrated Serge Prokofiev's "Peter and the Wolf."

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300

APR 17 1971 New England Newsclip

AMERICAN
WATERBURY, CONN.
(E) 42,315

APR 17 1971 New England Newsclip

Fiedler Scores

POST
BRIDGEPORT, CONN.
(E) 33,000 (S) 87,000

APR 17 1971 New England Newsclip

FIEDLER A SUCCESS IN CONCERT AT BONN

TRANSCRIPT-TELEGRAM
HOLYOKE, MASS.
(E) 27,800

APR 17 1971 New England Newsclip

BONN, Germany (AP) — Boston Pops conductor Arthur Fiedler scored a roaring suc- ... om ... on- ... he

BULLETIN
PROVIDENCE, R. I.
(E) 150,082

APR 17 1971 New England Newsclip

'Pops' Conductor Applauded in Bonn

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Joan and Arthur and 'Peter'

Joan Kennedy, wife of Sen. Edward Kennedy, narrates a special performance of "Peter and the Wolf" in Bonn, West Germany as Arthur Fiedler conducts the Boston Symphony Orchestra. Sen. Kennedy was in the audience. (UPI.)

Mrs. Joan Kennedy receives applause from German women as she enters Beethoven Hall in Bonn for performance by the Boston Pops Orchestra. Applause also brought Mrs. Kennedy back for five curtain calls after her narration of Serge Prokofiev's "Peter and the Wolf" accompanied by the Pops. —AP Photo

upi story quotes fiedler on tour success

NEWS
MILFORD, MASS.
(E) 10,250

APR 19 1971 New England Newsclip

Fiedler Says Tour Success

VALLEY NEWS
LEBANON, N. H.
(E) 8,795

APR 19 1971 New England Newsclip

EAGLE
CLAREMONT, N. H.
(E) 6,709

APR 19 1971 New England Newsclip

Fiedler Says European Trip 'Terrific Fun'

BOSTON (UPI) — Arthur Fiedler, conductor of the Boston Pops, said the orchestra's two-week European tour "was terrific fun."

Fiedler, who returned to Boston Saturday, said the orchestra was "warmly welcomed everywhere, and always with good food and drink."

Fiedler conducted concerts in London and Bonn, both to full houses. In Bonn Friday the orchestra was joined by Sen. Edward M Kennedy, D-Mass., and his wife Joan. Mrs. Kennedy narrated "Peter and the Wolf" to the orchestra's accompaniment.

"We had a great time, the Kennedys and I," Fiedler said. there seemed camera-mad over the Kennedys and there were flashbulbs going off all the time."

The orchestra continued its tour without Fiedler, receiving standing ovations Saturday night for playing Austrian music to Vienna fans.

Conductor William Steinberg, the orchestra's musical director, chose Mozart's Lin Symphony and the Seventh Symphony by Gustav Mahler as program for the Vienna concerts.

His choice proved to be a full success, although some Vienna music fans had voiced doubts beforehand. They believed it would be tricky for an American orchestra to play classical Austrian music. After the concert they admitted that they were mistaken.

Arthur Fiedler Says European Tour Great Fun

ENTERPRISE
LEOMINSTER, MASS.
(E) 4,700

APR 19 1971 New England Newsclip

"Tour Fun" Said Fiedler

BOSTON (UPI) — Arthur Fiedler, conductor ...

HOUR
NORWALK, CONN.
(E) 22,150

APR 19 1971 New England Newsclip

Boston Pops Tour 'Fun,' Says Fiedler

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NEWS
FRAMINGHAM, MASS.
(E) 19,654

APR 19 1971 New England Newsclip

European Tour 'Fun'

HERALD
NEW BRITAIN, CONN.
(E) 33,518

APR 19 1971 New England Newsclip

Arthur ... the ... tour without Fiedler, receiving standing ovations Saturday night for playing Austrian music to Vienna fans.

Conductor William Stein-

Boston Pops tour of Europe 'terrific fun,' says Fiedler

BOSTON (UPI) — Arthur ... Boston ...

SENTINEL
KEENE, N. H.
(E) 9,318

APR 19 1971 New England Newsclip

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His choice proved to be a full

Boston Pops In Europe: Terrific Fun

BOSTON (UPI) — Arthur Fiedler, conductor of the Boston Pops ...

TIMES
WOBURN, MASS.
(E) 9,470

APR 19 1971 New England Newsclip

Fiedler Conducts And Joan Reads As Public Applauds

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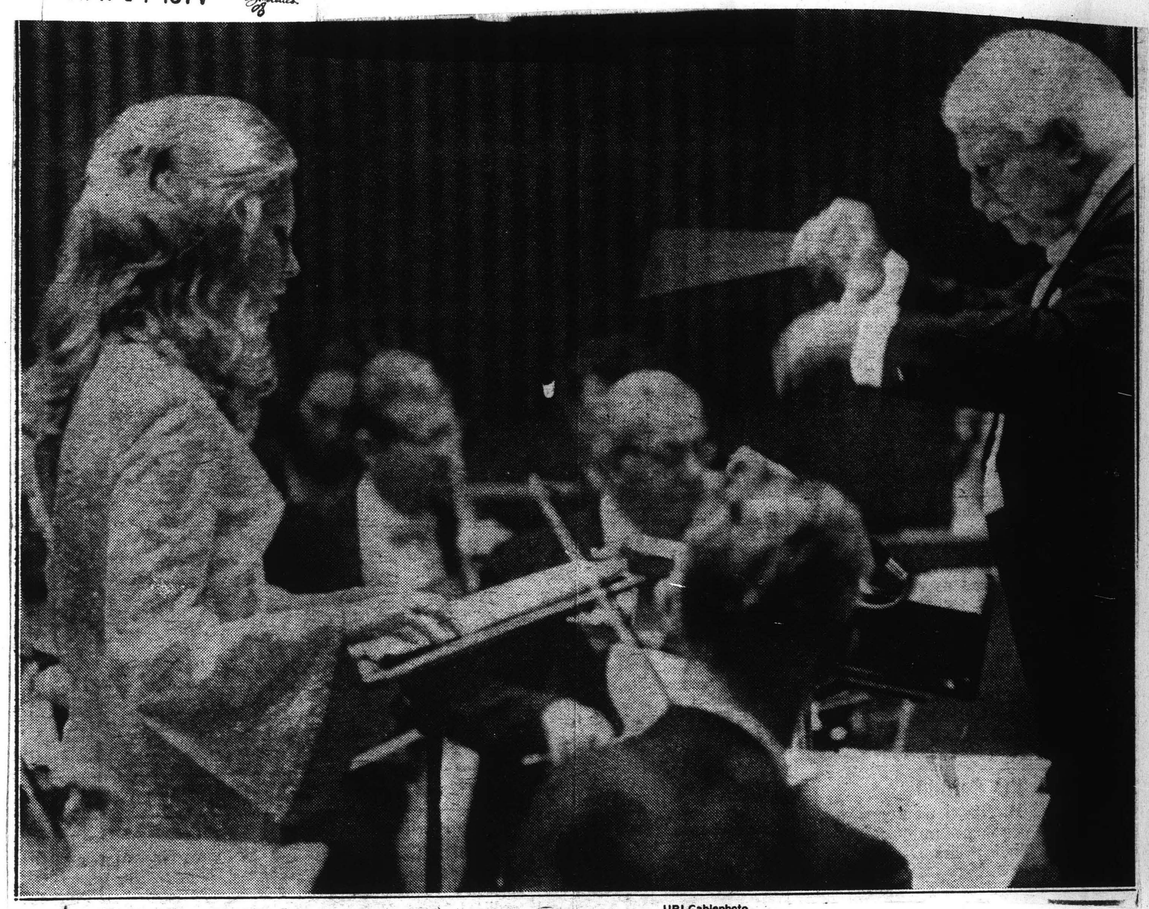
DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,080,906 SUN. 3,221,849

APR 17 1971



UPI Cablephoto

Reading It Like It Is. Joan Kennedy, wife of the senator from Massachusetts, narrates Prokofiev's "Peter and the Wolf" as Boston Pops conductor Arthur Fiedler directs at Bonn, West Germany. Audience, some of whom paid up to $42 a ticket, demanded two encores. Senator Ted, who flew over especially for the concert, was in the audience.

BLANK PAGE

30

Vienna

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 28 1971
New England Newsclip

BOSTON SYMPHONY TOURING ABROAD—7 . . . by Michael Steinberg

Vienna concert best of tour

VIENNA — Acoustically and from point of view of atmosphere, the Grosser Musikvereinsaal here — a classic shoebox shape like Symphony Hall, only more ornate — is one of the world's most wonderful concert halls in the world.

That will have had something to do with it. So will the mere fact of being in a city whose associations — Haydn, Mozart, Beethoven, Schubert, Brahms, Mahler, Schoenberg, Berg, Webern, to stick only with the biggest names — say a lot to any musicians. Perhaps it was also the need to do something after a somewhat dreary series of experiences in Hanover, Hamburg, and Frankfurt, to say nothing of the Bonn debacle and the anti-musical circus that formed about the presence of Sen. and Mrs. Edward Kennedy (Mrs. Kennedy was the reader for "Peter and the Wolf").

At any rate, for whatever reasons, at the first of its two Vienna concerts Saturday evening, the Boston Symphony was in superb form, and the performance, conducted by William Steinberg, of Mahler's 7th Symphony provided the occasion for the finest playing it has done on this European tour so far and, to my ears, some of the best it has done in recent years.

In a radio interview here, Steinberg represented himself as the man who had introduced Mahler and Bruckner to America. Mahler was not popular here during his lifetime and he still is not. The reception of his 7th, and most problematic, symphony was a bit peculiar. The first movement, where Steinberg makes an intermission, was received so half-heartedly as quite to dismay the orchestra. At the end of the finale, maybe a fifth of the sell-out audience at once rushed for the exits, and it was quite a while before the applause of those that remained was joined by cheering as well, to grow eventually into one of the most enthusiastic, and almost certainly the longest ovation of the tour.

The orchestra arrived from Bonn just in time for the concert. Sunday, those few who could get tickets went to the Spanish Riding School, stunning to see in its own building which is rather on the elegant side of the Boston Garden, "imagine being rehearsal pianist for this company," said Michael Thomas), some went to look at the Breughels and Tintorettos and Titians at the Kunsthistorisches Museums or to a show of Rembrandt etchings at the Albertina, did research on the orthodoxy of Dehmel's vs. Sacher's Sacher-torte recipes, or headed for the suburbs and countryside to explore the Heuriger or new wine.

Some of the fellow-travelers, press and friends and wives, tried the Staatsoper's "Figaro" or will go to "Lohengrin" or "Gounod's "Le medecin malgre lui" (at the Volksoper), though doing laundry or just putting one's feet up is a popular evening recreation just now, too.

Just as this goes into the mail, there is a review on the radio. The script becomes familiar: magnificent orchestra (that's quite something from the narcissistic Viennese), dry Mozart, praise for Steinberg's sanity and sobriety, but disappointment in his failure to fill out the whole expressive frame of the Mahler symphony.

Michael Steinberg, The Globe's music critic, is accompanying the BSO on its European tour.

JOURNAL
PROVIDENCE, R. I.
(M) 66,728 (S) 208,349
APR 18 1971
New England Newsclip

Hub Symphony Acclaimed in Vienna Concert

Vienna — (AP —The Boston Symphony Orchestra won acclaim here yesterday with a program of music by two Austrian composers, Wolfgang Amadeus Mozart and Gustav Mahler.

The orchestra came to Vienna from Bonn, West Germany. After a second concert here today, it will go to Rome, for a concert Tuesday.

The opening work yesterday was Mozart's Symphony in C-major, followed by Mahler's Seventh Symphony in E-minor.

Conductor William Steinberg followed Mahler's instructions when he ordered an intermission after the first movement and then followed with the remaining four movements.

The concert was in the packed Vienna Musikverein Hall.

UNIONLEADER
MANCHESTER, N. H.
(M&E) 57,003
APR 19 1971
New England Newsclip

Hub Orchestra Wins Ovations

VIENNA (UPI) — The Boston Symphony Orchestra received standing ovations Saturday night for playing Austrian music to Austrian fans.

The orchestra, presently on a European tour, was cheered for 15 minutes by a sold-out house at the first of two concerts.

Conductor William Steinberg, the orchestra's musical director, chose Mozart's Linz Symphony and the Seventh Symphony by Gustav Mahler as program for the Vienna concerts.

His choice proved to be a full success, although some Vienna music fans had voiced doubts before hand.

HERALD TRAVELER
BOSTON, MASS.
(M) 216,305 (S) 298,557
APR 28 1971
New England Newsclip

BSO Tour Had Grueling Periods

(Harry Neville, Herald Traveler music critic, today writes about the final days of the BSO tour of Europe. Some members of the BSO are already home while others are due home shortly. His final article on the tour will appear tomorrow.)

By HARRY NEVILLE

VIENNA—Perhaps the most grueling part of the Boston Symphony tour was the four-day period following the Berlin engagement, a period which concluded the German segment of the trip and which saw the orchestra performing on successive days in Hanover, Hamburg, Frankfurt and Bonn. After this came Vienna, and here too there was no respite in the schedule, but the sheer beauty of the city plus the fact of being in one place for two successive days improved everyone's spirits.

AS ANY TOURIST KNOWS, the mechanics of traveling take an enormous toll of physical and mental energy. One has no choice but to spend endless amounts of time in trivial and unrewarding ways: waiting for transportation, going through customs, watching luggage (one unfortunate critic made most of the tour with only his typewriter and the clothes on his back), and enduring the interminable and aggravating bus trips from hotels to airports and then from airports to hotels.

Upon being deposited at his hotel a player sometimes has only a couple of hours in which to eat and nap before leaving again for the concert hall. To preserve his sanity he may elect to sight see or to participate in the constant round of social activity, with the result that he is even more pressed for time.

INEVITABLY, such a hectic schedule affects the quality of the playing. But more and more it became apparent during the trip that the rigors of touring accounted only peripherally, if at all, for the less than spectacular receptions. Not once during the concerts this writer heard did the orchestra play poorly. As individuals the players, in fact, often did remarkably good work.

Just as often, however, the whole did not jell. Partly this was a matter of insoluble acoustical problems, but however optimistically one viewed the situation, the conclusion was inescapable that the orchestra is not regarded here as the fine instrument it used to be. Audiences were generally not bowled over and except for the effusive and florid Stuttgart notices, press reviews have been highly qualified.

THE PLAYERS have sometimes been the subject of lavish praise, as for example with the Hamburg critic who stated that, "in each chair sits a virtuoso." The same critic, however, voiced complaints about interpretations, and it was indeed Conductor William Steinberg's abilities and interpretations that were most often the subject of blunt words.

"Restraint is not his strong point," wrote one of the Vienna critics, "and neither is taste." This after a concert in the Grosser Musikvereinsaal, an extraordinary hall whose mellow acoustics put the orchestra in the best possible light. Counterbalancing such comments were statements such as that of the Hamburg critic who found his "exceptional interpretation" of the Eroica "one of the best live performances of Beethoven I've ever heard. . . ."

32

Herald 4-29-71

Rome BSO Concert Lures Americans

(Last of Two Articles)

By HARRY NEVILLE

Rome, Barcelona and Paris were the final stops of the Boston Symphony's European tour, and from none of these cities have press reports yet become available. Michael Tilson Thomas conducted the Rome concert, which was held in the Accademia Santa Cecilia. The program included Beethoven's Eighth, Schoenberg's Five Pieces, the Mozart Bassoon Concerto and Ravel's "La Valse."

PERHAPS BECAUSE of the large turn-out of the American colony, which seemed to dominate the audience, there was little evidence of "Latin temperament" in the response. The most passionate behavior of the evening, in fact, was Thomas' rather frenetic gymnastics during "La Valse," after which the elderly Roman matron sitting beside me commented, "Your orchestra plays beautifully, but something will have to be done about that young man."

Steinberg and Thomas conducted a concert apiece in Barcelona, each to warm but not overwhelmingly enthusiastic applause. Perhaps the most memorable thing about the concerts here was the altogether extraordinary decor of the Placio de la Musica: glazed terra cotta tiles in the most vivid greens, blues and reds imaginable.

STEINBERG CONDUCTED the tour's final concert, held in Paris' enormous Palais de Chaillot, every one of whose 4,000 or more seats was filled.

The reception here was quite good, although the orchestra, which played the Mahler Seventh four times during the tour, still sounded as though it were playing it for the first time. It will be interesting to hear what the critic of "Le Figaro," reputedly Europe's toughest, will have to say.

rome

barcelona

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377

APR 29 1971 New England Newsclip

BOSTON SYMPHONY TOURING ABROAD—8 . . . by Michael Steinberg

Barcelona's fantastic music 'palacio'

BARCELONA — Said BSO violinist Harry Ellis Dickson: "Good God, I've never played a concert that began on Thursday and finished on Friday." Concerts here begin at 10:30 p.m., which is to say that they actually begin politely late at something like 10:42, and so it is on toward 1 a.m. when things are actually over. The first of the two nights here, Wednesday, April 22, it was hard on that part of the BSO contingent that had come over on the earlier of two flights from Rome and whose day had started at 6:30.

BSO Press Officer Marvin Schofer had warned us not to tell the taxi driver "Palacio de la Musica," which would seem affected, but to use the Catalan "Palau" instead. I did, and the driver said, "ah, si, el palacio de la musica." Oh well. His non-English and my non-Spanish, to say nothing of non-Catalan, permitting, we had a conversation about where we were going and what for, and during the course of that he asked me how many musicians were in the Boston Symphony. I managed to produce the Spanish for 106, to which his response was to let out a long-drawn soft "oooooo" and to put a finger in each ear as we careened rudderless down the Via Layetana.

Michael Steinberg, The Globe's music critic, accompanied the BSO on its just-ended European tour.

What is sure is that none of us had ever seen a concert hall quite like this Palau. It is Moorish Jugendstill, dated 1910, with stained glass, eccentric wrought-iron rings holding teardrop lights, and sculptures that include a huge Pegasus in the balcony and a representation of the events in Wagner's "Die Walkure." On one side of the stage there is an immense bust of Beethoven, on the other one of a man with a moustache who seemed to have found the middle ground between Albert Schweitzer and Theodore Roosevelt, and who actually turned out to be Luis Millet, the founder of the famous Orfeo Catala chorus. On the stage walls, there are figures of saints and musicians, who begin as mosaics, but at about mid-chest turn into sculptures, reminding me of those screens you stick your head through to get your picture taken at carnivals.

It is crazy and wonderfully gay and festive. To add to the effect, someone had dressed the stage apron in a splendid flower arrangement: tangerine bird-of-paradise in front of the podium (matched by a great spray of tangerine gladiolus behind and above the kettledrums), and then proceeding outward from there symmetrically in both directions, fountains of white carnations.

Acoustically, it is a variable hall. It is everywhere unreverberant, but in the front of the first balcony the sound is really vivid and present and surrounds you nicely. In the boxes it is clear but distant; at the back of the floor, under the balcony, you might as well stay home. String players liked the sound on stage; wind players in general did not, complaining that they could hear each other, but not themselves.

William Steinberg conducted the first concert (Beethoven "Leonore" No. 3, Hindemith Concert Music, Schuller Bagatelles, Brahms 2nd), Michael Tilson Thomas the other (Schumann "Rhenish Symphony, Mozart's Bassoon Concerto and Paris Symphony, and "La Valse.") Something else everyone was in agreement about was the wonderful audience, with its scrupulous good manners and quiet attentiveness during the music and its exciting enthusiasm afterwards. Sherman Walt, the soloist in the Mozart concerto, said he had never experienced such an audience and such an atmosphere in his life, "they breathed with me." He got five recalls ("yes, I played well").

The one review I have seen (of Steinberg's concert in Thursday's "Tele-Express"), and which I read hastily, said, in effect, "Great orchestra and not merely glossy as you might expect from America, sensible though cool conductor who doesn't conduct much, who evidently does most of his work in rehearsal and whose function in concert is that of providing reminders."

UNION
SPRINGFIELD, MASS.
(M) 77,4[illegible]

APR 28 1971 New England Newsclip

Theater News and Views

Europe Applauds BSO

By R. C. HAMMERICH
Union Music Writer

BARCELONA, Spain (On Tour With the Boston Symphony Orchestra) — In Barcelona, concert-going is a high-style event; 95 per cent of the audience was in dinner dress.

No Yawns

The music began at 10.30 p. m. No one yawned, although a few musicians were seen to be pinching their lips. It ended at 12.45.

In Rome, also, the percentage of black ties and elegant gowns (with an occasional, discretely half-hidden hotpants outfit) was high.

In Vienna, as at most of the German concerts, the audience was sedate and apparently cool, but appreciative as indicated by the length of its applause.

In Rome the listeners were more demonstrative, and were rewarded by an encore, an excerpt from a Tchaikovsky ballet, a rare event.

Once Each

The orchestra has played an encore only once each (depending upon which orchestral historian you consult) in Moscow, San Francisco, Tanglewood and now Rome.

The attending representatives of Stanley Home Products of Westfield (Sanhome), Robert Alsop and his wife, were pleased because Stanhome sponsored the concert in Rome and the first of the two concerts in Barcelona.

The company has large distributing organizations in Spain and Italy.

The five concerts in the three cities were being conducted by William Steinberg (three) and Michael Tilson Thomas, who has been received enthusiastically by every audience he has appeared before.

Mozart, Ravel

The programs have included music played on earlier programs, the pieces drawing the greatest response being Mozart's bassoon concerto with Sherman Walt as soloist, and Ravel's "La Valse."

The musicians were showing a few signs of strain from the rigorous sleep-stealing schedule. But they were continuously making jokes about problems of laundry, money exchanges between countries, traffic jams and language barriers.

Their performances by and large, have been exemplary, but the choice of program has come under criticism in newspapers, and judging by the variable applause, also in the concert halls.

William Steinberg's presentation of Mahler's seventh symphony and pieces by Hindemirth and Gunther Schuller receiving the coolest response whenever they appear.

Chilly London

Except for chilly London, however, whose critics' reports were exaggerated when relayed to America, the critics on the continent have been generally friendly.

And the officials of Deutsche Grammaphon, the company which records the orchestra, may feel that their promotional support in seven German cities has been well spent.

ADVERTISER
BOSTON, MASS.
(S) 432,950

APR 25 1971 New England Newsclip

Little Crises Plague BSO Tour

By MARVIN SCHOFER
(Special to Sunday Advertiser)

(The Boston Symphony Orchestra is in Europe. This is the third in a series of articles by a member of the Symphony party.)

BARCELONA — After coping with the airplanes, buses, hotel keys, strange money, and eating habits of six countries, everyone reaches the point where he uses any memory system that works.

"Where are we today?" asks a BSO player writing a postcard. Another player thinks a moment and says, "Ah . . . the Brahms Second Symphony." 'Aha,' the first one says, "Berlin."

Coming on the home stretch of the tour, everybody is happy to say that the programs were usually more entertaining than tragic.

★

London is memorable for the horn player who missed the bus. He got there in time, then remembered his travel clock was still in his hotel room, went back for it, glanced out the window and saw the bus pulling out.

Undaunted, he hopped in a cab. The cabby took him to Heathrow, the main airport. Unfortunately, the plane was leaving from Gatwick, an hour in the opposite direction. Still undaunted, he took a plane on his own to Stuttgart and arrived for the concert.

England is also memorable for the oboe player who couldn't find the stage door at the opening Pops concert in Royal Albert Hall. The Hall is round in shape and around and around he went, finding the steam pipes, the fuse boxes, the central plumbing system, but not the stage.

The music began, heard dimly off in the distance. Nothing to do but keep looking until he found it, then slink onstage under Arthur

Language confused, especially when you have Schaeffer, Schofer, Schneider and Snyder all in one hotel, all on the BSO list. Schofer got Schaeffer's passport and Schneider got paged at the airport because Snyder forgot to turn in his hotel key. Fiedler's fierce eye.

★

Only in Rome was there the threat that a general strike might keep the orchestra from arriving in Madrid for its first concert.

It turned out that it was only the streetcar operators and milk dealers who planned to strike the next morning.

So, the orchestra got off on time, though not without minor crisis. Some went to St. Peter's for a Papal audience but the audience went far beyond the time they expected it to end.

With minutes to spare, the group arrived at the hotel (with the bus waiting to leave for the airport) only to be told that the hotel porters had gone on strike. Everyone deshed to his room to get his baggage, by which time the strike had been settled.

"Very Italian," said Patsy Cardillo, Boston Pops' clarinetist, "with a three minute hotel strike and an audience with the Pope. I'll never have to ask where we are. It's got to be Rome."

UNION
SPRINGFIELD, MASS.
(M) 7[illegible]

APR 24 1971 New England Newsclip

Barcelona Lauds Boston Symphony

BARCELONA, Spain (AP) — Newspapers Friday called performances of the Boston Symphony Orchestra here as "the best concerts that a Barcelona audience has heard in many years."

The Boston Symphony played Wednesday and Thursday at the Barcelona Palau de la Musica. The daily La Vanguardia said "The first concert showed all the magnificence of this orchestra, conducted by such a great maestro as William Steinberg."

BERKSHIRE EAGLE
PITTSFIELD, MASS.
(E) 30,100

APR 24 1971 New England Newsclip

Spaniards Hail BSO

BARCELONA, Spain (AP) — Friday newspapers hailed performances of the Boston Symphony Orchestra here as "the best concerts that a Barcelona audience has heard in many years."

The Boston Symphony played Wednesday and Thursday at the Barcelona Palau de la Musica.

34

GLOBE
BOSTON, MASS.
S. 581,160
MAY 9 1971
New England Newsclip

Photo Europe '71

A steady hand captures City of Light

Part of the enjoyment of travel is recording the trip on film. Globe photographer Ed Fitzgerald, just back from a European tour, begins a new series offering tips for camera carrying tourists.

By Ed Fitzgerald
Globe Staff

PARIS —. If you have trouble pronouncing Palis de Chaillot don't worry about it, just ask the Parisian cabbie for the Place Trocadero any evening and make sure your camera is loaded with high speed color (ASA 125) film balanced for artificial light or black and white (rated at ASA 400) and tell the driver not to wait. You'll be too busy getting some great photos of the "City of Light" where the Palais de Chaillot overlooks the Seine backed up by the flood lighted Eiffel Tower. The illuminated fountains the twinkling city lights and hopefully (if you time your visit right) a weak twilight afterglow in the sky just enough to make the almost ugly Eiffel Tower beautiful.

It would be easy to suggest the use of a tripod but I can't think of anything more awkward for a traveler to carry in a carefully budgeted allowance of personal gear. You could improvise like the Globe's man in Paris who was on a European assignment with the Boston Symphony Orchestra as they performed Mahler's Symphony No. 7 in the Concert Hall of the Palais de Chaillot. The 35mm Leica camera with a 28mm wide angel lens and loaded with high speed Tri-X film was pressed against a plate glass window in the darkened lobby of the Palais and a series of four exposures ranging from one full second to one eighth of a second were squeezed out giving a good range of highly printable negatives. The aperture of the lens was set at F3.5.

Most tourists and there were probably 50 or more were resting their cameras on a perfectly situated granite wall high above the fountains. Exposure information was traded back and forth in several languages and all shook their heads when rank beginners popped flashbulbs at a scene that could only be photographed by natural light.

If you have trouble finding a cab to take you back to your hotel, head for the nearby "Metro" entrance at the Trocadero and keep your camera at the ready, but . . . that's another story.

paris

MONITOR
BOSTON, MASS.
(M) 210,850
APR 28 1971
New England Newsclip

BSO in Rome, Barcelona, Paris

By Louis Snyder

Paris

The grand salle of the Palais Chaillot was the scene of the Boston Symphony's final concert on its three-week European tour. Most of its nearly 4,000 seats were filled, and the orchestra's particular feeling of tension about this audience, with its reputation for being enthusiastic only when pleased, almost crackled in the air.

The program was formidable — Beethoven's "Leonore" Overture No. 3, Bach's Suite in B minor with Doriot Anthony Dwyer as flute soloist, and the lengthy Mahler Seventh Symphony, last played for two audiences in Vienna's golden glowing Musikvereinsaal. William Steinberg was the conductor, and he and the musicians were greeted warmly. So far so good.

Whether it was Paris in the spring, the sum total of emotions about the tour, the unforgettable visit that morning (at the invitation of Admiral Schweitzer and his wife, Nicole Henriot-Schweitzer) to the beautiful home at Louveciennes of the late BSO music director, Charles Munch, or a combination of all three, the orchestra played one of its most eloquent concerts. The Beethoven was electric, the Bach stylishly refined, with Mrs. Dwyer as its heroine, and the Mahler, which can make even Mahlerites restive, a remarkable demonstration of the individual musical prowess of the Bostonian aggregation. All of this was not lost on the Parisian listeners, who responded with the kind of voluminous waves of sound every performer likes to hear.

Spanish sequel

There had also been warm reaction to the two Barcelona concerts, held in what must be one of Europe's most spectacularly unusual concert halls, the Palacio de la Musica (Palau in Catalan). This extraordinary auditorium, Symphony Hall's junior by two years, is a wonderland of shining ceramic pillars, stained-glass panels, plaster-sculptured medallions, trees, horses, and allegorical figures, which turn up overhead as well as onstage and along the side walls. And excellent acoustics (perhaps attributable to all these uneven surfaces?), which don't always turn up in much more recent buildings. Mr. Steinberg was the conductor of the first program, in which Brahms's Second Symphony won greater favor than the Hindemith and Schuller items.

The next night, Barcelona took Michael Tilson Thomas to its collective heart, and also reserved a special place for Sherman Walt for his playing of the Mozart Bassoon Concerto. Somehow, Mr. Thomas and his Barcelona listeners seemed to have found a common denominator of understanding in Schumann's Third Symphony and the "Paris" Symphony of Mozart, so that when he danced his way (happily a little more restrainedly than within the past week) through Ravel's "La Valse," they rewarded him and his colleagues with a full-fledged ovation. These were warming experiences, since the chilly rain in Spain fell on Barcelona during both days of the orchestra's visit, much to the chagrin of those who had looked forward to sunbaked beaches on the Costa Brava.

Previously, in Rome's Accademia Santa Cecilia auditorium (the larger one in the shadow of St. Peter's), Mr. Thomas had won his audience too, but the process was slower. Perhaps Beethoven's Eighth as a starter, followed by Schoenberg's Cinque Pezzi per Orchestra (which fell on deaf Roman ears) is not in the tradition of Rome's rather sporadic concertgoing. However, the Mozart-Walt Concerto, and "La Valse" brought things back in balance, with the younger element of the audience making its appreciation known. The "bis" which followed the Ravel performance brought forth an all but tradition-breaking occurrence—an encore by the orchestra. It was the Mazurka from Tchaikovsky's "Swan Lake," and it sent the Romani happily home across the Tevere. This, like the first of the Barcelona concerts, was sponsored by "Stanhome Spa" (Stanley Home Products), which can thus take credit for the first BSO audience bonus within the memory of most of its players.

UNION
SPRINGFIELD, MASS.
(M) 77,4[illegible]
APR 30 1971
New England Newsclip

Boston Orchestra's Tour Ends in Odd Concert Halls

By R. C. HAMMERICH

Union-Republican Music Writer

PARIS (On Tour With the Boston Symphony Orchestra) — Boston's orchestra ended its 16-concert, 12-city, six-country, 12,000 - mile, 23-day tour with concerts in a couple of odd concert halls.

High-Camp

The Palacio de la Musica in Barcelona must be the most over-decorated high-camp auditorium in existence, and the 3000 seat auditorium used in Paris is far underground.

The Palais de Chaillot in Paris is as far from the Seine on the Right Bank as the Eiffel Tower is on the Left, and directly opposite, which is to say they are close.

It is a memorial consisting, above ground, of two large curved buildings placed end-to-end so that they form nearly a half circle enclosing terraced grass and promenades leading down to the river.

Acoustically Bright

Between the ends of the buildings is a large paved plaza the underside of which is the ceiling of the concert hall which is reached by entering one of the buildings and going down what seems to be a few thousand stairs.

It is an acoustically bright hall, and its audience gave conductor William Steinberg an enthusiastic reception.

There were two performances given in Barcelona (which was having its first two days of rain in nearly a month), one led by Steinberg and the other by Michael Tilson Thomas.

Deluxe Bordello

The auditorium, built in 1905, is characterized by a decor which might be described as a mixture of moorish casbah, Prince Edward drawing room and deluxe New Orleans bordello.

The columns that hold up the two narrow balconies are covered with fine, brightly-colored, ceramic mosaic; the proscenium is a soaring sculpture of life-size figures, prancing horses and jungle-thick plant life; the side walls are translucent, colored-glass panels lighted from behind; the curved wall backing the stage platform has painted shapes that grow more life-like as the eye moves upward until the shapes spring from the walls in the form of sculptured maidens leaning over the back rows of the orchestra as the figureheads of Clipper ships lean over the ocean.

But that's just the beginning; the hall is the most grandiose ever seen by most of the orchestra members. It is by far the most ornate of those the orchestra appeared in on this tour.

In Paris, although the hall didn't offer the entertainment of that in Barcelona, its underground status contributed a touch of oddity to the atmosphere, and the orchestra member were buoyed by the knowledge that they were going home or on vacation the next day.

The tour had taken its toll. The musicisns were tired and their mood was quiet. Almost two dozen who had planned to stay in Europe for their vacation week changed their minds and took the first charter plane home the day after the Paris concert.

The rest, nearly 100, mostly with wives, dispersed over Europe with plans to regroup a week later and fly home in the second charter plane.

The orchestra's chamber players (the concertmaster and the other first-chair players), on the other hand, faced another week of concertizing in Europe and then a few concerts in New England before they take a month off to rejuvenate for the Tanglewood season.

"This Hall Is Nutty"

The rest of the orchestra, after a week, was scheduled for the Pops and Esplanade series in Boston. It wasn't scheduled for a serious vacation until the end of the eight weeks of Tanglewood concerts.

The players had had enough of touring after 23 days. Their concern for architectural acoustics was becoming touched by irritation (i.e., this trombone player's voice: "How did it sound out there? This hall is nutty. I couldn't hear the fiddles where I was.")

Most were tired, a bit disappointed in the quality of their music even in the face of enthusiastic response nearly everywhere, and were past ready to go home.

They were subdued on the flight back; there were no more jokes such as . . . "I'm afraid to open my suitcase. My shirts have started to shout 'Ring Around the Collar' at me."

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 30 1971
New England Newsclip

Paris responds to Mahler's 7th

PARIS — Since London three weeks ago and at each stage of the Boston Symphony's tour, I have heard dire predictions of the disaster the orchestra would be courting by playing the Mahler 7th here. Wrong. The huge Palais de Chaillot was sold out, and audience response to the long concert, which also included Beethoven's 3d "Leonore" Overture and Bach's B minor Suite with Doriot Anthony Dwyer as flute soloist (done without repeats, obviously more in the interests of mercy than of Bach), was very warm.

The orchestra seemed to think of this as one of its cleaner jobs on the tour. I think that is right (in spite of some tired lips in the brass department), but I found it hard to tell much else about the performance because the sound, though clear, is cold and all comes from directly in front so that one is not really drawn into the music.

For plunging staircases and corridors into near total darkness to punish latecomers (much of the lateness being caused by the inefficiency of the box office staff), for the bad manners of his ushers, for the bar that serves only Coke and beer with one girl to take care of a 30-foot counter, for the ugliness of the fanfare with which the audience is summoned after intermission, the house manager of the Palais de Chaillot merits special mention.

Before the performance, most of the Boston Symphony went to Louveciennes to visit the home of the late Charles Munch, the orchestra's music director, 1949-62. The hostess was the pianist Nicole Henriot-Schweitzer, the conductor's niece and a frequent BSO guest soloist during his tenure. The whole Orchestre de Paris, Munch's last orchestra, was there also, and BSO players returned to Paris with reports of a splendid art collection and of the most sumptuously provided party of the tour.

The evening concert was followed by a party at the residence of US Ambassador Watson. Sunday (April 25) a bit less than half the orchestra flew to Boston, others taking their week's vacation — the opening week of Pops is played by Boston freelancers — in Europe, some visiting relatives and friends, others going just to sit in Normandy or Mallorca or somewhere, and with a good many not really sure what they would do. Bassoonist Sherman Walt said, "Well, my tour's half over now," and for the principals, who are members of the BSO Chamber Players, another three weeks with concerts in four countries lay ahead. The last party—everyone has lost count—was scheduled for Orly airport, the host for I think the 7th time being Deutsche Grammophon.

End of series. Michael Steinberg, The Globe's music critic, accompanied the BSO on its tour of Europe.

PATRIOT-LEDGER
QUINCY, MASS.
(E) 66,387

APR 20 1971

New England Newsclip

general comment on the european tour

BSO European Tour—Many Miles for Many Reasons

By Jon Lehman

For the Boston Symphony Orchestra, this week will be the final phase of a three-week European tour which has been three or four years in the planning and for which the official cost estimate is something more than a quarter of a million dollars.

Tonight, the orchestra, led by associate conductor Michael Tilson Thomas, plays a concert in the Academia Santa Cecilia (named for the patron saint of music) in Rome. The program is a varied one: Beethoven's Eighth Symphony, Schoenberg's Five Pieces for Orchestra, Mozart's Bassoon Concerto with the orchestra's solo bassoonist, Sherman Walt, and Ravel's "La Valse."

MICHAEL TILSON THOMAS — a principle beneficiary of the Boston Symphony Orchestra's European tour.

Showing Off

The program shows off many of the Boston orchestra's special strengths, something you certainly want to do when displaying yourself abroad.

The Eighth Symphony, not overly familiar for a Beethoven work, will make good use of the depth and dexterity in the orchestra's sections; the Schoenberg, a musicians' favorite from the 20th century repertoire, has been performed frequently and well at home and will argue the Bostonians are not bound to musical tradition; the bassoon concerto is a showcase for one of the brilliant group of first chair players who go a long way toward accounting for the orchestra's greatness, and the Ravel piece acknowledges a tie to the years of Charles Munch's directorship, during which the orchestra's previous tours were made.

Hot Property

But the program's greatest strength, at least so far as the audience and the foreign critics are concerned, should be the chance to see and hear the work of Michael Tilson Thomas, the phenomenal young associate conductor who is the hottest box office property an American orchestra has had since Leonard Bernstein's first years.

Thomas gained stardom last year when, at age 25, he took over in the middle of a Carnegie Hall concert from the ailing William Steinberg. He has ridden a wave of enthusiasm since, fueled by such exciting conducting as in the recently recorded Ives' "Three Places in New England" and Ruggles' "Sun-treader.'

The chance to show off some of its strengths abroad, certainly a necessary support for the orchestra's claim to rank among the world's finest, is of course one of the principal reasons for going on tour. There are some other benefits of going abroad, such as the fact that it's undeniably good for player morale. In addition, touring gives the musicians and conductors a chance to hear themselves in different concert halls and to make new contacts.

The 1971 European tour, which falls in the orchestra's 90th anniversary season, is the first time in 10 years the BSO has been abroad. (In 1961, Charles Munch took the orchestra to Asia and Australia, after having toured Europe in 1952 and 1956.)

Logistical Feat

Taking a symphony orchestra on an international tour is an exercise in logistics which sometimes seems to rival the planning for the Normady invasion. The full entourage amounts to about 230 people, at a cost of about $1,000 apiece; there are about 14 tons of baggage, including the orchestra's instruments and scores. There is a front-office staff of half a dozen, including tour managers, escorts, an advance man and a press officer.

And finally, the orchestra is being accompanied by about 40 of the Friends of the Boston Symphony and the Friends of Music at Tanglewood who are paying $3,000 apiece for the chance to combine a European vacation with some civic-minded concertgoing. In all, members of the two groups of Friends (who have helped raise the orchestra's money for several decades) are underwriting $45,000-$50,000 of the trip's cost.

Funding Change

That is one of the significant differences between this year's European tour and the previous symphony trips under Munch. The previous tours, taken in the heyday of the cultural exchange period, were sponsored by the U.S. State Department. This time aroumd the orchestra is having to find other ways of financing its travel.

Apart from the share of box office receipts (which should be relatively large as ticket prices for most of the concerts are high by European standards) and the contributions of the Friends already mentioned, there are two other apparent sources of funds for the tour. One is the orchestra's new German recording company, Deutsche Grammophon Gesellschaft, and the other is the group of so-called corporate sponsors which the orchestra has snared.

There are three corporate sponsors: the Gillette Company of Boston, the Massachusetts Port Authority and the Stanley Home Products Company of Westfield. Although everyone is understandably reluctant to discuss the amounts the corporate sponsors are subscribing, each is sponsoring two concerts; between them, they are supporting slightly more than a third of the 16 concerts played by the Boston Symphony and the Boston Pops on the tour.

Hard Work

So much for the statistics of going on tour. For the musicians themselves, it is hard work. After an easy beginning in London, where they played two concerts in four days, there have followed two weeks in which they averaged close to a concert a day — a schedule the more grueling by virtue of being spread through nine cities in three countries.

But by far the bulk of the appearances so far (in fact, half the total of all concerts on the tour) have been in Germany, testimony to the importance of the Deutsche Grammophon connection in shaping the tour.

Unusual Move

Indeed, it seems questionable whether there would have been a tour at all this year if it hadn't been for the Deutsche Grammophon recording contract. It was just one year ago that the orchestra, which had previously recorded for RCA Victor, effected the switch to the German firm. It is unusual for a European recording firm, even one with Deutsche Grammophon's reputation for high-quality sound, to take on the American competition on their home ground by signing an exclusive contract with a major American orchestra. So, Deutsche Grammophon has been promoting aggressively, and it can be safely assumed that DGG's contributions to the tour amount to more than the flossy free-of-charge souvenir booklets given away at the concerts and the free tour of the recording plant for the orchestra party.

In fact, Deutsche Grammophon's point of view is one of the few from which a tour makes much sense at this time for the Boston Symphony. After you get past the thought that it's a nice change for the players between the end of the home symphonic season and the beginning of the spring Pops concerts, there seem to be almost as many drawbacks as advantages to an international junket at this point.

First, the past few years have been a time of increasing financial squeeze for cultural institutions, the Boston Symphony among them. For several years, the orchestra has had to spend some of its endowment each year to meet operating costs. While it may be true that an increase in prestige may lead to an increase in income, it seems ironic that it's apparently easier to raise the money for a foreign excursion than for domestic programs.

Second, the Boston Symphony has been undergoing a period of strain since the abrupt departure of music director Erich Leinsdorf in 1969. Although William Steinberg, who remains music director at Pittsburgh, consented to take the Boston job in 1969 on an interim basis, the continuing commitment of his time in Pittsburgh, as well as his uncertain health, have made a less than ideal situation for the orchestra.

Although Michael Thomas has blossomed early, and although the musicians' reflexes certainly are being stretched by the succession of guest conductors (many of them in the first rank of the world's younger conductors), still the wonder is that the orchestra is not coming apart at the seams.

Mr. Steinberg has already asked the trustees to relieve him of his position as music director after next season so that he can devote more time to the Pittsburgh Orchestra. Therefore, it seems doubly odd that the orchestra is being displayed abroad, for what may well be the last time in a long time, led by a conductor who has no permanent hand in shaping its musical personality. Although spokesmen for the symphony discount any suggestion that the tour may make it seem to Europeans that Boston is Mr. Steinberg's orchestra, the tenor of the reviews, in London, at any rate, lent weight to that notion.

Chamber Praised

One less heralded benefit of the 1971 tour is the increasing awareness on the other side of the Atlantic of the exceptional skill of the Boston Symphony Chamber Players, who comprise the solo players of each section in the orchestra. To mark the orchestra's arrival in London two weeks ago, music critic Edward Greenfield of the Guardian of London reviewed a batch of Boston records, including some by the Chamber Players. Among his remarks:

"I have rarely if ever heard so satisfying a performance of the much-recorded B flat Trio of Schubert as that given by Joseph Silverstein, the orchestra's leader; Jules Eskin, principal cellist, and Claude Frank, the pianist (RCA LSB 4014). You have to go back to 1927 and the performance of Cortot, Thibaud and Casals to find an opening cello solo in the slow movement to match the hushed beauty of Eskin's, and in the finale the Bostonions with superb point actually outshine those old masters "

Boon to Thomas

But one of the tour's principal beneficiaries, from any point of view, must certainly be Michael Tilson Thomas. For him, the tour comes at the end of a year in which he has received constant praise for his conducting — both in concert and on records — in which he was chosen Musician of the Year by the magazine Musical America and in which he has accepted the appointment as musical director of the Buffalo Symphony (while keeping his ties with Boston).

Added to that now is international exposure as conductor of one of the world's great orchestras. Indeed, it seems that every move Michael Thomas or the Boston Symphony make enhances the possibility that he may someday occupy the office whose former tenants include Koussevitsky, Munch and Leinsdorf. And that possibility is one that no one in the Boston Symphony organization is doing much to discount.

B.S.O. on tour in Europe

BY ROY HEMMING

Whom do you believe? The English and German music critics who tore some of the Boston Symphony Orchestra's 1971 European tour concerts to shreds? Or the audiences who applauded and cheered and in many places stamped their feet or clapped in rhythm the way Europeans express their enthusiasm?

As with so many things today, the answer lies somewhere in-between, as I discovered traveling with the Orchestra for about two-thirds of its tour.

Let's take some of the press reports first, since that was the only guide many people back home had while the orchestra was away.

The English critics were especially rough. "I have rarely heard a more unpleasant noise from a so-called international orchestra," wrote a London Daily Mail critic about the opening London concert. "There was efficiency, even brilliance, but no real love in the interpretations," wrote the London Times' man. "Dispiriting," "distinctly stodgy," and "not much that was positive to respond to" were some of the other quotes the Associated Press sent out over its wire services summarizing the London reviews.

In Germany, the reviews were friendlier, but not entirely so. One Berlin critic referred to "this monumental musical machine from America." Another noted that "the orchestra played so well that (conductor) Steinberg was able to briefly refrain from signaling the beat." Still another, calling the performance of the Beethoven 5th symphony's finale "incomparable," took a jab at the Berlin Philharmonic's chief by saying: "Too bad Herr von Karajan was not there to hear it."

BSO Music Director William Steinberg drew more mixed comments than did the orchestra — from "there was life and substance in his music" and "exactly right tempi" to "methodical," "rigid," and "impersonal." A Vienna critic was perhaps the roughest of all on Steinberg: "Discretion is not his strong point. Neither is taste."

Whether one accepts the reviews as fair and honest, or just the opposite, there is no denying that audiences throughout the tour greeted the orchestra warmly. As the applause and cheers resounded in London's jammed Royal Albert Hall at the end of the Boston Pops' opening concert, Arthur Fiedler remarked backstage: "I've conducted here a lot, but I've never heard anything quite like that!"

Neither had some of the rest of us. Actually, the standing-room-only audience of about 5500 that night had seemed cordial but reserved during the first two parts of the concert — which consisted of classical standards. It was not until Fiedler reached the concert's third section — with its medley from the rock musical *Hair* (a current London theatre hit), Kurt Weill's "Mack the Knife," the Beatles' "Yesterday," and the Glenn Miller-inspired "St. Louis Blues March" — that you could sense the electricity building up in the audience. By the final encore (Sousa's "Stars and Stripes Forever") there were few signs of English reserve left anywhere in the huge hall. An Englishman vigorously applauding at the table next to me leaned over and said: "Our boys just couldn't play it like that. Too inhibited, you know."

In several cities, seats behind the orchestra or just to the side overlooking the stage were filled with young listeners in their late teens or early 20s — some of the most intent young listeners I've ever seen. They seemed especially enthusiastic at the concerts conducted by Michael Tilson Thomas. In Wuppertal the eruption of foot-stamping and cheering behind the orchestra at the end of Ravel's *La Valse* actually startled some of the orchestra members who had forgotten there were listeners *behind* them.

I continually heard listeners speaking in awe of the technical qualities and versatility of the BSO. "Such *sound*!" I heard them saying again and again — in London, Berlin, Hamburg, Hannover, you-name-the-place.

Horn-player Harry Shapiro offered this analysis: "We make our *nuances* more definite than do European orchestras. In other words, when it's *fortissimo*, we really play loud. And when it's *pianissimo*, it's really soft. I've noticed in the European orchestras I've heard that they take it easier at both ends of the nuance scale."

But even many of those Europeans who applauded the quality of the BSO's playing were as divided as the critics about *what* the BSO was playing. The tour repertory included the Mahler 7th symphony, Schoenberg's *5 Pieces for Orchestra*, Hindemith's *Konzertmusik*, and a number of other works that certainly don't qualify as either generally "accepted" concert works or as BSO "showpieces." Only two works — the Beethoven *Eroica* and Ravel's *La Valse* — had any significant identity with the orchestra through recordings, and even those were identified with conductors other than the tour conductors.

There were some, to be sure, who found the programs adventurous. Many more made no secret of the fact that they wished the orchestra was playing something else — no matter how excited they were at just having a rare chance to hear the orchestra in person. Ironically, when the orchestra did play a "safe" all-Beethoven program (the popular 3rd and 5th symphonies no less), they did so in Berlin — and earned more than a few grumbles from those who said they get enough of that diet from Karajan and his local Philharmonic.

Quite a few of the orchestra members also grumbled openly about the programs, although many of them asked me not to quote them by name. One who said he didn't mind being quoted was tubist Chester Schmitz. "Frankly, I've been disappointed in our tour programs," he declared. "The choice of pieces do not show us off as a great orchestra. Because of this, the standard of performance cannot be as high as we hoped."

One player, requesting he not be named, said: "If anything can insure the success of a tour, it's the choice of programs. It seems a pity we've come so far, and that so much money is being spent, to play such weak programs."

BSO Personnel Manager William Moyer (doubling on the tour as a trombonist) agreed that "many of the men are not very warm to the programs we're playing. Some are openly disheartened by the choice of pieces. They wonder how some of these choices were ever made, especially for our first European tour in 15 years. Frankly, I don't understand how it happened, since the management and trustees of this orchestra are usually so perceptive and far-seeing."

Moyer stressed, however, that in most other respects orchestra morale was high. "I think people are most happy about the physical arrangements of this tour compared to past tours. All the transportation arrangements have been nicely handled. Travel has been easier than before, and it's a nice time of year to travel. Oh, sure, there's been a bag or two lost temporarily, but no serious hitches."

The full entourage added up to about 230 people. More than half, of course, was the orchestra itself. There were also a dozen staff members (including the manager, the stage manager, the press director, the associate manager acting as advance man along the tour route, and a doctor). Another half-dozen reporters and a photographer were along representing the Boston and national press, plus a radio producer-engineer-commentator team from Boston's WKGB.

The remaining 40 travelers were Friends of the Boston Symphony and Friends of Music at Tanglewood who underwrote nearly $50,000 of the trip's cost — and got themselves the chance to combine their civic-mindedness with a European vacation.

Unlike the BSO's two previous European tours, this one was not sponsored by the U.S. State Department, so the orchestra had to find new ways to pay the bill. Three corporate sponsors — the Gillette Company of Boston, the Stanley Home Products Company of Westfield, and the Massachusetts Port Authority — underwrote several concerts each. And the BSO's new recording company, the West German-based Deutsche Grammophon Gesellschaft, contributed significantly.

Deutsche Grammophon also set up press conferences along the tour routes to introduce Steinberg, Fiedler, Thomas, concertmaster Joseph Silverstein, and others, and to promote its first Boston Symphony and Boston Pops releases. The theme was made loud and clear: a quality orchestra of international stature was now recording exclusively for a quality record manufacturer of international stature. If for no other reason, the BSO tour at this particular time in Europe — no matter how controversial the programs, and perhaps because of them — had long-range value in building new friends and new audiences at a time when the U.S. classical record business is in sharp decline.

When they weren't performing or rehearsing, the players did as much sightseeing as they could. One of the most indefatigable was 76-year-old Arthur Fiedler. At one point, Michael Tilson Thomas, now all of 26, turned to Fiedler and said: "I'm glad I'm not making this trip with you five years ago. I'm just about able to keep up with you *now*."

There were more women players along on the tour this time than before (including two substitute cellists), and several of them found their male counterparts friendlier on the tour than back in Symphony Hall. Violinist Marylou Speaker put it this way: "When I first joined the orchestra, some of the men wouldn't even talk to me. They had the attitude that their male domain was being invaded. Now we have seven women players. The men have been absolutely wonderful to us on this trip, much friendlier than in Boston. I'm grateful for that."

In Berlin, I joined Fiedler, Thomas, BSO Concert Manager Mary Smith, and several others for a close-up look at the Berlin Wall, which will be 10 years old this summer. I asked Fiedler what his thoughts were as he scanned the Wall at the spot where it cuts off the famous Brandenburg Gate from the West.

"The whole thing is rather depressing to me," Fiedler answered, "because I've lived in this city — from 1910 to 1915. I've always remembered Berlin as a gay city, a beautiful city. I took a walk yesterday to see the house where I used to live. There's another building there now."

Michael Tilson Thomas seemed ever more grim-faced as he looked at the Berlin Wall. "I've seen it many times before," he commented. "It's just one of those total, irrational absurdities of recent history. It's a terrible muisance for the people who live here, families separated and so on. I have friends who go through hell just trying to get across for a day, people in the various opera houses and theatre houses in the East. It's all so difficult and so stupid."

"Would you accept an engagement in East Germany if it were offered you?" I asked Thomas.

"Yes," he replied. "There are some marvelous companies there. In some places there's a lot of experimentation going on. There's a kind of fantastic devotion to the serious arts where there's very little other source of expression or entertainment."

Did he think cultural exchanges between East and West helped to ease the kind of tensions and divisions the Berlin Wall symbolized? Thomas paused. "I hope so," was all he answered as we walked back to our car.

Music World

San Francisco Chronicle
THE VOICE OF THE WEST
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A Responsibility To Living Music

Robert Commanday

WHEN are the major symphony orchestras going to stop patronizing and pandering to established local tastes when they go on tour? When are they going to assert their responsibility towards the living current of new music and the shaping of musical taste? Which orchestra is finally going to come up with a point of view that is searching, comprehensive and in the fullest sense, artistic?

Among the worst offenders have been the most famous and solvent of our symphonies, the so-called Big Five, particularly when on tour. The Boston Symphony is the latest case. A recent press release from the BSO proudly announced its 90th anniversary European tour, 16 concerts (April 7-24), through England and the Continent, under William Steinberg, Michael Tilson Thomas and Arthur Fiedler (for some Pops concerts), diplomatic receptions and high honors everywhere, a cost of a quarter of a million dollars.

★ ★ ★

READING further, one discovers that Boston and its Orchestra, once the champion of new and American music, have more reason to be self-critical than proud. It lists 22 of the most obvious, standard works, and only two American compositions (Walter Piston's Second Symphony and Gunther Schuller's Five Bagatelles—Boston composers, at least), plays a medley from "Hair" and Handy's "St. Louis Blues March" for the Pops. (The Symphony's Chamber Players will include two works by Piston and Riegger on its own little tour after the Symphony is finished.)

As if all Europe needs to hear from America is another Beethoven cycle, more Brahms, Bruckner, et. al., plus further proof of the greatness of the BSO as a virtuoso instrument. At $250,000, that's fancy showcasing.

THE U.S. Department of State's Cultural Presentation Division expects artists touring abroad under its auspices to offer at least one major American work on every program. Such expensive orchestral tours as this do not receive direct governmental assistance during these austerity budget years. The government however, relies on the "private sector" voluntarily to represent the creative phase of American life. This is little enough to expect from major organizations which indirectly, through grants and tax exemptions on gifts and income, receive extensive help.

Sad to say, Boston is not an exceptional case. The San Francisco Symphony was guilty of the same thing in its Japan tour, and most other touring orchestras as well. Tours made within this country are no better, by either domestic or foreign orchestras.

Eugene Ormandy will bring his Philadelphia Orchestra here on May 22 playing Bartok's Two Portraits (1910), Mozart's 9th and Prokofiev's Fifth Symphonies. Viva America!

The Amsterdam Concertgebouw Orchestra will soon visit the west coast and South America, and on occasion, will perform one of three works by Dutch composers from its touring repertoire. For its local appearance (Berkeley, May 1) Badings, Von Baaren or Heppener are omitted however, in favor of Mozart and Mahler. Viva the Netherlands in Berkeley!

★ ★ ★

AT THIS turning point in history, many aspects of music are changing. Not the least of these is the role of the major organizations. Concurrently, it has become evident that government support of the ants must increase. It follows then, that the viewpoint-making mechanisms of these organizations must also change.

The Musical Directors are nominally responsible for programming policies. In practice, especially on tour and for recordings it is not so simple. The all-important Orchestra Managers, (in Boston's case, Thomas Perry), outside managements (Sol Hurok, Columbia Artists) and key board members influence the decisions mightily. The Point of View becomes a very misty, complicated pragmatic policy rationalized in a hundred ways.

★ ★ ★

WHAT is needed first, is a more decisive assertion of artistic policy and philosophy by the Musical Director. This assumes he will give his primary attentions to his symphony and not barnstorm all over the world on guest engagements.

Second, statesmanship is required of managers who must be throughly trained in music. Their role should be made more public. They should be more sensitive and responsive to the musical currents.

Third, if Federal funds are going to be used to help support the arts organizations, the taxpayer has every right to expect a broader representation on the governing boards. Governance must no longer be the sole privilege of private patrons. The boards should include composers, performing artists, scholars and others trained in the arts. Their advice should be brought to bear on policy.

Such a professional representation is not now and never has been true of the 75-member San Francisco Board of Governors, to be specific, which now includes only two or three musically trained persons. I doubt that the case is much different elsewhere. If we are to support a "Partnership for the Arts" campaign for increased Federal help, then let the partnership be real.

MONITOR
BOSTON, MASS.
(M) 210,850
MAY 4 1971
New England Newsclip

Modules and modulations

Touring with 200—and staying friends

When the Boston Symphony Orchestra made its first European tour in 15 years, music critic Louis Snyder went along. Here he tells what it is like to travel to 12 cities in a party of 200, with concert clothes stashed in instrument cases and everything precision engineered to get them to the hall on time.

By Louis Snyder

Music critic of The Christian Science Monitor

SOMEONE ONCE SAID THAT THE EASIEST WAY to make enemies of friends is to travel with them. Here is news for that someone:

The Boston Symphony Orchestra, its "Friends" organization, some of its staff, a number of its wives, and a sprinkling of press — totaling at least 200 — have just completed a 12,000-mile tour of Europe.

Between April 2 and 25, the full orchestra played 16 concerts in 12 cities in 6 countries. And at the informal reception given by U.S. Ambassador Arthur K. Watson following the concluding concert in Paris, musicians, Friends, and other BSO followers were acting like the happiest of families, even half regretting that the whirlwind three weeks was at an end.

Perhaps the trip that caused that someone's cynical remark had not been planned, as the symphony's was, two or three years in advance. Perhaps, too, the care required to move so large a group with its instruments results in closer attention to detail than the casual traveler expends on himself.

In any case, except for a predictable number of mishaps and schedule alterations, the BSO's going and coming was amazingly smooth.

Music director William Steinberg, who conducted nine of the concerts, was returning to Europe at the head of a great orchestra to scenes of many past associations, while associate conductor Michael Tilson Thomas led the BSO in five cities where his newfound reputation had seemingly preceded him.

And internationally known Arthur Fiedler, who has conducted almost everywhere, was on hand to introduce the Boston Pops Orchestra (the BSO without its first-desk players) to European audiences for the first time in London and Bonn.

Handle with care!

Musicians understandably are very solicitious about their instruments—flutists, clarinetists, oboists, and violinists can carry their own—so particular care must be taken to provide safe passage for cellos, percussion impedimenta, double basses, tuba, harps, and brass.

Each player is provided with storage space for his concert clothes in a wardrobe trunk or large instrument case which precedes him to each hall.

This is his home away from home, but not the place to leave (inadvertently, to be sure) one's money and passport as a player did before the move across the border from Spain to France.

Happily, a driver's license and the solid reputation of the BSO helped soften the hearts of reputedly inflexible passport-control officials on both sides of the fence, and the worried instrumentalist was able to rejoin his cash and his laissez-passer backstage at the Palais de Chaillot before the final concert.

While the orchestra is always divided between two flights for air travel, the 3½-ton load of instrument cases and wardrobe trunks is flown across the Atlantic in seven Pan Am jet-freight modules.

On the continent after each concert, stage manager Alfred Robison supervises the loading of this baggage and—under the watchful eye of librarian Victor Alpert—the scores and musical materials into trucks which move from city to city, country to country, on a clockwork-precision schedule.

Only on the move from Rome to Barcelona was it necessary to take to the air in order to arrive in the Spanish city for its traditional 10 p.m. concert time.

Sight-seeing a 'must'

For many of the younger players, this was their first international BSO tour. The orchestra's most recent trip had been to the Far East 10 years ago and to the Soviet Union and Europe in 1956.

That meant fitting in some sight-seeing where there was time—usually in such larger cities as London, Berlin, Vienna, Rome, Barcelona, and Paris, which had a two-day minimum stopover.

Large parties observed the mysteries of record taping, pressing, and packaging at Deutsche Grammophon's homey plant in Hannover. In Vienna, some were delighted to discover that the Donau and the Danube are one and the same and proceeded to take a riverboat ride on it.

There were all kinds of reunions—with long-lost relatives, with music teachers from earlier days, with fellow musicians now playing in European orchestras, with favorite luthiers.

And there was the veteran orchestra wit who rediscovered the house of his birth in West Berlin. "It has a plaque on it now, too," he told his admiring colleagues. What does it say? "For rent," he added.

In a break with the habits of other tours, 43 Friends of the Boston Symphony and Friends of Music at Tanglewood accompanied the orchestra to seven of the 12 cities visited.

Friends followed busy schedule

A supplementary program of events had been planned by the cochairmen for the tour (Mrs. Harris Fahnestock and Mrs. Stephen V. C. Morris, who are respectively, a trustee and an overseer of the BSO), which took them to the House of Lords; to the opera in Berlin, Vienna, and Rome; to Vienna's Spanish Riding School; to the Elbe on a German naval corvette; and to a hands-across-the-sea welcome to Bostonians from the mayor of Paris at the Hotel de la Ville.

The Friends joined the orchestra, too, at luncheons, dinners, and receptions hosted by American Government officials, Deutsche Grammophon and its Italian and French affiliates, and the Berlin Senat of the Arts.

And not just incidentally, they helped defray the $250,000 cost of the orchestra's tour through a round-trip-plus-contribution ticket.

Something new in community-orchestra relations was also added by the participation of three Massachusetts-based organizations with European offices—Massport, Gillette, and Stanley Home Products—which sponsored two concerts each, respectively, in London and Frankfurt, Berlin, and Rome and Barcelona.

And Deutsche Grammophon's obvious pleasure in being able to display its new client in person to audiences throughout Europe was more than substantially manifested.

For the traveling orchestra musician, each new hall takes on the same status as the average tourist's privately discovered restaurant or bargain spot. Can he hear himself and his colleagues? Is there an echo? Enough space for the players to have elbow room? A musical ambience?

Not all halls pass the test with everyone, and there is considerable difference about even the most generally favored. Dare one mention the highest contenders—Wuppertal's warm Stadthalle, the spectacular Berlin Philharmonie, the tradition-encrusted Musikvereinsaal in Vienna, Barcelona's extravagant Palau, and the resounding Palais de Chaillot in Paris?

For the instrumentalist, acoustical and emotional factors are as present as for the listener, but the balance can be altered ever so slightly depending upon where you sit—onstage or in the house.

The critics, of course, sit in the house, and along the European tour route the expected variety of opinions was encountered.

'You can tell he's a gourmet'

They ranged from the suffering London aisle sitter who "with reluctance . . . stayed to the end," to Hamburg's "America's Vienna Philharmonic," Berlin's "Too bad that Herr von Karajan was not there to hear that" (Beethoven's Fifth), and Vienna's "This orchestra shows that in Boston at least the musicians do not play like machines."

There were dissenters, too, as everywhere, and some whose intentions were nebulous.

For instance, one musician was in the course of translating a morning-after review headed "A Virtuoso Sits At Every Desk," and read in satisfaction to the end. Then he pondered the headline, and his brow clouded. "But he doesn't say which one of us it is," he said, thereby adding to the inside "jokelore" of orchestras, where two players share each stand.

Perhaps an international "critical" tour is in order.

Travel in planes, in trains, in buses, and on foot makes for revelation of surprising and pleasing characteristics among musicians. Who's first in line, and who's last, the collectors, the lovers of plants and trees, the connoisseurs, the family people, the sensation seekers, the gourmets, the quiet and the expansive ones.

Languages, currencies, luggage, and schedules become common denominators, but above all is the understanding and fierce devotion to music which they all share. Talk about it is not considered shoptalk by most — it is the thread which binds all other things together.

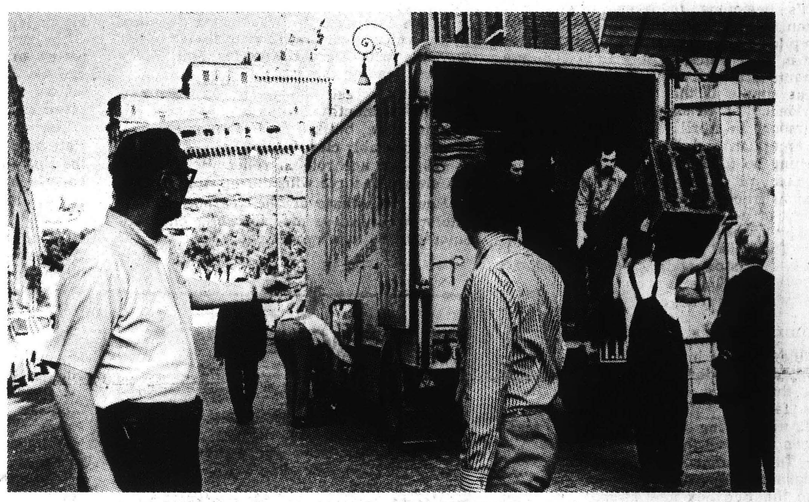
According to one prominent BSOnian, they even dream about music. "Why," he said, "there was this violinist who dreamed he was playing the slow movement of the New World Symphony. And he woke up to find that he was."

As a prelude to the last concert in Paris, everyone was invited in the morning by Admiral Schweitzer and his pianist wife, Nicole Henriot-Schweitzer, to visit Basse la Futaie, the home of the late Charles Munch, former BSO music director, at Louveciennes outside Paris.

A welcome sun shone as players and friends who had known and worked with Mr. Munch explored the large comfortable house, filled with souvenirs of his career and a monument to his rare and catholic taste.

Guests strolled through the "springing" gardens and across the green lawns until an astonishing buffet was announced and the Bostonians and their friends were joined by large groups from two other Munch orchestras, the Orchestre de Paris, and the Orchestre Nationale.

Needless to say, the talk was of the man and his music, and of the extraordinary circumstances which brought all these musicians together, some far away from home, but here very much at home. And if they hadn't already, the reasons for all that hard work and traveling and extra effort settled harmoniously in place in the cool April sunshine.

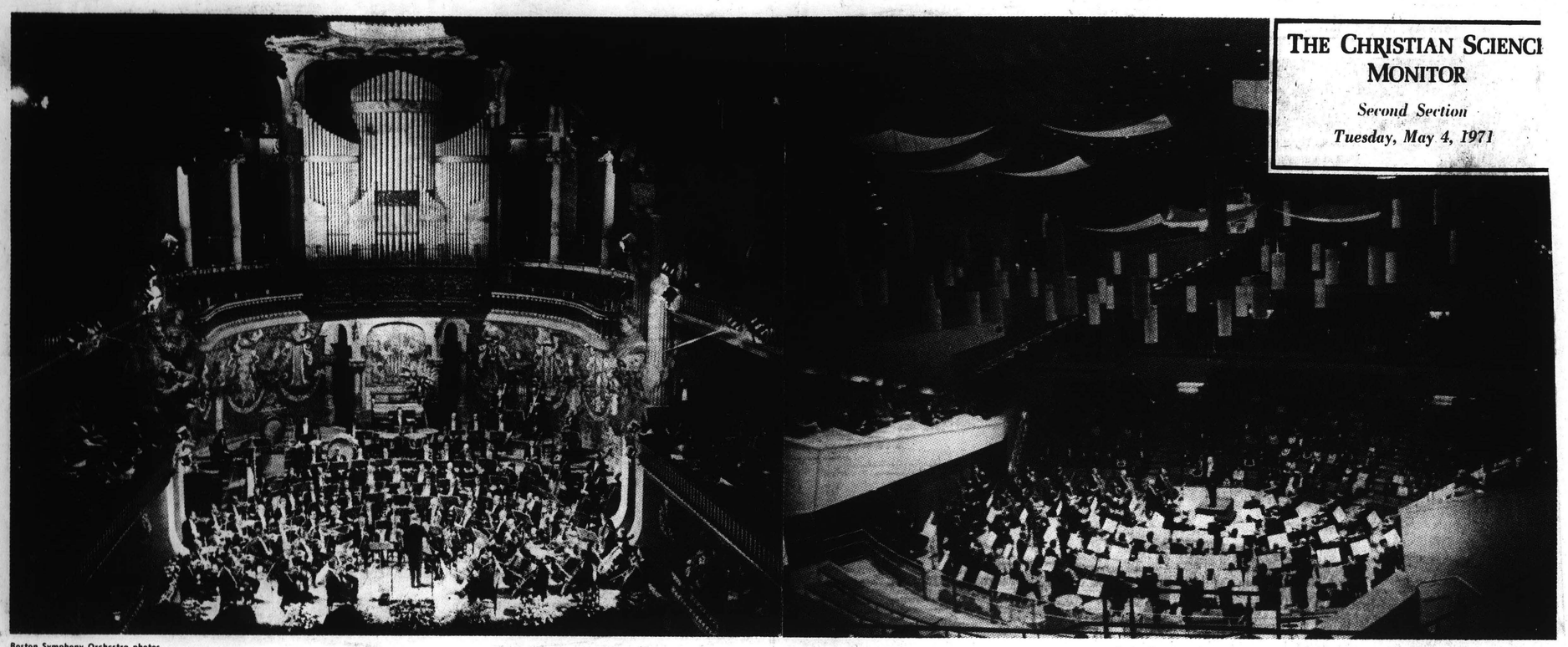


Stage manager Al Robison supervises the unloading of wardrobe trunks

Moving into Rome's Santa Cecelia concert hall

for accompanying photos, see next page

38



Boston Symphony Orchestra photos

Boston Symphony Orchestra on stage at Barcelona, Spain (left), and at the Berlin Philharmonic

THE CHRISTIAN SCIENCE MONITOR
Second Section
Tuesday, May 4, 1971

4—The Berkshire Eagle, Thursday, April 22, 1971

the lively world

by Milton R. Bass

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BANNER
BENNINGTON, VERMONT
(E) 6,200
APR 24 1971
New England Newsclip

BOSTON SUNDAY ADVERTISER, APRIL 25, 1971 A 14

Little Crises Plague BSO Tour

By MARVIN SCHOFER
Special to Sunday Advertiser)

(The Boston Symjhony Orchestra is in Europe. This is the third in a series of articles by a member of the Symphony party.)

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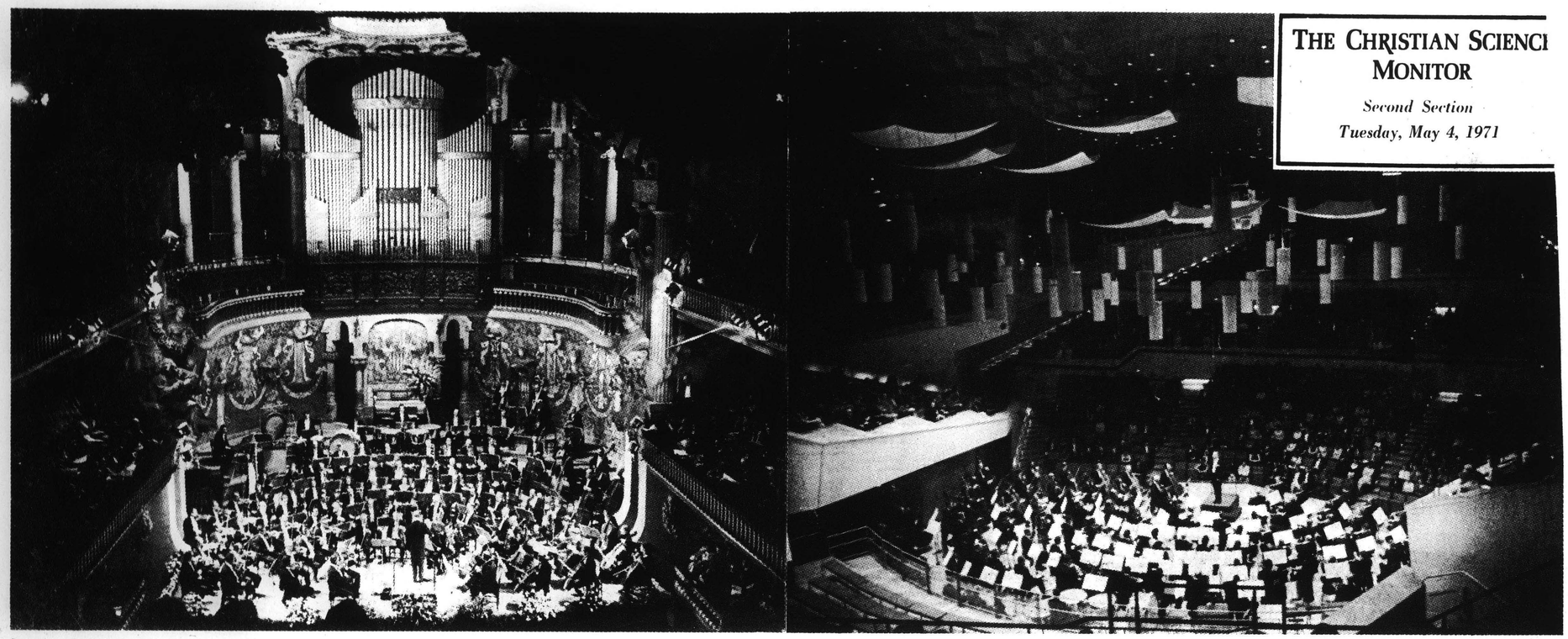
It turned out that it was only the streetcar operators and milk dealers who planned to strike the next morning.

So, the orchestra got off on time, though not without minor crisis. Some went to St. Peter's for a Papal audience but the audience went far beyond the time they expected it to end.

With minutes to spare, the group arrived at the hotel (with the bus waiting to leave for the airport) only to be told that the hotel porters had gone on strike. Everyone deshed to his room to get his baggage, by which time the strike had been settled.

"Very Italian," said Patsy Cardillo, Boston Pops' clarinetist, "with a three minute hotel strike and an audience with the Pope. I'll never have to ask where we are. It's got to be Rome."



Boston Symphony Orchestra photos

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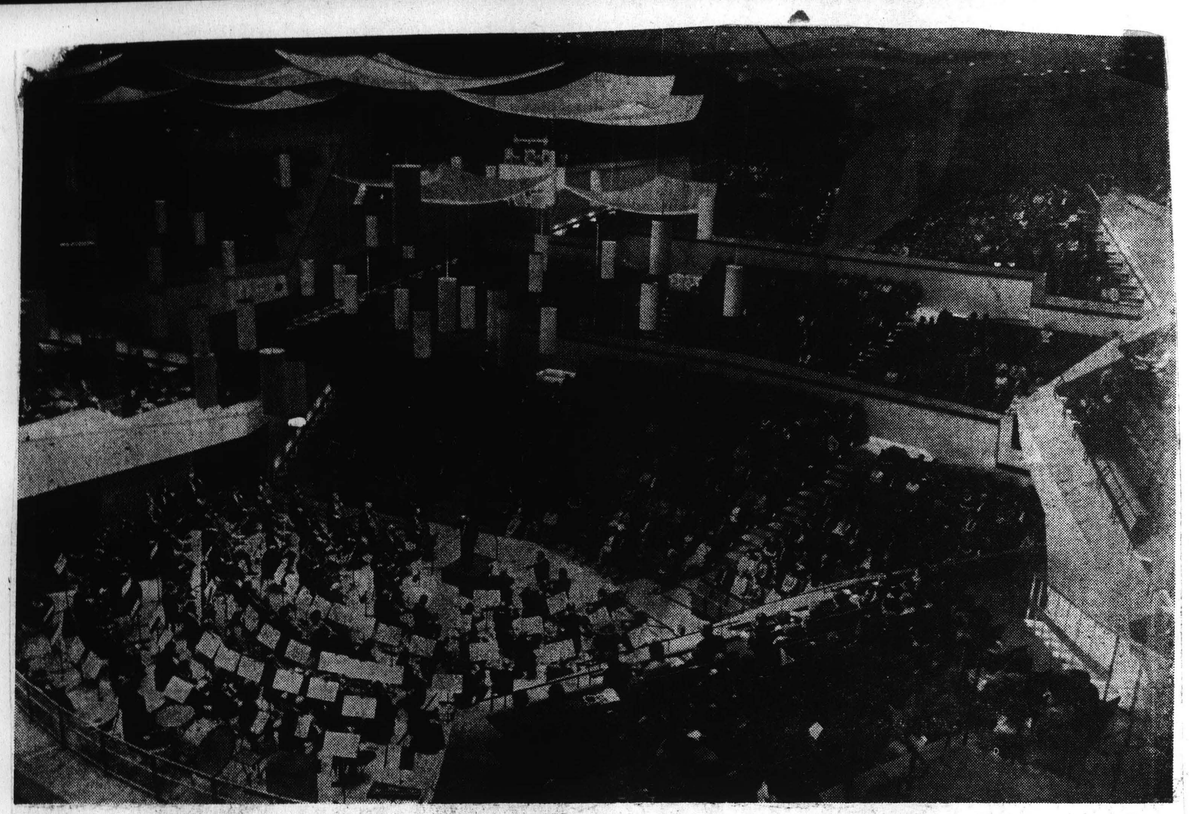
So, the orchestra got off on time, though not without minor crisis. Some went to St. Peter's for a Papal audience but the audience went far beyond the time they expected it to end.

With minutes to spare, the group arrived at the hotel (with the bus waiting to leave for the airport) only to be told that the hotel porters had gone on strike. Everyone deshed to his room to get his baggage, by which time the strike had been settled.

"Very Italian," said Patsy Cardillo, Boston Pops' clarinetist, "with a three minute hotel strike and an audience with the Pope. I'll never have to ask where we are. It's got to be Rome."



STRIKING CONCERT HALL—William Steinberg conducts the Boston Symphony Orchestra in Berlin's Philharmonie Hall, within sight of Berlin wall. Suspended cylinder-shaped objects are lights, others sound baffles. (Globe photo by Ed Fitzgerald.)

BSO tour: wine and good health

Michael Steinberg, Globe Staff

ABOARD PAN AM CLIPPER BOSTON POPS, ENROUTE PARIS-BOSTON — For most of us on the last day of the Boston Symphony's European tour, there had been more champagne in the last three weeks than in the previous three years. Now, Sunday morning (April 25) at Orly airport, with Deutsche Grammophon as our hosts, we had our last-but-one lot of it (there would be more on the plane), and it was still a pleasure. Between a third and a half of the orchestra was returning on this flight, and most of those members of the Friends of the Boston Symphony who had accompanied the tour. For the Boston Symphony Chamber Players, there were two weeks of concerts still to go in Europe, and the remaining players and staff would go home on another charter after a weeks's vacation.

William Moyer, the orchestra's personnel manager, said about the tour: "I wish it would be this way at home. The players have extended themselves beyond the normal (which is always good)." There had been less absenteeism through sickness than for an equivalent number of services in Boston: "of course, there's always that measure of Christian Science at work in a special situation like this." He commented as well that from the point of view of sheer length, the frequency of concerts and rehearsals, and travel schedules, this had been a "very much more considerate tour than any we've had."

His troubles, Moyer added, had come before the trip, mainly in the long drawn out negotiations between management and players that kept the tour itself in doubt for months while problems about per diems, the waiver of the clause in the working agreement that forbids Sunday concerts, the mixing of Symphony and Pops season, were ironed out.

No key player had become sick during the tour — "either you have to change the program, which the local managements hate, or you reassign parts, which worries the conductors half to death" — but Moyer had dealt with his share of crises in that department before leaving. The extra horn players for the Bruckner symphony in Stuttgart had been lined up in plenty of time, and union agreement had been obtained for the hiring for the Pops concerts in the Albert Hall and in Bonn of an English trumpeter ("strangely enough named Albert Hall"). Still, about six days before leaving, it became evident that principal hornist James Stagliano would not be able to make the tour, which meant redistributing the parts between Associate Principal Charles Yancich and the 26-year-old David Ohanian, who took over Stagliano's Chamber Players chair as well. Then, at four days notice, Madeline Foley was called in to replace a sick cellist, and 30 hours before departure one more cellist, Beverly Lauridsen, who is also a philosophy student at Hunter College and who luckily had a passport and a vaccination, had to be called to replace yet another sick colleague.

MUSIC, Page A-27

GLOBE
BOSTON, MASS.
DD 237,967
SS 696,377
(E) 194,700

MAY 2 1971

New England Newsclip

BSO tour surmounts hitches --- big and small

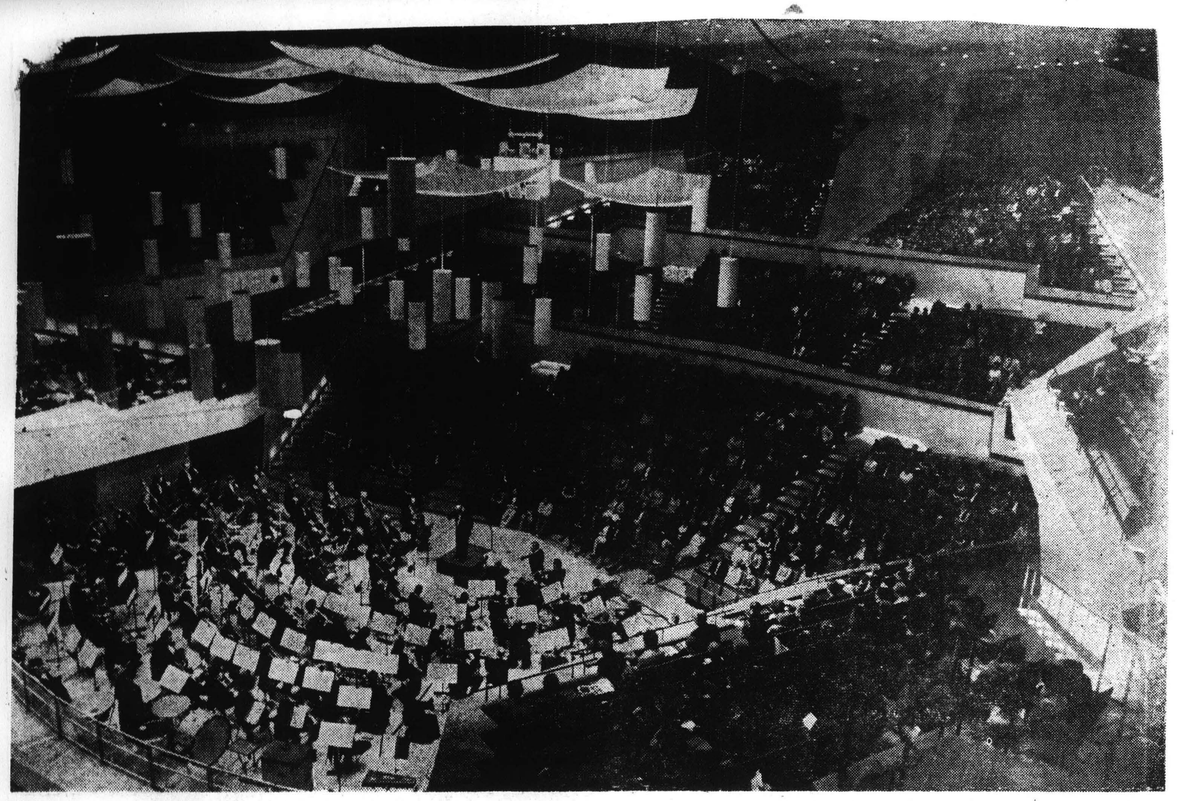
★ MUSIC
Continued from Page A-23

One horn player had become temporarily detached from the orchestra through a series of misadventures with an alarm clock, the hotel's wakeup service, laryngitis that struck him silent at the moment when he needed to shout at a departing bus, and a taxi that took him to the wrong London airport, but he managed to catch up in time for the next concert. And now, two string players whom Moyer had rather expected to see on this flight home, seemed not to be there, but at this point, since neither had a contractual obligation to the orchestra for another eight days, Moyer was content simply to smile serenely about that.

Keran Chobanian, M.D., who has on his third overseas tour with the Boston Symphony as physician in attendance, and who had lugged 350 lbs of supplies and equipment through six countries and had received an estimated 500 visits in 24 days, looked even more relaxed than he had on the trip and was pleased to be on the point of getting his charges home safe without there having been anything worse than a couple of what he called "medium-sized crises." We'll report separately on a conversation with Dr. Chobanian. Asked about such tours and their future, Talcott M. Banks, president of the Board of Trustees, and Thomas D. Perry, manager, agreed in putting them in the impossible-but-necessary category. After the final concert in Paris the night before, Perry said, "Yes, of course they are financially impossible, but every once in a while we have to go through this gigantic convulsion and present ourselves in person."

On the plane, Banks said that in his view the tour had been "extraordinarily successful musically, for the orchestra, and for the Friends. If you were to ask right now about future tours, I'm sure you would get a 100 percent vote for 'yes'." He did not yet know, he added, just how they had come out financially, but he regarded the commerical sponsorship of six concerts by Gillette, the Massachusetts Post Authority, and Stanley Home Products, and the drawing into the tour of 40 members of the Friends of the Boston Symphony, as highly successful innovations.

Each of the 40 traveling Friends represented a $1000 gift to the orchestra, but both Banks and Mrs. Harris Fahnestock, whose idea the Friends' parallel tour had been and who organized it, thought that what had been done to get the Friends and the orchestra acquainted represented a still more important investment."There had never really been such contact before," said Mrs. Fahnestock, "and I think for the first time those Friends who went really know the orchestra and have a sense of its being their orchestra, and they're going to work like the dickens for it. And get the other Friends fired up to work for it, too."



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SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
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MAY 10 1971

AMERICAN MUSICAL AMBASSADORS ON TOUR

"If It's Thursday and 'La Valse,' This Must Be Wuppertal"

During National Music Week (May 2 to 9), schools throughout the nation helped salute the individuals and organizations that keep the U.S. one of the world's most active music-making nations.

High on the list stands the Boston Symphony Orchestra — internationally recognized as one of the world's greatest orchestras. When the B.S.O. (and its affiliated Boston Pops) goes on an overseas tour, it's news. And in April, the Bostonians made such news in five European countries. Senior's Roy Hemming was invited to join the press group covering the tour. Here is his report on the first part of the tour:

By ROY HEMMING

Traveling with a symphony orchestra playing 16 concerts in 12 different cities in 20 consecutive days is a bit like "If it's Thursday and we're playing *La Valse*, this must be Wuppertal [in West Germany]."

For the 100-plus men and women in the Boston Symphony, their first European tour since 1956 has been an exhausting schedule of performances, rehearsals, official receptions, train and plane travel, and packing and unpacking. But I've heard few complaints. The waves of applause that have greeted performances in every city along the way have had a lot to do with that!

Three things have especially stood out to me on this tour:

First, the genuine respect Europeans have for the quality of America's major symphony orchestras. As esteemed as the orchestras of London, Berlin, and Vienna indeed are, I continually heard listeners speaking in awe of the technical qualities and versatility of the B.S.O. "Such *sound*!" I heard again and again in London, Berlin, Hamburg, you-name-it — even when press critics were divided about the choice of works the B.S.O. had programmed for each of the different cities.

Second, the excitement over young conductor Michael Tilson Thomas (who has been sharing the tour with B.S.O. Music Director William Steinberg). Word of Thomas' dramatic American success last year [*see Oct. 26 issue*] had been bolstered by rave reports of his debut with London's New Philharmonia in February. Thus there were many who were eager to hear him firsthand, leading the same

Deutsche Grammophon/Manos

Thomas: conquering a new continent

Boston Symphony with which he had achieved his sudden fame. Wherever he conducted on his tour, it was obvious Thomas was a big hit — particularly with younger listeners. "He's the new American Bernstein," I heard people saying in both Frankfurt and Wuppertal.

Third, the uniqueness of Arthur Fiedler and the Boston Pops, which played special concerts in London and Bonn — the first the Pops has ever played outside its home state of Massachusetts. The Boston Pops is actually the Boston Symphony minus its first-desk players. Americans sometimes forget how unique an institution it is — playing classics and current pop tunes with equal adeptness and flair. This sort of thing just isn't done by European orchestras (other than an occasional Strauss waltz). So when the Boston Pops lit into the music from Broadway's *Hair* and followed it with a Beatle arrangement, I thought the roof of London's staid old Royal Albert Hall would come crashing down. The ever-enterprising Fiedler (younger and "hipper" than ever at 76) had even added a new fillip to the *Hair* arrangement in London: an electric fender bass, groovily played by the Pops young lead bassist Bill Rhein.

Unfortunately, the recent ill health of B.S.O. Music Director William Steinberg was evident to many by his manner on stage and by an increasingly unclear baton technique. Yet a warm and genuine respect for Steinberg's reputation was always there. In Germany, from which Steinberg had been forced to flee during the Nazi period, there was special significance in his return as the head of one of the world's greatest orchestras, conducting the music of such "German" composers as Mahler and Bruckner whom he had done so much to advance internationally in the postwar decade.

As the tour began, Steinberg had publicly made an awkward remark about his hopes that the tour would convince Europeans that Americans "are not naked savages still jumping from the bushes." The B.S.O. 1971 tour did indeed show Europeans the exceptionally high state of present-day American musical art. But some in the orchestra could not help but wonder about the future — particularly how our musical organizations can survive the coming years in the face of staggeringly mounting costs and the difficulty of finding money from either private or governmental sources.

For the millions of students in high school today who look forward either to music careers or to just amateur music "listening," the implications extend far beyond the usual rhetoric of National Music Week. □

Springfield Sunday Republican
Sunday Roto

OUR MAN IN EUROPE

On the Cover

When the Boston Symphony Orchestra went to Europe this spring for a 16-concert tour of six countries, Richard C. Hamerich of the Springfield Sunday Republican staff went with it. On the cover (in a new red cardigan from London) he is seen visiting Beethoven's birthplace in Bonn, West Germany, with Arthur Fiedler, conductor of the Boston Pops. On Pages 4 and 5, he reports some of the highlights of the 23-day tour that was the orchestra's first visit to Europe in 15 years, and the Boston Pops' first since its founding.

story begins on following page

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Our Man in Europe . . . With the

By R. C. Hammerich
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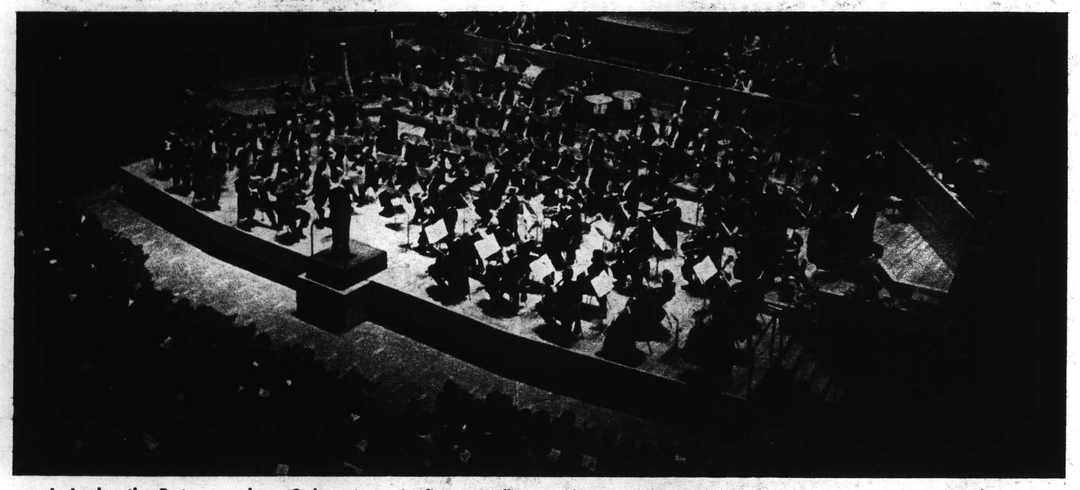


In London the Boston symphony Orchestra's music director, William Steinberg, conducts the first concert of the orchestra's 23-day, 16-concert European tour in Royal Festival Hall.

A little knot of Boston Symphony Orchestra players came out of the elevator into the lobby of the Diplomatic Hotel in Barcelona on the afternoon of April 21.

They were all smiles. On the elevator they had met some ardent fans who had heard them at Tanglewood in Lenox, and the rain in Spain suddenly seemed less depressing.

They were on the 20th day of their six-country, 16-concert tour of Europe and they were tired.

They were smiling because the fans were from Southwick . . . members of a group of 15 high school students who, with two chaperones and their Spanish teacher, Miss Jane Sturmer, were spending a couple of weeks in Spain to see the sights and polish their facility with the language.

They hadn't been smiling much in Spain. It was raining; their suitcases were full of confusion. The food was different, and the over-decorated concert hall was a revelation, but the hotel could have been in Rome where they were the day before, or Vienna before Rome or Bonn or Frankfurt or Hamburg or Hannover before that.

And before Hannover there was Berlin and Wuppertal and Stuttgart and London.

For symphony orchestra musicians on tour life is not all tea and crumpets or beer and skittles. The casual concertgoer is not always conscious of what precedes and follows the music offered by the visitors.

As a for-instance, there is the matter of sprains and bruises that afflict the fingers that have to fly over the strings and valve-keys. They are acquired while moving suitcases in and out of hotels and buses and airports.

And there are sometimes not-so-vague inner ailments requiring the attention of Dr. Keran M. Chobanian, the Boston physician who set up shop backstage at every concert. He was there on the tour to Japan 10 years ago, too, and in Europe and Russia 15 years ago.

Also there are little problems that afflict the mind and serve to threaten the concentration needed to play a complicated musical score, little things like lost travelers' checks or a missing suitcase.

Out front in the concert hall, however, the orchestra wives and staff workers were enjoying the European way of concertgoing as well as the orchestral sound they were so fond of.

In London and through Germany, for instance, the halls were brightly lighted. In America concert halls are usually dimly lighted, as contrasted to theaters, which are dark. In Barcelona the hall was as dark as an American theater.

Also in London and all through Germany the customers rushed to the food counters when the music ended for intermission. There was beer and wine and soft drinks and coffee and sandwiches and cakes, sometimes more substantial fare, and as far as I could see everyone not only had time to be served but also to finish eating.

This happy service tended to mollify any minor irritation arroused in American minds over having to pay between 15 and 30 cents for programs.

The fresh flowers were mollifying, too. They were everywhere in the German concert halls, in nooks and crannies around the sides of the auditoriums and the corridors and lobbies; and they were delivered in great bundles to the conductors and soloists (male) at the end of the concerts.

The Bostonian soloists (Joseph Silverstein, concertmaster, and Sherman Walt, bassoonist) seemed a bit nonplussed at receiving the bouquets, but they awkwardly solved the problem by giving them to female members of the orchestra before they left the stage.

There were other little matters attracting the attention

The Boston Symphony Orchestra and friends on tour . . . from the Dusseldorf bahnhof (rail station) to the Wuppertal bus.

Carol Procter, a Boston Symphony Orchestra cellist who played in the Springfield orchestra before her appointment in Boston, walks beside the bus in Dusseldorf, Germany, which would take her to the concert in Wuppertal.

Continued on next page

Boston Symphony

continued from preceding page

of the accompanying staff members and of little interest to the orchestra members.

The attendants in the men's rooms, for instance; they are women . . . discreet women who confine their service to the dispensing of towels in the foyer, but women nevertheless.

And there is the matter of seat numbers. Many of the halls in Germany don't identify the rows, just the seats, and there are no duplicates.

The numbers start in the front row at the left end, come back in the other direction in the second row and reverse direction again for each row, back and forth all the way to the last seat at the back.

Blundering into this arrangement without warning and without even a non-English-speaking usher, as some of us did, is humiliating.

In the meantime the musicians had other things on their minds. They were vastly more interested in the acoustic properties of their concert halls than they were in the housing properties of their hotels.

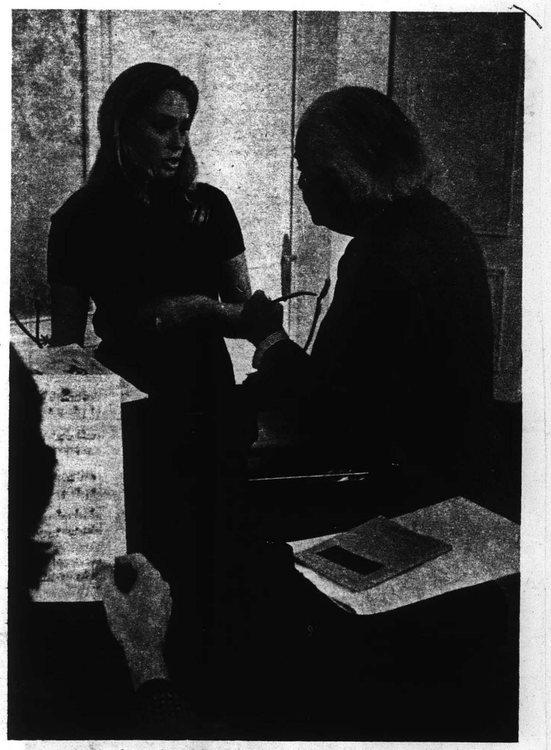
Before the concert in the Palais de Chaillot in Paris Armabde Ghitalla, first trumpeter, limbers up his lip and warms up his horn.

They talked about their concert halls as if they were musical instruments, which, of course, they are in a way. They have to be "played;" their reverberation qualities have to be accounted for, and the musicians were continually adjusting to varieties of "liveliness" from hall to hall and asking everyone how they sounded.

The newspaper reports, when they could be found by the fast-travelling players, were almost entirely favorable. To most of the European musical reporters, the Boston orchestra sounded fine.

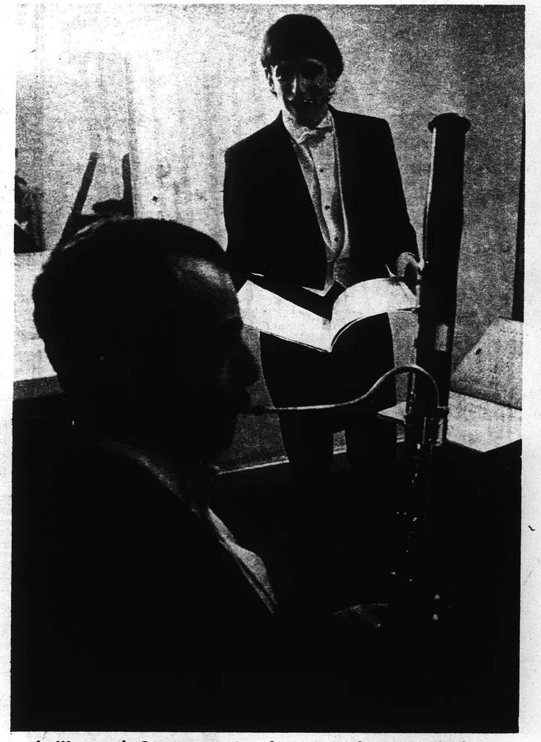
Their quibbles, when they had any, were usually differences of opinion about interpretation of well-known music; the sound of the orchestra was universally praised.

In fact, although the Boston musicians are immensely proud of their orchestra, there were some who were less pleased with the music they made in Europe than the Europeans were.



Joan Kennedy and Arthur Fiedler find time in a Hamburg hotel room to rehearse her lines in preparation for the Boston Pops concert in Bonn.

William Steinberg, Boston Symphony Orchestra music director, sends a special message to his musicians during a concert in one of Europe's most famous concert halls, the Grosser Musikvereinssaal in Vienna.



In Wuppertal, Germany, a city of 400,000, Sherman Walt, first bassoonist, was soloist, and Michael Tilson Thomas, associate conductor of the Boston Symphony Orchestra, was conductor. Here they are backstage before the performance.

by Harry Ellis Dickson

"What happened in Dusseldorf?" my wife keeps asking me. So far I haven't told her. Each time the Boston Symphony Orchestra makes a European tour (and I have made all three, in 1952, in 1956, and now in 1971) I keep a diary, in which I record everything, or almost everything. I do this in order to share my experiences with my wife, and also to spare myself the frustrating task of trying to remember where I was each day on our kaleidoscopic tour. The days, the cities, the countries, the halls, the audiences, all seem to merge in my memory, and if I didn't write it down I would remember nothing in its proper perspective. Also when I get home from one of these grueling trips I am tired, so while I am sleeping my wife is reading my diary. However I am not always completely successful, because I leave occasional blank pages in some cities, and invariably she will wake me in the middle of the night and ask, "What happened in Dusseldorf?" Devil that I am, I don't tell her. I am told this is a good way to keep your wife from taking you for granted.

But let us begin our 1971 BSO tour from the beginning. After a send-off by numerous civic and political dignitaries we left Logan Airport in two 707 planes. The Boston Symphony always flies in two sections so that if something happens to one plane the rest of the orchestra can still give a concert. Each section is carefully split down the middle, half the strings in one plane, half in the other, half the woodwinds, half the brass, half the percussion in one plane, half in the other. Even the conductors are divided. In an emergency the programs would have to be changed, but at least there would be a balanced orchestra.

This foresight and planning is quite re-assuring to all concerned except our wives and families. On this tour we were accompanied by about 40 Friends of the Boston Symphony, and they too, were divided, 20 on our plane, 20 on the other. These hardy ladies and gentlemen, mostly elderly ladies, paid handsomely for the privilege of sharing our experiences on a European tour, and we were to discover in the following three weeks what good troopers they are.

We arrived in London late at night and were quickly ushered through Customs without even one bag being opened. Indeed this courtesy of passing us through Customs without examination occurred in each of the six countries we visited. It was not until we returned to our native Boston that we were met with suspicion by our efficient Customs officials who immediately confiscated our various contraband.

London must be the most civilized city in the world. Even the taxi drivers make you feel inferior. Everyone talks like a character out of

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Harry Ellis Dickson is assistant conductor of the Boston Pops Orchestra. He has just returned from touring Europe with the Boston Symphony Orchestra.

from Herald
Sunday magazine of the Herald Traveler of Boston
June 20, 1971

cont. on following page

Left: Conductor William Steinberg and the Boston Symphony Orchestra acknowledge applause of Royal Festival Hall audience in London. The popular reception was enthusiastic in contrast to cool critical notices in the British press. Top right: Author Harry Ellis Dickson (far right) and friends (from left), Associate Conductor Michael Tilson Thomas, Concertmaster Joseph Silverstein, Pops Conductor Arthur Fiedler and BSO Press Manager Marvin Schofer, view East Berlin from a location near The Wall. In the background is Brandenburg Gate. Bottom right: Mrs. Thomas Perry Jr., wife of the orchestra manager, chats with Talcott Banks, president of the orchestra trustees, while awaiting bus departure to airport.

On Tour With The Boston Symphony

Playing 16 concerts in 21 days in Europe leaves one a bit confused, so who can say what really happened that day in Dusseldorf, Germany?

Gilbert and Sullivan (but I have a sneaky suspicion they don't really talk that way when they first get up in the morning).

Our first concert of the tour (16 in 21 days) was a Pops concert in the old Albert Hall, Arthur Fiedler conducting, and, the critics not withstanding, it was a howling, screaming success, with the "reserved" English audience of more than 5,000 standing and shouting and stamping at the end.

The second concert, by the full Boston Symphony under William Steinberg, took place the next evening in the sumptuous, fairly new, Royal Festival Hall, where we had played when it was brand new in 1956 under Charles Munch. This concert, from all signs manifested by the audience, was also a huge success. Not quite as noisy, perhaps, as that of the previous night, but one in which the audience rose at the end and recalled Steinberg many times with enthusiastic applause and "bravos."

If the London critics in their reviews the next day were not quite as enthusiastic, it is due, according to one of my British colleagues, to their still deep resentment of the loss of the Colonies. And while we are on the subject of critics I would like to say that after many years of playing I have come to the conclusion that I simply don't know whether or not a performance has been good or bad. I have left the stage quite exhilarated after what I thought was a fine performance only to read the next day that it was not, and conversely I have been part of performances that were quite bad, only to find out in the morning paper that we played divinely.

The two halls in London we found quite different. Albert Hall is old, large, and full of tradition. It was built in 1871 as a memorial to the Prince Consort as a multi-purpose auditorium, and has been used for balls, exhibitions, motion picture performances, even boxing matches, as well as concerts. Royal Albert Hall was the scene for many years of the London Promenade Concerts, which some say were the model upon which our Boston Pops concerts are based. Albert Hall also, for many years, had the distinction of having the worst acoustics in Europe. Happily this is no longer true. Some interior redesigning and rebuilding have given the hall an acceptable sound.

Royal Festival Hall, on the other hand, is modern in design, almost austere in its functional simplicity. There are no balconies. The rows of seats start from the stage and rise higher and higher to a level well above that of the stage. We are told the acoustics are very good, and one can see the entire stage from any seat. I personally found the hall less than comfortable to play in because of its unnatural hardness. One could hardly turn a page without having it reverberate throughout the hall.

After the second concert in London, we were invited to a lavish reception in one of the elegant rooms of Festival Hall, given by the American ambassador, Walter Annenberg. This was the first of many receptions throughout the tour, receptions that turned out to be sumptuous banquets. Musicians are usually ravenously hungry after a concert, and it has been our unfortunate experience in the past to be invited to after-concert parties and served dainty little tid-bits. After a while the players learn to avoid such parties, and instead go out to the nearest good restaurant. This tour was certainly a great exception, for in addition to the fine food and drink that was served to us at our various American embassies the Deutsche Grammophon Company (for whom the BSO now records) out-did itself in acting as hosts throughout the tour. We were told that their budget for

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entertaining the Boston Symphony on this tour was $40,000.

From London we flew to Stuttgart, the first of seven cities we were to visit in Germany. Unfortunately, with the exception of Berlin, these German cities would be one-night stands, so that one could get only a fleeting impression of each.

Sherman Walt prepares backstage for a performance of Mozart's Bassoon Concerto while Michael Tilson Thomas (center) accepts the congratulations of violinist Alfred Krips.

The concert hall in Stuttgart was not new to many of us for we had played there in 1956 when it was quite new. The Beethovensaal der Liederhalle is one of the finest in Europe. It is also modern in design and is a joy to play in. Like many European concert halls in Europe it has a kind of balcony in back of the stage from which the listeners can also see the face of the conductor. I noticed throughout Europe that these seats were usually occupied by young people. Otherwise most of the audiences throughout our tour seemed to be made up of people of middle age and over, and I have gained the impression that our American young people are much more vitally interested and actively engaged in music—all kinds of music—than are the European youngsters.

The next stop was Dusseldorf, where we arrived after a beautiful train ride along the Rhine. But we did not play in Dusseldorf. The concert took place in the industrial town of Wuppertal about 20 miles away.

As we were riding in the bus, Sherman Walt, our first bassoonist who was to be soloist that evening in the Mozart bassoon concerto, reminisced on his experiences during World War II when in this very section he had helped prepare the advance of the American Army. At the concert none of the Germans seemed to resent it, for he was received with tremendous enthusiasm.

The concert was conducted by our associate conductor,

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The orchestra was surprised when the stolid, middle-aged, expressionless audience in Germany suddenly burst into applause at the end

Michael Tilson Thomas, who amazed all of us by making a speech in flawless German announcing that we would open the concert with Debussy's "L'Apres - Midi d'un Faune" in memory of the late Igor Stravinsky.

The Stadthalle in Wuppertal is a box-like auditorium, entirely white except for the seats and chandeliers. The audience was seated on a flat floor well below the level of the stage, and I kept thinking of the people in the front rows who must have had to strain their necks to see the orchestra. They all seemed like solid, middle-aged Germans with expressionless faces, and so a burst of applause, shouting and stamping at the end came as quite a surprise. But throughout the noisy tribute there was no change in the expression in their faces. I must add, however, that the younger people seated on the balcony above and to the rear of the stage displayed a bit more visible enthusiasm.

On to Berlin the next morning via Lufthansa. I had been looking forward to revisiting the city of my student days where I had spent almost two years just before and partly during the advent of Adolf Hitler. It was in Berlin that I first met my wife (although she came from New York), and I was filled with nostalgic memories and expectations. But, alas, it was not the same Berlin I knew 35 years ago. I suppose if I had returned to my native Boston after so many years I would have been equally disappointed, but somehow I had expected something to have remained of the old charm and beauty that was once Berlin. But nothing seems to have remained. Berlin is a noisy, hard, cold city. The Kurfurstendam that used to be one of the elegant, dignified avenues of the city, with a center of grass and beautiful trees not unlike our downtown Commonwealth Avenue, is now an ugly thoroughfare choked with automobiles and lined on either side with department stores, movie houses and honky-tonk night clubs, all with glaring neon signs.

The Philharmonie, where we gave two concerts, both under William Steinberg, is a new building of modern design, its exterior yellow stucco and quite ugly. The interior, however, is handsome, spacious and functional. There are tuning rooms, rehearsal rooms and various reception halls. The concert hall itself seats about 2,200 (somewhat fewer than our Symphony Hall in Boston), and about a third of the audience surrounds the stage from the sides and back, this concept based upon the very laudable principle that the music should envelop the listeners. It is a very good hall, and creates an atmosphere of intimacy with the audience. It is also a dangerous hall in that it is quite live and responsive, and I had the feeling that one must learn to play in it with great sensitivity just as one learns to play on a fine Stradivarius. Fortunately we had a rehearsal on the morning of the first concert, and were thus able to adjust our playing to the hall's qualities.

Returning to Berlin was an emotional experience not only for me but even more so for our assistant concertmaster, Alfred Krips, who had been born in that city and made a musical career there before being forced out by the Nazi regime. Many of his former colleagues from the Berlin State Opera Orchestra came to call on Alfred, some bringing flowers, and there were some poignant scenes of reunion. The next day I met Alfred on the street as he was strolling with his wife, and he told me he had just pointed out to her the house in which he was born. It is miraculously still standing after the bombing, and Alfred, who has a delicious sense of humor, said to me, "You know, there is a plaque in front of the house now." "What does it say?", I asked. "For rent," he replied.

Since a visit to East Berlin is a must for all foreigners, a group of us made the trip on our free day. We took a sightseeing bus. Before leaving, the guide inspected our passports, then in addition to the 14 marks (a little under $4) we had paid for the tour, he collected four marks apiece for the East Berlin government. This is a stipulation they make for all who cross into East Berlin. One must exchange four or five marks into East German currency upon entering, either to be spent there or given up on the return to the border. No East German money is allowed in West Germany. For some reason our four marks were forfeited, and we never even received their equivalent in East German money.

East Berlin is drab and depressing. The strict formalities and inspection as carried out by the unsmiling border guards already foretell a kind of spiritual depression.

There is less traffic in Berlin, the atmosphere is one of quiet resignation, and the people seem strangely inanimate. There is a great deal of building and reconstruction, especially [illegible] apartment houses.

Unter den Linden, the main street of East Berlin, which begins at the Brandenburg Gate and used to be a very fashionable street housing many foreign embassies and fine hotels, is now lined with department stores and office buildings. We stopped at the State Opera House, which has been repaired since the war, then went across the street to watch the changing of the goose-stepping guards in front of the gray columned stone memorial to "Victims of Fascism." On our return to Check Point Charlie, our East German guide, who had taken over as soon as we had crossed into East Berlin, said good-bye to us, and the rigmarole started again with inspection of passports. This time a uniformed lady looked at our photographs then suspiciously into each face, while two other guards inspected the bus, and another carefully inspected the under side of the bus, using a push-cart with an inverted mirror, evidently looking for possible escapers. Back in West Berlin, one wonders at all of these manifestations of man's inhumanity to man.

Our audiences in Berlin were highly enthusiastic, and the newspaper reviews were most favorable. One critic wrote that while some American orchestras give the impression of being supercharged machines, the Boston Symphony is the Vienna Philharmonic of the United States. What this means I don't know.

After the second concert there was a reception in the

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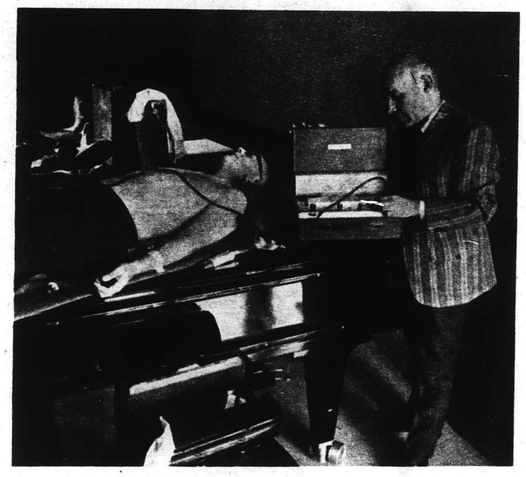

Submitting to ministrations of tour physician, Dr. Keran Chobanian, is Al Robison, stage manager. Backstage piano substitutes for examination table.

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In Hamburg the Boston Symphony was serenaded by the local fire department band (loudly if not too well) in honor of Arthur Fiedler

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beautiful foyer of the Philharmonie for the orchestra and Friends, given by the Berlin Senate. There were speeches in German followed by English translations, speeches in English followed by German translations, much interspersed applause and, best of all, wonderful Rhine wine for various toasts.

On to Hannover, where we played in one of the largest concert halls of the tour (3,700 seats). Despite its size, it has excellent accoustics. Much of Hannover is new, since 60 per cent of it was destroyed during World War II. The hall itself, the Stadthalle, was untouched by bombs, and it was redecorated, we were told, seven years ago. It was filled to capacity, and again there was a tremendous ovation for the orchestra and Michael Thomas, who conducted.

During the afternoon we were taken on a tour of the Deutsche Grammophon factory where we watched our own records being stamped out. Again a reception with lots of food and drink. (It's a good thing we have a doctor with us!) Hannover is a thriving city, clean and orderly, with large new office buildings, apartment houses and hotels, and its older historical buildings have been restored to their original beauty. Its people seem well-dressed and prosperous, yet I could not understand the discrepancy between what the average German earns and the high price of tickets for our concerts. We were told that one of the higher paid girls at the Deutsche Grammophon, an expert in her field, earned about $90 a week, yet a small glass of orange juice at the hotel cost 70 cents.

After a pleasant one and a half hour train ride from Hannover, we arrived in Hamburg. Unlike the U.S., the German railroads are bustling. Trains and stations are filled with people, and one is filled with nostalgia for the old days when American railroads were the principal means of transportation.

Hamburg, the birthplace of Brahms, seems to have retained much of its old-world charm. True, there is a great deal of traffic and there are some new buildings, but many of the older ones remain. A picturesque lake in the center of the city, the Alster, boasts many sailboats and ferries.

Hamburg audiences are, by tradition, cold, discerning and undemonstrative, yet they displayed great warmth and boisterous enthusiasm at our concert, and Steinberg was recalled many times.

That night we were treated to a fantastic supper-banquet, again by the Deutsche Grammophon, at the posh Atlantic Hotel. The food and drink were copious, and, in honor of Arthur Fiedler, we were entertained by the Hamburg Fire Department band (at least loudly if not too well). Arthur was invited to conduct one number, a stirring march, after which he was made an honorary member of the Hamburg Fire Brigade, and presented with yet another helmet to add to his collection. (Incidentally, all of Arthur Fiedler's numerous citations, fire helmets and other memorabilia, including his own fire-engine, will be displayed soon in a special room being built at the Larz Anderson estate in Brookline.)

From Hamburg to Frankfurt in a big Lufthansa 747. Frankfurt is another busy city with much construction. Our concert took place in a suburb of Frankfurt with an unpronounceable name, Hoechst. The hall is new, and resembles somewhat the Kresge Auditorium in Cambridge. It is an all-purpose hall that can be adjusted to any size, and the accoustics, so we were told, are controlled electronically. How this is done I don't know, but the hall seemed to have a strange, clear sound that stopped almost as soon as it was produced.

By train along the Rhine river to the lovely, quaint old city of Bonn. We were no sooner checked into our hotel when everyone made a mad dash to Beethoven's home. It is situated in the busy shopping district, a simple three-story house which is now a museum. One visits first the tiny bedroom on the top floor where the great master was born, then the other floors where various mementoes of his life and work are exhibited —the viola he played in the town orchestra, his two harpsichords, his small pipe-organ, and some manuscripts. I was particularly interested in the manuscript of the Pastoral Symphony. Beethoven seems to have changed his mind often. There are notes and nuances scratched out, there are added nuances in red, some in blue pencil, there are henscratches and ink marks, and altogether the manuscript is a mess. How, I wondered, do all these so-called Beethoven experts of today know exactly what he wanted? And if he were alive today how many more changes would he make in his music?

Arthur Fiedler sports the Feuerwehrhelmut he was given by the West Berlin Fire Department during a post-concert reception in Berlin's Philharmonic Hall.

In one of the rooms in the house there are a number of hearing devices which Beethoven used during his approaching and finally total deafness, and one is filled with sadness and pity for this great man. The devices are clumsy and crude, some enormous metal horn-like affairs which he strapped over his head and which must have been physically painful to wear. What suffering, physical and mental, this greatest of all musicians had to bear.

Our concert in Bonn was a Pops concert under Arthur Fiedler. It took place in the new Beethovenhalle, and through no fault of ours it turned out to be a shambles. It also was no fault of the dignified and formally-dressed Bonn audience, most of whom had paid almost $40 for their table seats. In an evident attempt to duplicate the atmosphere of our Symphony Hall Pops concerts, there were tables on the floor of the auditorium at which the people sat, but the tables were long with white table-cloths, and they were already laden with mounds of hors d'oevres and sandwiches.

At the end of each piece of music an army of white-gloved waiters marched in with trays of wine and champagne, then retreated while the next number was played. But no sooner had the waiters left then another army—of photographers—made an invasion. Some climbed up on the stage exploding their flash bulbs all around us while we were trying to play Beethoven's Egmont Overture. Our stage manager, Al Robinson, almost had apoplexy trying to shout at them from the wings the German equivalent of "Get the hell off the stage!", but it phased them not at all. When Mrs. Joan Kennedy appeared after intermission to narrate "Peter and the Wolf" the number of

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photographers seemed to have increased.

Indeed, there was a solid wall of cameramen between the stage and the audience, all shoving, elbowing, gesticulating, snapping their pictures furiously. Finally, our associate manager, Harry Kraut, came out and asked them to leave, but no sooner had we begun to play when they all returned, and for the rest of the evening they were in complete command.

After her performance Mrs. Kennedy and her husband, Sen. Edward M. Kennedy, joined a group of German dignitaries, among them Walter Scheel, the finance minister, at the center table, and for the rest of the concert the table was completely surrounded by photographers and autograph seekers, all pushing and shouting.

We were quite surprised to hear a burst of applause from the audience at the end of the concert. I wonder how many were able to hear the music.

Vienna, our next stop, is still a charming city, with its fine restaurants, hotels, parks, and restored old buildings. We gave two concerts in the old Musikvereinsaal where Brahms often conducted and which is probably one of the finest concert halls in Europe. Its shape remainds one of Symphony Hall, and one also was reminded that Henry Lee Higginson, founder of the Boston Symphony Orchestra, spent much of his youth listening to concerts in this hall.

What do you do in Vienna after a concert? You go to a Hungarian restaurant to eat goulash and be entertained by gypsy musicians. At the Czardas Fursten we renewed acquaintances with an old friend, a gypsy fiddler whom we had met on our last visit to Vienna in 1956. He is a bit older and fatter, and now plays with slightly less fire and abandon than he used to, but we still enjoyed his and his fellow musicians' schmaltzy style. When I asked, this little round fat man if he were an authentic gypsy he answered with a twinkle in his eye, "Absolutely! A real first class Jewish gypsy!"

The real surprise of the gay evening (or morning) came when our own Jimmy Nagy, who is Hungarian by ancestry, took over, after a few beers, and amazed everyone with his fabulous gypsy fiddling.

It was difficult to tear ourselves away from Vienna, but Rome was beckoning.

The flight from Vienna to Rome via Alitalia was delightful. Over the snow-covered Alps, across a portion of Yugoslavia, then the Adriatic Sea to the well-defined coast of Italy, then on to Rome.

Rome is unforgettable. Of all the cities in Europe it seems to change the least—except for the traffic. It is impossible to describe the bedlam in the streets. There seem to be absolutely no rules or regulations, and everyone drives like a maniac, each driver shouting and cursing at the other. But they must be good drivers because one seldom sees an accident, and the cars all seem miraculously unscratched.

Our hotel, the Grand Hotel Plaza, is probably one of the oldest in Rome. Built in 1860, it must have been very elegant in its day, but no longer. Here Queen Carlotta of Mexico received Pope Pius XII in 1866, and here also lived the Italian opera composer, Mascagni. There is a Mascagni Room in the hotel where he is supposed to have composed his last opera, "Nerone."

Our concert in the Accademia Santa Cecilia, conducted by Michael Thomas, was exciting. We greeted old Bostonians, now living in Rome, among them His Eminence John Cardinal Wright,

At Bonn, members of the orchestra made a mad dash to visit Beethoven's home

who sat resplendent in his red robes, beaming with pride. At the end the Italian audience exploded in a burst of rhythmic applause, shouting and stamping, and we finally had to play an encore.

The next morning there was time for some of us to go to St. Peter's where there was a public papal audience. We were given choice front seats in the packed church, and were able to observe Pope Paul at close range. He is a small, thin man with penetrating deep-set eyes in an ascetic face. After his public greetings to various groups and organizations, including a warm acknowledgement to the Boston Symphony, he was presented by Monsignor Murray to Talcott Banks, our Symphony president, and I was told he offered warm congratulations to him and the other trustees for their efforts in bringing beauty to the world.

Barcelona was somewhat disappointing. We arrived in a drizzling rain, and for the two days we were there saw no sun. Was this sunny Spain? And where were the flashing Spanish senoritas with their castanets, the proud toreadors in their colorful costumes? What we saw was a busy city with modern department stores, fancy hotels and apartment houses.

We arrived in the evening, still with plenty of time before the concert, because concerts in Barcelona begin at 10:30 p.m. This first concert was rather unusual for us. It actually did not begin until about 10:45, and finished close to 1:00 a.m. It was the first time in my entire career that I ever started a concert on a Wednesday and finished on Thursday. That night also my old joke about the tired viola player came back to haunt me, for I swear I dreamt that I was playing the beautiful slow movement of Brahms' Second Symphony, and woke up and found I was!

We found the Spanish audiences sophisticated and musically knowledgeable. One can sense that almost immediately. They were formally dressed, dignified, and eagerly attentive, and what impressed us greatly was their enthusiasm, as shown by their spontaneous applause, for the more modern works on the program, like Gunther Schuller's Bagatelles on the first evening under Steinberg, and the Schoenberg Five Pieces the next evening under Thomas. They were also fascinated by the Mozart Bassoon Concerto, and Sherman Walt told me afterward that never in his life had he felt such a rapport between himself and an audience. They actually breathed with him.

The Palacio de la Musica is an old hall with rather odd-looking, gaudy, sculptured frescoes surrounding the walls of the stage. They were very distracting, especially the first night when we were so tired. One of my colleagues told me the next day these strange mythical creatures kept him awake all night.

After the second concert there was a reception for the orchestra which ended at about 2:30 a.m. It was raining when we got into the buses that were to take us to our various hotels. We were all thoroughly exhausted and wet — and that night I came close to being executed by my colleagues.

Just as I entered the full bus I loudly complained, "I thought it rained in Spain mainly in the plain!" Not one person appreciated my humor.

On to Paris for our last concert. Our Air France plane left at 9 in the morning from Barcelona, which meant that we had to get up at 7. When we arrived in Paris we were in no mood to fully enjoy the delights of "Paris in the spring." Anyway, it was raining. Fortunately there was no concert that day, and we were able to get some rest.

Paris will be remembered not only for that last triumphal concert at the Palais de Chaillot, but for the delightful excursion by the orchestra, the trustees and Friends, to the home of Charles Munch in Louveciennes, a small town on the outskirts of Paris. We had been invited by Munch's niece and nephew, Nicole (Henriot) and Jean-Jacques Schweitzer. While the Schweitzers live in another house on the simple estate, Munch's house has been left exactly as he lived in it. As we went through it, we felt we were still in the presence of this dear man, especially in his study, where there are numerous reminders of his 13 years with the Boston Symphony. Among them was the beautiful old mahogany desk from the Conductor's Room in Symphony Hall, Boston Symphony Manager Thomas Perry had fashioned from an old antique piano and presented to him. When we entered the room, Joey Silverstein, our concert master, exclaimed, "I signed my first contract at this desk!" It was an unforgettable day, the weather beautiful, the hosts charming, the food and drink superb . . . altogether a fine climax to our tour.

The 1971 BSO tour is now history, but the memory lingers on. Now, let's see, what did happen in Dusseldorf? ■

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Joan Kennedy and fire buff Fiedler at Bonn reception

LIFE SPECIAL REPORT

Friends, fiddlers and Fiedler on tour

Twelve cities, six countries, 20 days, with meals, hotels, native hospitality and sight-seeing included. It's that time of year again. I'll tell you the *real* trip of a lifetime: go on tour with the Boston Symphony Orchestra, the Boston Pops and "Friends." In addition to the normal hassle of airplanes and hotel reservations (one lady on the wrong plane, two trapped in London's Savoy Hotel by a faulty elevator), the Boston tour involved 200 persons, a dazzling array of evening clothes and important names, ten tons of precious musical instruments and equipment, three famous conductors, 16 concerts and 40 "Friends of the Boston Symphony," eight of them past 80 years old. "Native hospitality" for the Friends included receptions by U.S. ambassadors in each country, an afternoon at the country pad of billionaire J. Paul Getty, cocktails at the House of Lords, lunch at Maxim's, a garden party on the Rhine given by the West German foreign minister, and a ride on the Elbe River aboard a German navy corvette.

Unloading a Boston bass in Rome

"We've been awash in champagne and canapés," said one Friend dreamily. "I've been to Europe before of course, but like this? . . ."

Since the trip—the first in 15 years—involved 120 musicians and managers, and since the orchestra always splits in two to fly in case of an accident, the prospect was for a 12,000-mile trip in two half-empty charter planes. Enter wives and Friends, who are orchestra trustees and patrons. They thought it would be wonderful to go along and cheer the hometown fiddlers, plus catch an opera or two in places like Vienna. At $3,000 a head ($1,000 as a contribution to the orchestra, $2,000 for the tour) the Friends deserved something a little special. So Mrs. Harris ("Fran") Fahnestock, a trustee and a pillar of social Boston, undertook to lay on a few special treats. She succeeded so well she found herself at the right elbow of Foreign Minister Walter Scheel on a bright spring day in Bonn introducing the American guests and being coached in German pronunciation by none other than Princess M. L. Bodey-Reuss. Later the foreign minister reciprocated by helping Mrs. Fahnestock carve a slippery sausage from a buffet so sumptuous that it sent two of the Friends back to their hotels for cameras and caused Mrs. Robert M. Murdock to remark that "I've never seen such hospitality—and I had saved money for lunch!"

The tour became, as do all lightning forays, a series of vignettes:

Bonn, Germany, the Beethovenhalle and a stiff black-tied audience rendered immobile by the unexpected presence of wine bottles and canapé trays on long candle-lit tables. "Help yourself," beamed the genial Right Reverend Monsignor Edward Murray. "We always drink during the Pops in Boston." A German reached for the wine, got halfway, sighed, and withdrew his hand. "We are perhaps too religious about music," he said. But he stamped his feet and waved his cigar later when Arthur Fiedler led his musicians into a rousing medley from *Hair*.

Grinzing, Austria, a wine shop and delicious ham on wooden platters. Violist Robert Karol enthralling a tableful of Friends by showing how to write his name in Japanese and explaining the orchestra's exchange-musician policy. "The orchestra and the Friends are getting acquainted," said Miss Mary Shaw Wheeler happily. "Boston unbends."

Vienna, the Czardasfürstin Restaurant. Assistant Pops Conductor

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Harry Ellis Dickson, a violinist, is turned down cold when he tries to tip the hat check girl: "We never accept tips from musicians."

"Wow!" says Dickson. "Most of the guys in the orchestra are gourmets and we've been to all the great European restaurants. But this never happened to me before."

Frankfurt, Germany, a transit stop, and going back to the plane the women are made to open their hand luggage and submit to a body check. Some giggle at the unexpected indignity and an orchestra wife speaks up. "It's worse for the men," she said, "especially the reed instrument players who always make their own reeds. They have these very, very sharp knives . . ."

Rome, Italy, the Accademia Santa Cecilia. Two sections of an enormous truck are backed into a narrow street and a small Italian in his undershirt backed up to the truck, motioning the Boston stagehands to tip a wardrobe trunk onto his back. They do it reluctantly and stage manager Al Robison, 6′ 5″, whistles softly. "That thing weighs 300 pounds," he says. Robison has been with the Boston Symphony since 1955 and is the fifth generation of his family to help handle the precious instruments. "I asked my kid what he wanted to do and he said, 'Be a stagehand for the BSO.' I had kind of hoped . . . but still, it's a good job, especially if you like music." Robison and three assistants supervised the packing and air freight of all ten tons of orchestral equipment, then entrusted it to two German drivers and a tandem truck to haul it around Europe. "Jewels, real jewels," he says of the drivers. "They drove 15½ hours without stopping to make the connection between concerts in Bonn and Vienna. And they got to Vienna ten minutes early."

Bonn, Germany, the pink and gray, blue and gold Rathaus where J.F.K. once made a speech. Long-legged waitresses serve steins of beer among the vegetable stalls of the square, and a swarm of photographers wait for Joan Kennedy of Boston who is to read Prokofiev's *Peter and the Wolf* with the Pops Orchestra. She arrives late, with Fiedler, who promptly steals the show as the Bonn Firemen's Band, hidden behind a curtain, roars into *When the Saints*. . . . Fire buff Fiedler was handed a local fire helmet, the third one he collected on this trip. The commotion was worse the next night, when Senator Edward Kennedy arrived to hear his wife read and set off a near riot among the undisciplined press. The Bonn performance was a benefit for which some paid $45 and many could neither see nor hear. The Friends were horrified. "Americans are in some disrepute in the world," said Mrs. Frederick Leviseur. "We had hoped to show some Europeans that there are some of us with good manners."

PHOTOS BY DAVID LEES

Two "Friends" sample the buffet

Vienna, and all is almost forgiven, along with the general churlishness of British critics. The Vienna audience liked Conductor William Steinberg's choice of Mahler's Symphony Number 7, the house is sold out two nights running. . . . Rome, and the audience cheered tousle-haired young associate conductor Michael Tilson Thomas, despite a lackluster rendition of Beethoven's Eighth. Out in front in the best seats were the beaming Friends, applauding wildly.

"Nowadays a good musician can command good pay anywhere," remarked Mrs. George Sargent, part owner of the New England Patriots football team and sister-in-law of the governor of Massachusetts. "The only way we can keep him in Boston is if he feels we *like* him."

After this there shouldn't be any doubt about that.

by Dora Jane Hamblin

Tour manager David Rockefeller Jr. and Mrs. Morton Prince, 84, at garden fete

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Belmont doctor tuned up BSO musicians on tour

Boston Globe
May 4, 1971

By Michael Steinberg
Globe Staff

When the Boston Symphony went on a three-week-plus European tour in April, the caravan included a physician, Keran Chobanian, born in Rhode Island and now living in Belmont. It was Dr. Chobanian's third overseas tour with the Symphony, having accompanied them also to Europe and Russia in 1956 and to the Far East in 1960. He believes that the 1956 trip was the first time that a touring orchestra took a physician along. At that time, Chobanian was just beginning to establish his practice, and having heard somehow that the orchestra was thinking of including a doctor on the tour, and being himself a keen lover of music, he wrote to make inquiries and was eventually invited to take on that task.

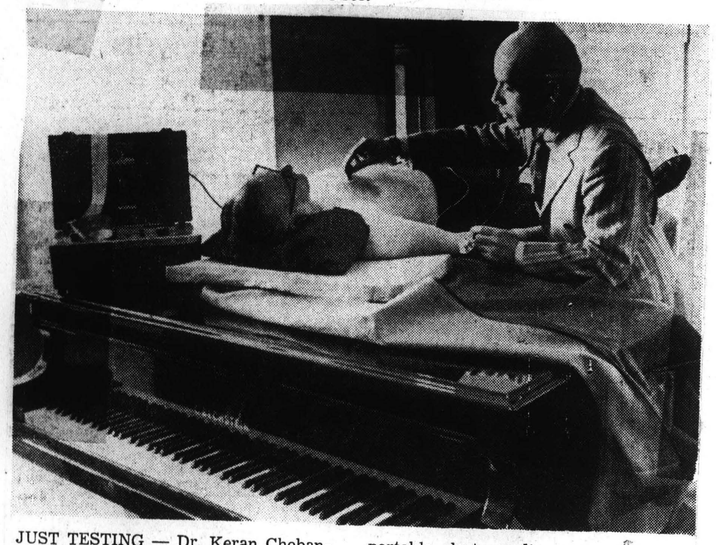
Chobanian's association with the Boston Symphony is not now limited to its overseas tours. Some of the players have him as their personal physician, but beyond that he has, at the request of the orchestra's management, worked out a health plan out lavishly prepared on tests and so forth in which a large majority of the musicians voluntarily participates. They work through their own physicians, who, however, keep Chobanian informed. On a tour like the one just over, Chobanian works with the advantage of up-to-date health profiles of most of the people with whom he will be dealing. All that, moreover, seems to make the Boston Symphony the only orchestra to have — even without the title — someone who is in effect its medical director.

"The unpredictability of the problem is its only predictable element," says Chobanian, and so he sets out lavsihly prepared on such a tour. This time he took about 350 lbs. of supplies and equipment, the enormous bulk being partially accounted for by the inclusion of an approximately tenfold amount, measured in terms of most probable need, of most medications. Equipment included a newly designed, portable, battery-operated electrocardiogram machine ("we used it only once, and that was to see if it was working properly") and a mobile lab unit for the giving of blood sugar tests ("we have several potential diabetics").

Dr. Chobanian himself is an internist and cardiologist, and before setting out, he had extensive consultations with colleagues in other fields, notably orthopedics and ear-nose-and-throat men. Then, with the aid of the State Department, he made contact with English-speaking physicians in each of the 12 tour cities, ascertained their availability to help if necessary, and had their names, addresses, and phone numbers included in the musicians' tour guide.

He estimated that during 24 days on the road, he had about 500 visits, mostly upper respiratory (UR) problems: "once that starts, the germ theory goes into effect very rapidly." The incidence of ailments varies with local conditions. In Germany, where Chobanian thinks the air pollution is worse than in the United States, the UR miseries were considerable. Then, as the orchestra headed for Italy and Spain, gastro-intestinal problems move into the foreground, "though," he added, "in Hamburg there was an eel soup that seems to have knocked out just about everybody."

"Backstage at intermissions, there were always two lines, one for the john and one for the doctor." His 36 thermometers got plenty of use, and everyone was good-humored about the necessary improvisations like the Bechstein grand piano used as an examining table, or the trombone bell used in lieu of a head-mirror.



JUST TESTING — Dr. Keran Chobanian uses grand piano at Berlin's Philharmonia Hall as table while using portable electrocardiogram machine on Boston Symphony stage manager Al Robison.

(Globe Photo by Ed Fitzgerald)

UNION
SPRINGFIELD, MASS.
(M) 77.

APR 29 1971

New England Newsclip

Theater News and Views

Only Few BSO Musicians Find Kin on Europe Tour

By R. C. HAMMERICH

Richard Hammerich music writer for The Springfield Union, toured Europe with the Boston Symphony Orchestra.)

ROME —Only a handful of musicians in the Boston Symphony Orchestra passed through or near their home towns on their tour through Europe.

Strong Reactions

Some experienced strong emotional reactions.

There were also, 17 (mostly young) members who have played for varying periods with the Springfield, Mass., Symphony Orchestra before they joined Boston.

In a way, it is a measure of the changing character of American orchestras.

Roger Shermont, violinist born in Paris, says when the orchestra visited Europe in 1952, there were 21 French-born members. Now there are four.

When the orchestra reached Paris, Shermont visited his brother, Marcel, for the 11th time since he left home in 1947. There are also 15 or 20 aunts, uncles and cousins.

For a Week

Shermont is staying a week after the tour ended along with nearly 100 other orchestra members and wives.

Another French-born (Angers) member of the Orchestra, Roger Voisin, trumpeter, had a big reunion with 15 or 20 aunts, uncles and cousins in Paris Sunday. Then he headed for the Normandy beach for a week with his wife. (His mother is in Boston.)

There are two other Parisians (in addition to Shermont), Max Winder, violinist, and Bernard Zighera, harpist.

Winder thought his family had been lost in the turmoil of war when he left Paris in 1949, but in 1965 a French girl at a party in Framingham, Mass., mentioned that she had a relative in America.

There were a couple of members of the Boston Orchestra at the party and lives in Cambridge, to the party in minutes.

Cousin's Daughter

The girl was the daughter of one of the cousins Winder thought he had lost. He's staying a week with them after the tour.

Zighera's brother, Leon, is 80 and lives in Macon, France. They saw each other last in 1966 when Zighera passed through on his way to Greece where he had been invited to be a judge of a harp competition. (He was one of Harpo Marx's teachers.)

Zighera, too, is staying for an extra week for a visit with his brother.

There was more drama in Berlin; Eugene Lehner, violist, met his older brother after a 45-year separation.

The meeting was cool. The relationship is shrouded in mystery. Pieced together Lehner's long-time associates (he doesn't talk much about it), the story apparently is that Lehner's older brother was a Nazi sympathizer and his y ounger a friend of oppressed Jews in Germany.

Not Friendly

The Nazi killed the youngest brother and a sister, and Lehner has since not been friendly with the oldest brother.

Alfred Krips, violinist and concertmaster of the Pops, also had an uncomfortable visit in Berlin.

He visited the graves of his parents and he avoided contact with old friends whose friendship was weak when he had to flee Nazi pressure.

Harry Dickson, violinist, was astonished by the real-unreal, dreamlike appearance of the streets and buildings of East Berlin.

He was a student in Berlin in 1931-33 and could find no trace of the people he knew at the music conservatory.

Two Years Ago

In Vienna, Ernst Panenka, bassoonist, visited his brother, whom he last saw two years ago on a vacation.

Otherwise, almost everyone in the group has some sort of contact with Europe. In Hamburg, where my father was born, there are 28 Hammerichs in the telephone book, sme of them cousins, no doubt.

In the meantime, here are the names of 17 members of the Boston orchestra who have played with the Springfield Orchestra, some of them only with Alexander Leslie — but at least one, Richard Greenfield, a horn player hired for the tour, with Robert Gutter and Leslie as well as Robert Staffanson:

Violins: Gottfried Wilfinger, Stanley Benson, Sheldon Rotenberg, Leonard-Moss, William Waterhouse, Ayrton Pinto and Ikuko Mizuno.

Viola: Joseph Pietropaolo.

Cellos? Carol Procter, Ronald Feldman.

Piccolo-flute: Lois Schaefer.

French horns: Davic Ohanian, Ralph Pottle Richard Greenfield Michae Johns.

Timpani: Everett Firth.

Percussion: Frank Ep stein.

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the Kennedys on tour

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 697,004
APR 18 1971

#9

The Sunday Bulletin
PHILADELPHIA
APRIL 18, 1971

5454 Boston Symphony

parade

cover story: **Joan Kennedy—Coming Into Her Own**
by Lloyd Shearer

How One School Turns Bad Guys Into Good Guys
by George Kannar

story begins on next page

Herald American
SYRACUSE, N. Y.
S. 251,094
APR 18 1971

MAINE SUNDAY TELEGRAM
PORTLAND, MAINE
(S) 109,181
APR 18 1971 New England Newsclip

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story begins on next page

52

—Women's Wear Daily

A few weeks ago Joan Kennedy gave a dinner in Washington for conductor Rafael Kubelik and the Boston Symphony Orchestra, and showed up wearing hot pants and tunic. Previously she had worn the outfit in Hollywood where several producers thought that she belonged in films.

Joan Kennedy—Coming Into Her Own

by Lloyd Shearer

Last month, Joan Kennedy, 34, golden-haired, green-eyed, beautiful wife of Sen. Edward Kennedy (D., Mass.), was paid $7500 by singer Andy Williams to play a little Debussy on his television program.

She was also booked to appear April 16 with the Boston Pops Orchestra in Bonn, Germany, to narrate "Peter and the Wolf."

These two stage appearances do not constitute particularly earth-shattering achievements. But to Joan Bennett Kennedy they mean a great deal—especially her performance on the Williams TV show in Hollywood.

"To think," she exclaims, "that they actually paid me for my work, a guest star's fee, that they thought I was worth it, that they really wanted me and that I contributed something—I can't tell you what it's done for my ego!

Of the $7500 Joan earned as a guest star on the Andy Williams TV show she plans to give most of it to Robert Kennedy Foundation. Both Joan and sister Candy are photogenic.

"To accompany Andy Williams on the piano, to follow Henry Mancini's conducting, to be treated like a regular pro—it's given me self-confidence and enthusiasm. I start thinking, 'Maybe I can have a musical career of my own? Maybe I can be more than Ted Kennedy's wife?' It's sort of like coming out of the shadows."

Figuratively speaking, Joan Kennedy has been living in the shadows ever since the late Francis Cardinal Spellman married her to Ted Kennedy in November, 1958. Theirs was one of the most lavish extravaganzas of the decade. The bridegroom was bugged for sound with a microphone under his left lapel, and the entire wedding ceremony with a cast of 1000 guests was photographed in technicolor by a professional film crew.

When Joan first married into the family she was more than a little uneasy. The Kennedys—male and female—were a group of strong, domineering, competitive personalities.

The competition

To compete against her sisters-in-law, sophisticated Jacqueline Kennedy and athletic and fecund Ethel Kennedy, to know that her husband was headed for the political arena in which she had never played—the setup understandably enough contributed to a young bride's basic insecurity.

"I always used to say," Joan tells friends, "that Ted should have married my younger sister Candy. She was always the family athlete. She plays tennis and golf and rides beautifully, while I'm still allergic to horses. (Candy is married to Robert McMurrey, a

continued

continued from preceding page

Houston lawyer). But my tennis is getting better and so is my skiing. Anyway, I guess there's no going back now. Ted met me and not my sister."

The couple met in October, 1957, when music major Joan Bennett (daughter of a Catholic mother and a Protestant father) was attending Manhattanville College, a Catholic institution in Purchase, N.Y., previously attended by Rose Kennedy (Ted's mother), Jean (his sister) and Ethel (his sister-in-law). The Kennedy family was donating a gymnasium to the school, and Ted, then a student in Charlottesville at the University of Virginia Law School, was on hand to make the dedication speech.

'Who's the blonde?'

Joan attended the tea which followed the dedication, and Ted, with the well-trained Kennedy eye for a curvaceous figure and a pretty face, immediately spotted her. "Who's the blonde?" he asked his sister Jean.

In a matter of minutes he was introduced. The courtship began that night via telephone when Kennedy returned to Charlottesville. It bloomed when he introduced Joan to her first ski slope in Stowe, Vt., during her Christmas vacation.

"It was then," Joan remembers, "that I fell in love with him."

That was more than a dozen years ago. Since her marriage, Joan has weathered the assassination of her two brothers-in-law, the lingering death of the family patriarch Joe Kennedy, three miscarriages, Ted's near fatal airplane crash with Birch Bayh in 1964, the tragic accident at Chappaquiddick, plus the many deaths in Ethel Kennedy's family. On balance her married years have been punctuated more by tragedy than triumph.

Joan, Ted, and two of their three children. She was born in New York, reared in its suburbs. Her parents were divorced in Titusville, Fla., last year.

Joan goes through White House receiving line, gets studied look from Mrs. Ferdinand Marcos, Philippines First Lady. Mrs. Nixon is in background.

All of this has matured, saddened, sobered, and deepened the once gay young suburban debutante.

In the early years of her marriage when she was more shy and inhibited than she is now, Joan accepted the maxim that "in this family, you follow the crowd." This included summers at Hyannis Port, winter ski vacations, world travels, and of course the numerous Kennedy political campaigns. She attended the right teas, volunteered for the right charities, always presented the right image, and constantly learned.

During her first pregnancy when Ted was away for the last two months helping with his brother's Presidential campaign, Joan says, "I realized then that if I didn't travel with Ted, I would hardly ever see him."

So she became an experienced campaigner, charming her audiences with tiny, gentle, ladylike speeches: "My name is Joan Kennedy, and I want to say thank you for the Kennedy family. I ask you to send Bobby, Ted, John, Birch [etc.] back to the Senate, House, Congress [etc.]."

Between campaigns, rallies, St. Patrick's Day parades and other functions, Joan returned to her own interests: reading (she likes historical romances such as *Nicholas and Alexandra* and the works of Irving Stone), but above all, music. She has played the piano since the age of 5, and, says no less an authority than Henry Mancini: "She plays exceedingly well, with feeling and understanding. She knows what she's doing at the keyboard."

Mother of three

At age 34, mother of Kara, 11; Teddy, 9, and Patrick, 3, mistress of three homes, in Boston, Hyannis Port, and the $500,000 main residence in McLean, Va.—Joan Kennedy has finally reached that point in life where she is learning to assert her own personality.

"For years I went along with everything the family said," she admits, "because I didn't dare to do otherwise. But now I speak up and say what I think, and it seems to work out better for everyone."

Blessed with a shapely figure (5 feet 7, 114 pounds), Joan is not afraid to show it. She likes clothes and has on occasion worn mini skirts and hot pants. Her ski clothes fit as if she were born into them and reveal a figure tantalizing enough to make any man look twice.

Although she has all the creature comforts she wants, all the domestic help she needs, five in service including talented multipurpose secretary Rosalie Helm, Joan also realizes that her husband is the recipient of more death threats and crank mail than any other man in Government.

Fears for husband

She does not want him to run for the Presidency and has said so numerous times. She fears a third assassination, but she knows, too, that Ted simply cannot and will not quit the political arena or seek to escape his destiny.

As to her own destiny, a close friend says, "For years Joan took a back seat to the other Kennedy women, to Jackie, Ethel, Pat Lawford, Eunice Shriver, Jean Smith, and, of course, Rose Kennedy. But now the doors are beginning to open for her. She's the prettiest of the Kennedy lot, she's developing into the Washington hostess with the mostest. She's enormously photogenic and she can play the piano.

"She was so good on the Andy Williams show that I understand several Hollywood producers would like to star her in films. Can you picture that? Joan Kennedy, the film star. It's not beyond probability, you know. Yes, Joansie is coming into her own."

54

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

MAR 7 1971

KEEPING POSTED

"Mrs. Kennedy's sister-in-law, Mrs. Robert F. Kennedy, appeared on the Andy Williams Show a couple of weeks ago, but very few people knew it."

Joan Kennedy on Television

By Dorothy McCardle

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She will do a reading of "Peter and the Wolf" with the Orchestra in Bonn, he said.

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

APR 22 1971

JOAN AND THE BOSTONIANS: Officials at American Embassies along the route of the Boston Symphony's European tour are just as happy to see the orchestra head home. Seems Friends of the BSO traveling as paying sponsors on the trip had been promised lavish receptions in each capital — which the embassy folks had to set up. Worse, they complained, was the BSO featured attraction, Joan Kennedy, usually skipped the Friends reception for private parties which meant, according to one ranking Embassy official, "We got stuck with the old ladies." In Rome Wednesday Joan was still the star in the lobby where nuns and schoolgirls rushed to shake hands and paparazzi swarmed all over with flash cameras. She told Eye she had enjoyed the tour. She was heading home from Rome. Onstage the BSO under Michael Tilson Thomas drew moans for an awful performance of Beethoven's Eighth but recuperated fast with a splendid job on Schoenberg's Five Pieces for Orchestra.

PORT JERVIS, N. Y.
UNION GAZETTE
D. 4,500

MAY 4 1971

Edward Albee's "All Over" will live its title's death phrase, May 1...Multi-billionaire Jean Paul Getty sold only the operation of his N.Y. Hotel Pierre -- but kept the ground it's on, smart man...D.K. Ludwig, probably richer than Getty, took the latter's Acapulco swankery, Pierre Marques, off Jean Paul's distant hands: Ludwig's "Acapulco Princess," opening in October, will be the most lavish resort hotel in the history of leisure.

When jazz pianist Patti Wicks at the Apartment closes her eyes while playing, we can't ever tell if she's being soulful or sleeping: The gifted kid works daytimes in an office, toils betimes on her musical doctorate thesis (she has her master's already) and just may be napping in snoozy desperation...Dialogue in Cinerama's "Derby" documentary is even earthier (that means dirtier) than you'd hear while watching the Roller Derby it depicts from a front pew; make that phew!...The Gargantua III gorilla touring with the Ringling Bros. Circus is lots larger than the Big Top's original of that name: This big ape's the largest mountain gorilla in captivity (Where'll he sleep? Anywhere he wants to!) ...Has his keeper scared. Jack O'Brian

Billy Daniels (now at Dangerfield's) has the honor, if not any retroactive financial satisfaction, of being the first black performer with his own network TV show (early 50s on ABC -- and a good one)...It didn't get enough commercials, no more than did the next black pioneer, Nat King Cole, whose superb variety show got on NBC-TV through the personal insistence of the late NBC-RCA Veep Manny Sachs, whose heart was in the corrrect place if not his commercial timing.

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"Fantasticks" and "I Do, I Do" composer Tom Jones and wife Ellie are saying so-long...Already-multi-millionaire David Frost adds more gelt with a series of summer concert appearances: His "Evening with David Frost" will include Barbara McNair and Tiny Tim when he plays the Westbury Music Fair, Mineola, L.I.; Miss McN. and Hines, Hines & Dad at Toronto's O'Keefe theatrical hanger; Enzo Stuarti and Karen Wyman at the Wallingford, Conn., Oakdale Music Theatre; Peggy Lee co-stars with the shrewd Limey at the Merriwether Post Pavilion in Columbia, Md.; Melba Moore joins him for Las Vegas and Lake Tahoe; all by his lonesome at the Concord in the Sour Cream Alps; betimes commuting to N.Y. daytimes to tape his syndicated talk-show. (Wonder why he doesn't bring along his best gal, Dinahnn Carroll.)

Boston Sunday Advertiser
May 2, 1971
Jack O'Brien's syndicated column, p A18

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The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

APR 21 1971

Tardy Kennedys Upset Germans

By DAVID BINDER
Special to The New York Times

BONN, April 20 — "Your Teddy Kennedy is a *rube*," a senior protocol officer of the Bonn Government said recently to an American acquaintance. The word he used means turnip in German, but it is also the slang equivalent of rapscallion. He did not mean it kindly.

The diplomat was referring to the happenings last week when Senator Edward M. Kennedy of Massachusetts and his wife, Joan, descended on the Federal capital with an entourage of more than 100, including the Boston Pops Orchestra.

What annoyed the protocol official and nearly everyone else who had anything to do with the Kennedys here was their seemingly unbreakable habit of showing up late for every appointment.

The Germans in this century have not enjoyed a reputation abroad for good manners. But one point of etiquette tha they carefully observe is punctuality.

So it was that Kennedy tardiness made a bad impression not only on their official hosts but also on the German press.

Concert Was Benefit

The occasion was a benefit concert at the Beethoven Hall, with Mrs. Kennedy as the reader in the Pops Orchestra's performance of Prokofiev's "Peter and the Wolf."

A critic for the Hamburg Die Welt said she had done the job "with the voice of a long-suffering newscaster."

The waiting for the Kennedys in Germany began in Hamburg, where Mrs. Kennedy slept through a reception planned for her. It continued in Bonn at the Town Hall, where she kept Mayor Peter Kramer and his fire department band waiting 40 minutes until she showed up in blue jeans.

Meanwhile, Senator Kennedy was late for an appointment with Chancellery Minister Horst Ehmke, who stood for half an hour with increasing impatience at the steps of Schaumburg Palace to greet him.

Together, the Kennedys showed up an hour late for a cocktail party given them by the United States Ambassador, Kenneth Rush, at his home in Bad Godesberg.

Playing no favorites, they went on to appear 90 minutes late at another reception in suburban Rolandseck. The host, Helmut Kohl, Minister President of Rhineland-Palatinate, said somewhat stonily: "Kennedys were always welcome here, and that is no different today."

Meanwhile, Foreign Minister Walter Scheel was waiting to give the Kennedys something to eat. He waited two hours.

Topping it all off, Mrs. Kennedy showed up late for the concert.

An American diplomat attempted to soothe the Germans with the explanation that tardiness was "customary and planned" by the Kennedys as a means of increasing the anticipation of their audiences.

"But this trick didn't catch on here," wrote Walter Henkels, who enjoys a reputation as Bonn's "court scribe" in the Frankfurter Allgemeine Zeitung. "A thin wall of alienation and distance seemed to have risen up between Senator Edward Kennedy and his wife, Joan, on the one hand and the Bonn public on the other."

Commenting on their lateness, he said: "The honorable Senator came, saw, and did not conquer."

'Lack of Feeling' Cited

Writing in the Süddeutsche Zeitung, Sabine Reuter mentioned the "lack of feeling for time and protocol" of the Kennedys.

Not even Arthur Fiedler's 93-piece orchestra came away unscathed. The German press reported the remark of the Soviet press attaché and reputed intelligence operative, A. J. Bogomolov, that the pianist, Malcolm Frager, had "missed three notes" in Tchaikovsky's First Piano Concerto.

There was press criticism also of the 40-odd American benefactors of the Boston Pops who were members of the party, and of the fact that most of the 900 paying listeners at the concert had entered with tickets priced at more than $30—an astronomical sum for concert-goers here.

"It was only for an exclusive, financially mighty group," concluded the Bonner General Anzeiger.

There was only one German consolation prize for Senator Kennedy. Bonn's leading seeress, a gypsy named Margarete Gussantier, who calls herself Buchela, predicted: "You will be President of America, but not yet."

He is reported as having replied: "I have time."

Mrs. Kennedy Off to Italy

LONDON, April 20 (UPI)—Mrs. Joan Kennedy left London for Rome today to shop, sightsee and attend a concert of the Boston Symphony Orchestra.

"This time I will be sitting in the audience enjoying the music," she said. Mrs. Kennedy stayed on in London after her husband, who flew to Bonn to attend her performance last week, left for Washington Sunday.

She planned to visit relatives in Florence tomorrow before returning to the United States later this week.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

APR 25 1971

PLEASED: A Kennedy aide says he is "grinning from ear to ear" over the favorable reaction here and in Bonn, Germany, to his wife Joan's appearances with the Boston Symphony. Mrs. Kennedy received five curtain calls after narrating "Peter and the Wolf" before a packed house in Bonn. Both she and the senator, however, were criticized for constantly being late to social gatherings given in their honor by German officials. "Oh, that's nothing new," the staffer said. "Sen. Kennedy is always late because he's always held up."

The Morning News
PATERSON, N. J.
DAILY 14,952

APR 28 1971

When jazz pianist Patti Wicks at the Apartment closes her eyes while playing, we can't ever tell if she's being soulful or sleeping: The gifted kid works daytimes in an office, toils betimes on her musical doctorate thesis (she has her master's already) and just may be napping in snoozy desperation . . . Dialogue in Cinerama's "Derby" documentary is even earthier (that means dirtier) than you'd hear while watching the Roller Derby it depicts from a front pew; make that phew! . . . The Gargantua II gorilla touring with the Ringling Bros. Circus is lots larger than the Big Top's original of that name: This big ape's the largest mountain gorilla in captivity (Where'll he sleep? Anywhere he wants to!) . . . Has his keeper scared. J. O'Brien

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"Punctuality," said Louis XVIII, "is the politeness of kings." Kennedys are not kings—as no one in Bonn last week needed reminding. On tour with the Boston Pops Orchestra, Teddy Kennedy and his wife Joan (who narrates *Peter and the Wolf*), seemed to be late everywhere they went. Joan kept Mayor Peter Krämer and the fire department band cooling their heels for 45 minutes at the City Hall. Joan was at least an hour late for U.S. Ambassador Kenneth Rush's cocktail party. Joan was two hours late for the party given by West German Foreign Minister Walter Scheel; Teddy was only 20 minutes late for his appointment with Chancellery Minister Horst Ehmke. At a reception given by the Minister-President of North Rhine-Westphalia, Teddy was 90 minutes late and Joan didn't show at all. And on the night of the concert, Teddy turned up 45 minutes late at the table where Foreign Minister Scheel and Ambassador Rush were waiting for him. The German press took note. The *Süddeutsche Zeitung* referred to the Kennedys' "lack of feeling for time and protocol." Wrote influential Columnist Walter Henkels in the *Frankfurter Allgemeine Zeitung:* "A subtle wall of estrangement and aloofness seemed to have arisen between Senator Edward Kennedy and his wife Joan on the one hand, and the Bonn people on the other."

Time May 1, 1971

JOAN & TED

D.P.A.—PICTORIAL

54

The Washington Post
WASHINGTON, D. C.
D. 479,644 SUN. 626,111

MAR 7 1971

KEEPING POSTED

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WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818

APR 22 1971

JOAN AND THE BOSTONIANS: Officials at American Embassies along the route of the Boston Symphony's European tour are just as happy to see the orchestra head home. Seems Friends of the BSO traveling as paying sponsors on the trip had been promised lavish receptions in each capital — which the embassy folks had to set up. Worse, they complained, was the BSO featured attraction, Joan Kennedy, usually skipped the Friends reception for private parties which meant, according to one ranking Embassy official, "We got stuck with the old ladies." In Rome Wednesday Joan was still the star in the lobby where nuns and schoolgirls rushed to shake hands and paparazzi swarmed all over with flash cameras. She told Eye she had enjoyed the tour. She was heading home from Rome. Onstage the BSO under Michael Tilson Thomas drew moans for an awful performance of Beethoven's Eighth but recuperated fast with a splendid job on Schoenberg's Five Pieces for Orchestra.

PORT JERVIS, N. Y.
UNION GAZETTE
D. 4,500

MAY 4 1971

Edward Albee's "All Over" will live its title's death phrase, May 1...Multi-billionaire Jean Paul Getty sold only the operation of his N.Y. Hotel Pierre -- but kept the ground it's on, smart man...D.K. Ludwig, probably richer than Getty, took the latter's Acapulco swankery, Pierre Marques, off Jean Paul's distant hands: Ludwig's "Acapulco Princess," opening in October, will be the most lavish resort hotel in the history of leisure.

When jazz pianist Patti Wicks at the Apartment closes her eyes while playing, we can't ever tell if she's being soulful or sleeping: The gifted kid works daytimes in an office, toils betimes on her musical doctorate thesis (she has her master's already) and just may be napping in snoozy desperation...Dialogue in Cinerama's "Derby" documentary is even earthier (that means dirtier) than you'd hear while watching the Roller Derby it depicts from a front pew; make that phew!...The Gargantua III gorilla touring with the Ringling Bros. Circus is lots larger than the Big Top's original of that name: This big ape's the largest mountain gor illa in captivity (Where'll he sleep? Anywhere he wants to!) ...Has his keeper scared. Jack O'Brian

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"Fantasticks" and "I Do, I Do" composer Tom Jones and wife Ellie are saying so-long...Already-multi-millionaire David Frost adds more gelt with a series of summer concert appearances: His "Evening with David Frost" will include Barbara McNair and Tiny Tim when he plays the Westbury Music Fair, Mineola, L.I.; Miss McN. and Hines, Hines & Dad at Toronto's O'Keefe theatrical hanger; Enzo Stuarti and Karen Wyman at the Wallingford, Conn., Oakdale Music Theatre; Peggy Lee co-stars with the shrewd Limey at the Merriwether Post Pavilion in Columbia, Md.; Melba Moore joins him for Las Vegas and Lake Tahoe; all by his lonesome at the Concord in the Sour Cream Alps; betimes commuting to N.Y. daytimes to tape his syndicated talk-show. (Wonder why he doesn't bring along his best gal, Diahann Carroll.)

Boston Sunday Advertiser
May 2, 1971
Jack O'Brien's syndicated column, pA18

Flock of important Bostonians who traipsed expensively along with the Boston Symphony Orchestra on its European tour have a post-mortem beef: Joan Kennedy, who performed as narrator with the BSO, didn't bother to attend the large receptions and dinners for the touring BSO boosters and European guests . . . Joanie Baby went to private bashes with her chic European pals instead; but she's a Star! (She is?)

The New York Times
NEW YORK, N. Y.
D. 895,505 SUN. 1,445,507

APR 21 1971

Tardy Kennedys Upset Germans

By DAVID BINDER
Special to The New York Times

BONN, April 20 — "Your Teddy Kennedy is a *rube*," a senior protocol officer of the Bonn Government said recently to an American acquaintance. The word he used means turnip in German, but it is also the slang equivalent of rapscallion. He did not mean it kindly.

The diplomat was referring to the happenings last week when Senator Edward M. Kennedy of Massachusetts and his wife, Joan, descended on the Federal capital with an entourage of more than 100, including the Boston Pops Orchestra.

What annoyed the protocol official and nearly everyone else who had anything to do with the Kennedys here was their seemingly unbreakable habit of showing up late for every appointment.

The Germans in this century have not enjoyed a reputation abroad for good manners. But one point of etiquette tha they carefully observe is punctuality.

So it was that Kennedy tardiness made a bad impression not only on their official hosts but also on the German press.

Concert Was Benefit

The occasion was a benefit concert at the Beethoven Hall, with Mrs. Kennedy as the reader in the Pops Orchestra's performance of Prokofiev's "Peter and the Wolf."

A critic for the Hamburg Die Welt said she had done the job "with the voice of a long-suffering newscaster."

The waiting for the Kennedys in Germany began in Hamburg, where Mrs. Kennedy slept through a reception planned for her. It continued in Bonn at the Town Hall, where she kept Mayor Peter Kramer and his fire department band waiting 40 minutes until she showed up in blue jeans.

Meanwhile, Senator Kennedy was late for an appointment with Chancellery Minister Horst Ehmke, who stood for half an hour with increasing impatience at the steps of Schaumburg Palace to greet him.

Together, the Kennedys showed up an hour late for a cocktail party given them by the United States Ambassador, Kenneth Rush, at his home in Bad Godesberg.

Playing no favorites, they went on to appear 90 minutes late at another reception in suburban Rolandseck. The host, Helmut Kohl, Minister President of Rhineland-Palatinate, said somewhat stonily: "Kennedys were always welcome here, and that is no different today."

Meanwhile, Foreign Minister Walter Scheel was waiting to give the Kennedys something to eat. He waited two hours.

Topping it all off, Mrs. Kennedy showed up late for the concert.

An American diplomat attempted to soothe the Germans with the explanation that tardiness was "customary and planned" by the Kennedys as a means of increasing the anticipation of their audiences.

"But this trick didn't catch on here," wrote Walter Henkels, who enjoys a reputation as Bonn's "court scribe" in the Frankfurter Allgemeine Zeitung. "A thin wall of alienation and distance seemed to have risen up between Senator Edward Kennedy and his wife, Joan, on the one hand and the Bonn public on the other."

Commenting on their lateness, he said: "The honorable Senator came, saw, and did not conquer."

'Lack of Feeling' Cited

Writing in the Süddeutsche Zeitung, Sabine Reuter mentioned the "lack of feeling for time and protocol" of the Kennedys.

Not even Arthur Fiedler's 93-piece orchestra came away unscathed. The German press reported the remark of the Soviet press attaché and reputed intelligence operative, A. J. Bogomolov, that the pianist, Malcolm Frager, had "missed three notes" in Tchaikovsky's First Piano Concerto.

There was press criticism also of the 40-odd American benefactors of the Boston Pops who were members of the party, and of the fact that most of the 900 paying listeners at the concert had entered with tickets priced at more than $30—an astronomical sum for concert-goers here.

"It was only for an exclusive, financially mighty group," concluded the Bonner General Anzeiger.

There was only one German consolation prize for Senator Kennedy. Bonn's leading seeress, a gypsy named Margarete Gussantier, who calls herself Buchela, predicted: "You will be President of America, but not yet."

He is reported as having replied: "I have time."

Mrs. Kennedy Off to Italy

LONDON, April 20 (UPI)—Mrs. Joan Kennedy left London for Rome today to shop, sightsee and attend a concert of the Boston Symphony Orchestra.

"This time I will be sitting in the audience enjoying the music," she said. Mrs. Kennedy stayed on in London after her husband, who flew to Bonn to attend her performance last week, left for Washington Sunday.

She planned to visit relatives in Florence tomorrow before returning to the United States later this week.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790

APR 25 1971

PLEASED: A Kennedy aide says he is "grinning from ear to ear" over the favorable reaction here and in Bonn, Germany, to his wife Joan's appearances with the Boston Symphony. Mrs. Kennedy received five curtain calls after narrating "Peter and the Wolf" before a packed house in Bonn. Both she and the senator, however, were criticized for constantly being late to social gatherings given in their honor by German officials. "Oh, that's nothing new," the staffer said. "Sen. Kennedy is always late because he's always held up."

The Morning News
PATERSON, N. J.
DAILY 14,952

APR 28 1971

When jazz pianist Patti Wicks at the Apartment closes her eyes while playing, we can't ever tell if she's being soulful or sleeping: The gifted kid works daytimes in an office, toils betimes on her musical doctorate thesis (she has her master's already) and just may be napping in snoozy desperation . . . Dialogue in Cinerama's "Derby" documentary is even earthier (that means dirtier) than you'd hear while watching the Roller Derby it depicts from a front pew; make that phew! . . . The Gargantua II gorilla touring with the Ringling Bros. Circus is lots larger than the Big Top's original of that name: This big ape's the largest mountain gorilla in captivity (Where'll he sleep? Anywhere he wants to!) . . . Has his keeper scared. J. O'Brian

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. . .

"Punctuality," said Louis XVIII, "is the politeness of kings." Kennedys are not kings—as no one in Bonn last week needed reminding. On tour with the Boston Pops Orchestra, Teddy Kennedy and his wife Joan (who narrates *Peter and the Wolf*), seemed to be late everywhere they went. Joan kept Mayor Peter Krämer and the fire department band cooling their heels for 45 minutes at the City Hall. Joan was at least an hour late for U.S. Ambassador Kenneth Rush's cocktail party. Joan was two hours late for the party given by West German Foreign Minister Walter Scheel: Teddy was only 20 minutes late for his appointment with Chancellery Minister Horst Ehmke. At a reception given by the Minister-President of North Rhine-Westphalia, Teddy was 90 minutes late and Joan didn't show at all. And on the night of the concert, Teddy turned up 45 minutes late at the table where Foreign Minister Scheel and Ambassador Rush were waiting for him. The German press took note. The *Süddeutsche Zeitung* referred to the Kennedys' "lack of feeling for time and protocol." Wrote influential Columnist Walter Henkels in the *Frankfurter Allgemeine Zeitung:* "A subtle wall of estrangement and aloofness seemed to have arisen between Senator Edward Kennedy and his wife Joan on the one hand, and the Bonn people on the other."

Time May 1, 1971

JOAN & TED

D.P.A.—PICTORIAL

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 15 1971 New England Newsclip

GLOBE
BOSTON, MASS.
(M) 237,967 (E) 194,700
(S) 566,377
APR 14 1971 New England

Joan Kennedy doesn't want husband to seek presidency

TOURING — Mrs. Joan Kennedy was at London's Heathrow Airport yesterday enroute to Bonn. (AP)

Reuter

LONDON — Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy, flew into London yesterday and in a frank interview with airport reporters said she did not want her husband to run for President.

Mrs. Kennedy said: "If my husband decides to run, then I will be with him all the way. But I would rather he did not run. We have three young children."

She added: "Having been sister-in-law of a President, I've been close at hand and I know what it is really like. I do not want the job."

Kennedy has frequently been mentioned as a possible candidate for the presidency next year. When asked if she thought her husband would try for the Democratic nomination, Mrs. Kennedy said: "He's leaving it open. You can't blame him."

(Asked in New York about his wife's remark, Kennedy said: "I've made my position clear on that. I'm keeping my mind open, but I'm not a candidate," United Press International reported.)

Asked if it might be too tough in America's top job, she answered: "Yes, I guess that's about it."

Mrs. Kennedy was going to Bonn later yesterday to meet her husband and to narrate "Peter and the Wolf" with the Boston Symphony Orchestra at a concert there.

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She and her husband are expected to come back to London this weekend.

WOMEN'S WEAR DAILY
NEW YORK, N. Y.
D. 63,818
APR 15 1971

TOO HOT A SEAT: At London's Heathrow Airport, Mrs. Edward Kennedy told the press her husband is leaving the matter of running for President open. You can't blame him. But she would prefer that he didn't run, she admitted. "Being sister-in-law of a President, I've been close at hand and I know what it is really like. I do not want the job." Joan was on her way to Bonn where she'll narrate "Peter and the Wolf" with the Boston Symphony. Ted will be in the audience, Joan said. They're planning to return together to London over the weekend for a strictly private visit.

FORBES
NEW YORK, N. Y.
SEMI-MONTHLY 433,000
JUN 15 1971

FORGET ABOUT HIM

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The silence was audible.

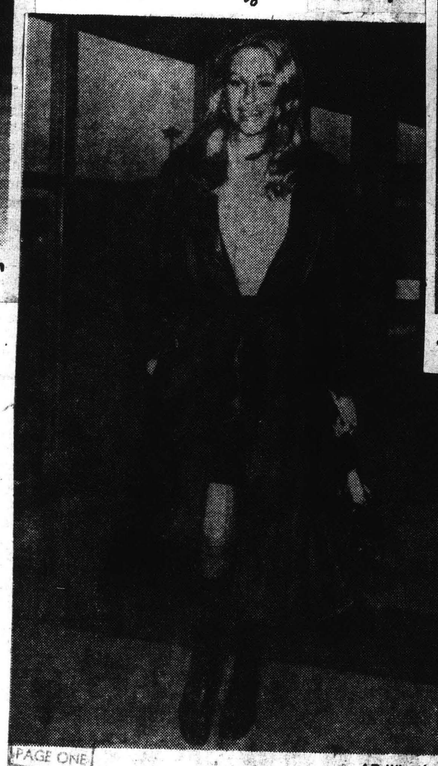
Then, a paucity of scattered applause.

CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125
APR 15 1971

Joan Kennedy arrives in London. (UPI)

First Lady? No thanks, Joan says

Watertown Daily Times
WATERTOWN, N. Y.
D. 43,427
APR 14 1971



PAGE ONE — AP Wirephoto

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Associated Press Wirephoto

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SYRACUSE
Herald Journal
D. 129,656
APR 14 1971

associated press story

Joan Has No Desire To Be First Lady, She Says

The Observer-Dispatch
UTICA, N. Y.
D. 45,005 SUN. 58,143
APR 14 1971

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CHICAGO
SUN-TIMES
D. 546,570 SUN. 712,125
APR 15 1971

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Watertown Daily Times
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D. 43,427
APR 14 1971

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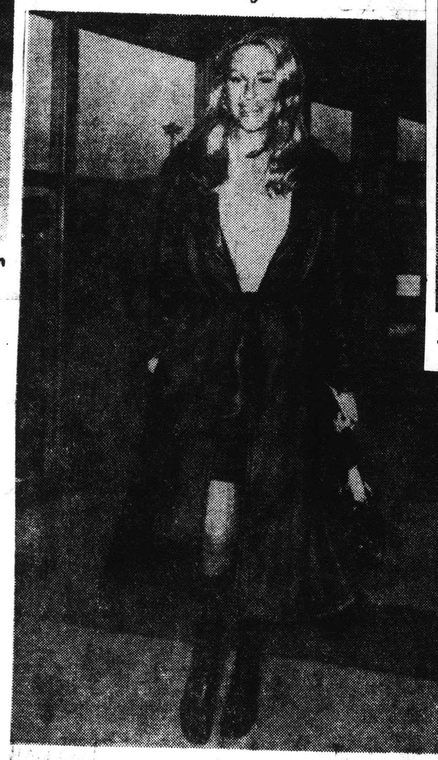

— AP Wirephoto

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SYRACUSE
Herald Journal
D. 129,556
APR 14 1971

associated press story

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LONDON (AP)
The Observer-Dispatch
UTICA, N. Y.
D. 45,205 SUN. 58,143
APR 14 1971

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56

UTICA DAILY PRESS
UTICA, N. Y.
D. 28,782
APR 15 1971

Doesn't Want to Be First Lady

Mrs. Joan Kennedy, wife of Sen. Edward Kennedy, D-Mass., walks in corridor after arrival Wednesday at London's Heathrow Airport. She said she hopes her husband decides not to run for president in 1972 because she doesn't want to be the First Lady. Mrs. Kennedy passed through London en route to Bonn, Germany, where she will narrate "Peter and the Wolf" with the touring Boston Symphony. (AP)

DAILY MIRROR
NEW YORK, N. Y.
D. CIRC. N. AVAIL.
APR 16 1971

WEARING a miniskirt and boots, Joan Kennedy, 34-year-old wife of Sen. Edward Kennedy, walks through London's Heathrow Airport Wednesday following her arrival from Washington en route to Bonn, where she will appear with the Boston Symphony Orchestra to narrate "Peter and the Wolf." —(UPI)

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 432,300
APR 17 1971
New England Newsclip

APR 18 1971
New England

REPUBLICAN
WATERBURY, CONN.
(M) 27,040 (S) 36,127

associated press story

LOS ANGELES EVENING & SUNDAY
HERALD EXAMINER
D. 540,793 SUN. 529,466
APR 15 1971

Joan Kennedy Doesn't Want Ted to Stand

© 1971 N.Y. Times News Service

LONDON, April 14—"I would rather he did not stand," Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy, said here today about her husband's presidential prospects.

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Mrs. Kennedy will narrate "Peter and the Wolf" at the Bonn concert.

Sen. Edward Kennedy is welcomed to Bonn by West German Foreign Minister and Mrs. Walter Scheel. Kennedy arrived in Bonn yesterday to join his wife, Joan, who narrated a Boston Symphony Orchestra performance of "Peter and the Wolf." —AP Photo

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 154,165 SUN. 311,112
APR 15 1971

White House Not Her Goal

© New York Times News Service

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Mrs. Kennedy will narrate "Peter and the Wolf" at the Bonn concert.

Long Island Press
JAMAICA, N. Y.
D. 441,961 SUN. 423,790
APR 18 1971

Kennedy Reaffirms Non-Candidate Stance

LONDON (AP)—Sen. Edward M. Ken- ould not any cir- blonde s week,

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and his d with g home. not be ances," airport ections. United ck and

Senate ern, D- for the on who deadline n, Ken- ection."

THE TIMES RECORD
TROY, N. Y.
D. 42,181
APR 17 1971

Kennedy Rules Out Candidacy

NEWS
SPRINGFIELD, MASS.
(E) 85,055
APR 17 1971
New England Newsclip

Ted Repeats He Won't Run For President

LONDON (AP) — Sen. Edward M. Kennedy said again today he will not run for President in 1972 "under any circumstances."

With him was his blonde wife Joan, who said earlier this week, "I hope he doesn't."

The Kennedys arrived with Arthur Fiedler, conductor of the Boston Symphony Orchestra, from Bonn, West Germany, where Mrs. Kennedy narrated "Peter and the Wolf" at a concert with the orchestra.

English Weekend

The Massachuett Democrat and his wife are spending the weekend with friends in England before returning home.

"I have indicated that I would not be a candidate under any circumstances," Kennedy told newsmen at London airport when asked about next year's elections.

On Vietnam, Kennedy said the United States "should get out, lock, stock and barrel."

Senate Resolve

Noting that he had supported a Senate resolution by Sen. George McGovern, D-S.D., an announced candidate for the Democratic presidential nomination who wants the end of this year as a deadline for U.S. withdrawal from Vietnam, Kennedy said: "I will work in that direction."

On the loss of his job as Senate whip, Kennedy said it released him from some routine work on the Senate floor, and while "no one likes losing any involvement ... I feel an additional kind of freedom."

56

UTICA DAILY PRESS
UTICA, N. Y.
D. 28,752
APR 15 1971

Doesn't Want to Be First Lady

Mrs. Joan Kennedy, wife of Sen. Edward Kennedy, D-Mass., walks in corridor after arrival Wednesday at London's Heathrow Airport. She said she hopes her husband decides not to run for president in 1972 because she doesn't want to be the First Lady. Mrs. Kennedy passed through London en route to Bonn, Germany, where she will narrate "Peter and the Wolf" with the touring Boston Symphony. (AP)

DAILY MIRROR
NEW YORK, N. Y.
D. CIRC. N. AVAIL.
APR 16 1971

WEARING a miniskirt and boots, Joan Kennedy, 34-year-old wife of Sen. Edward Kennedy, walks through London's Heathrow Airport Wednesday following her arrival from Washington en route to Bonn, w[illegible] she will appear with the Boston Symphony C[illegible] to narrate "Peter and the Wolf." —(UPI

RECORD-AMERICAN
BOSTON, MASS.
(M&E) 433,300
APR 17 1971
New England Newsclip

REPUBLICAN
WATERBURY, CONN.
(M) 27,080 (S) 36,127
APR 16 1971
New England Newsclip

Sen. Edward Kennedy is welcomed to Bonn by West German Foreign Minister and Mrs. Walter Scheel. Kennedy arrived in Bonn yesterday to join his wife, Joan, who narrated a Boston Symphony Orchestra performance of "Peter and the Wolf." —AP Photo

associated press story

HERALD EXAMINER
APR 15 1971

Joan Kennedy Doesn't Want Ted to Stand

© 1971 N.Y. Times News Service

LONDON, April 14—"I would rather he did not stand," Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy, said here today about her husband's presidential prospects.

"But he is leavng it open, and you can't blame him," the 34-year-old Mrs. Kennedy told newsmen during a brief stopover at Heathrow Airport on her way to Bonn to take part in a concert with the Boston Symphony Orchestra.

Asked if she would like to be America's first lady, she replied: "I have been very close to it. Being the sister-in-law of a President, I've seen close at hand what it is really like. I do not want the job. Maybe it's too tough at the top."

Mrs. Kennedy will narrate "Peter and the Wolf" at the Bonn concert.

Courier EXPRESS
BUFFALO
Western New York's Great Newspaper
APR 15 1971

White House Not Her Goal

© New York Times News Service

LONDON — "I would rather he did not stand," Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy, said here Wednesday about her husband's presidential prospects.

"But he is leaving it open, and you can't blame him," the 34-year-old Mrs. Kennedy told newsmen during a brief stopover at Heathrow Airport on her way to Bonn to take part in a concert with the Boston Symphony Orchestra.

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Mrs. Kennedy will narrate "Peter and the Wolf" at the Bonn concert.

Long Island Press
JAMAICA, N. Y.
D. CIR. 51,000 (S) 53,700
APR 18 1971

Kennedy Reaffirms Non-Candidate Stance

LONDON (AP)—Sen. Edward M. Ken- [illegible] uld not any cir- [illegible] blonde [illegible] s week,

THE TIMES RECORD
TROY, N. Y.
D. 1,151
APR 17 1971

Kennedy Rules Out Candidacy

[illegible] Arthur [illegible] n Sym- [illegible] West [illegible] and his [illegible] d with [illegible] g home. [illegible] not be [illegible] ances." [illegible] airport [illegible] ections. [illegible] United [illegible] ck and [illegible] Senate [illegible] ern, D- [illegible] for the [illegible] on who [illegible] deadline [illegible] n, Ken- [illegible] ection."

NEWS
SPRINGFIELD, MASS.
(L) 55,055
APR 17 1971
New England Newsclip

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On the loss of his job as Senate whip, Kennedy said it released him from some routine work on the Senate floor, and while "no one likes losing any involvement ... I feel an additional kind of freedom."

NEWS
SALEM, MASS.
(E) 28,099

APR 15 1971 New England Newsclip

(AP Wirep

Doesn't want to be first lady

Mrs. Joan Kennedy walks in corridor after arrival in London en route to Bonn, Germany, where she will narrate "Peter and the Wolf" with the touring Boston Symphony. She said she hopes her husband, Sen. Edward Kennedy, decides not to run for president in 1972 because she doesn't want to be first lady.

CHICAGO DAILY NEWS
D. 461,257 SAT. 453,752

APR 21 1971

Bound for Rome

Wearing a denim trouser suit, Mrs. Joan Kennedy, wife of Sen. Edward M. Kennedy (D-Mass.) arrives at Heathrow Airport, London en route to Rome, where she will attend a concert of the Boston Symphony Orchestra. (UPI)

KINGSTON, N. Y.
FREEMAN
D. 20,500

APR 21 1971

GIRL WATCHING — London's Heathrow Airport was the scene of girl watching with the departure of Joan Kennedy (L) wife of Senator Edward Kennedy, and Jennifer Hosten, Miss World. Mrs. Kennedy, wearing a denim trouser suit, was heading for Rome to shop, sightsee and attend a concert of the Boston Symphony Orchestra. Miss Hosten, attired in a split midi dress over hot pants in mustard color set off by a colorful neckerchief, was departing for New Zealand to attend the Miss New Zealand beauty competition and tour the country for seven weeks. (UPI CABLEPHOTO).

SUN
WESTERLY, R. I.
(E) 9,900 (S) 9,950

APR 15 1971 New England Newsclip

OESN'T WANT TED TO RUN
- Mrs. Joan Kennedy, wife of en. Edward Kennedy, D-Mass., alks in corridor after arrival t London. She said she hopes er husband decides not to run or President in 1972 because he doesn't want to be First Lady. Mrs. Kennedy was enroute to Bonn, Germany, where she will narrate "Peter and the Wolf" with touring Boston Symphony.
(AP Wirephoto via cable from London)

The Knickerbocker News
ALBANY, N. Y.
D. 56,638

APR 15 1971

SENATOR EDWARD M. KENNEDY'S wife says she hopes he decides not to run for president in 1972 because she doesn't want to be first lady. "Being the sister-

Joan

Dr. Mead

in-law of a president," said 34-year-old **Joan Kennedy**, "I've been close at hand, and I know what it is really like. I do not want the job."Kennedy has said he is not in the running for the White House in 1972, but his wife commented, "He is leaving it open. You can't blame him, can you?" Mrs. Kennedy made the statements during a stop in London en route to Bonn, where she will be the narrator in "Peter and the Wolf" with the touring Boston Symphony . . . **Dr. Margaret Mead, 69, says** she will return in July to New Guinea, where her studies of primitive culture brought her fame in the 1930s. The anthropologist said she will leave her post as head of Fordham University's social science department and spend six months in the Admiralty Islands north of New Guinea. She said she and several younger colleagues will study the children and grandchildren of the people she studied earlier.

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london

pre-concert publicity

Boston Orch.

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01-278 1733

THE TIMES
PRINTING HOUSE SQUARE,
LONDON, E.C.4.
ISSUE DATED -3 APR 1971

CONCERTS

ROYAL ALBERT HALL
GENERAL MANAGER:
FRANK J. MUNDY
Kensington, S.W.7.

Harold Holt Ltd. present
BOSTON PROMENADE ORCHESTRA
BOSTON POPS
Conductor: ARTHUR FIEDLER
Piano soloist: MALCOLM FRAGER
TOMORROW at 7.30 p.m.
ELGAR—BEETHOVEN—OFFENBACH—TCHAIKOVSKY
and Selections from 'Hair' and St. Louis Blues March
Wine and Champagne will be available for drinking at tables in the Arena and in the Boxes. Full Bar Service will be available before the concert and during both intervals.
A few seats still remain at £2.50, £2.00, £1.50, £1.00, 75p, 50. Standing at 50p.
Box Office (01-589 8212) open tomorrow from 10 a.m.

Boston Symphony Orchestra

DURRANT'S
DURRANT HOUSE
HERBAL HILL
LONDON E.C.1
01-278 1733

THE OBSERVER
160, QUEEN VICTORIA STREET,
LONDON, E.C.4
ISSUE DATED 28 MAR 1970

Harold Holt Ltd. presents
First appearance in this country
BOSTON PROMENADE ORCHESTRA
(Boston Symphony Orchestra)
BOSTON POPS
Conductor: ARTHUR FIEDLER
SUNDAY, 4 APRIL at 7.30 p.m.

Elgar	Pomp and Circumstance No. 1
Beethoven	Egmont Overture
Offenbach	Suite from 'Gaité Parisienne'
Tchaikovsky	Piano Concerto No. 1 (Soloist EARL WILD)

Selections from 'Hair' and St Louis Blues March.

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£2.50, £2.00, £1.50, £1.00, 75p, 50p, from Hall (01-589 8212) & usual Agents

Boston Symphony Orchestra

DURRANT'S
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HERBAL HILL
LONDON E.C.1
01-278 1733

THE OBSERVER
160, QUEEN VICTORIA STREET,
LONDON, E.C.4
ISSUE DATED 28 MAR 1971

ROYAL FESTIVAL HALL
Harold Holt Ltd. present
BOSTON SYMPHONY
Conductor: WILLIAM STEINBERG
MONDAY, 5 APRIL at 8 p.m.
Mozart: Symphony No. 36, K.425 (Linz)
Mahler: Symphony No. 7 in B minor
£4.00, £3.00, £2.00, £1.50, £1.00, from Hall (01-928 3191) & Agents.

Boston Pop's Orchestra

DURRANT'S
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THE OBSERVER
160, QUEEN VICTORIA STREET,
LONDON, E.C.4
ISSUE DATED 21 MAR 1971

ROYAL FESTIVAL HALL
Harold Holt Ltd. present
BOSTON SYMPHONY
ORCHESTRA
Conductor: WILLIAM STEINBERG
MONDAY, 5 APRIL at 8 p.m.
Mozart: Symphony No. 36, K.425 (Linz)
Mahler: Symphony No. 7 in B minor
£4.00, £3.00, £2.00, £1.50, £1.00, 75p Hall (01-928 3191) & Agents.

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THE TIMES
PRINTING HOUSE SQUARE,
LONDON, E.C.4.
ISSUE DATED 27 MAR 1971

Mon. 5 April 8 p.m.	BOSTON SYMPHONY William Steinberg Harold Holt Ltd	Mozart: Symphony No. 36 in C, K 425 (Linz) Mahler: Symphony No. 7 in B minor £4.00, £3.00, £2.00, £1.50, £1.00

Boston Orch.

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01-278 1733

THE ILLUSTRATED LONDON NEWS
10/16, ELM STREET,
LONDON, W.C.1
ISSUE DATED 3 - APR 1971

Boston Promenade Orchestra, conductor Arthur Fiedler, Earl Wild piaho. Elgar, Beethoven, Offenbach, Tchaikovsky, selections from Hair. *Albert Hall*, Apr 4, 7.30pm.

Boston Orch.

DURRANT'S
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LONDON E.C.1
01-278 1733

RADIO TIMES
35, MARYLEBONE HIGH STREET,
LONDON, W.1
ISSUE DATED 25 MAR 1971

Apr. 1

8.0
News; Weather
Morning Concert: part 2
8.5 *Berlioz* Overture: Benvenuto Cellini
BOSTON SYMPHONY ORCHESTRA
conducted by CHARLES MUNCH
8.12* *Bruch* Violin Concerto No 1, in G minor: JOSEF SUK
CZECH PHILHARMONIC ORCHESTRA
conducted by KAREL ANCERL
8.39* *Rimsky-Korsakov* Spanish Caprice
LONDON SYMPHONY ORCHESTRA
conducted by IGOR MARKEVITCH
gramophone records

Boston Orch.

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RADIO TIMES
35, MARYLEBONE HIGH STREET,
LONDON, W.1
ISSUE DATED -1 APR 1971

Ap. 5

8.50* Concert
Part 2 *Mahler*
Symphony No 7
(The Boston Symphony Orchestra broadcasts by arrangement with Harold Holt Ltd)

Boston Orch.

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LONDON E.C.1
01-278 1733

THE LISTENER
35, MARYLEBONE HIGH STREET,
LONDON, W.1
ISSUE DATED 25 MAR 1971

Boston Symphony Orchestra
Festival Hall Relay. MOZART Symphony No 36. MAHLER Symphony No 7. BOSTON SYMPHONY ORCHESTRA, COND. WILLIAM STEINBERG.
5 April

Boston Orch.

DURRANT'S
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01-278 1733

RADIO TIMES
35, MARYLEBONE HIGH STREET,
LONDON, W.1
ISSUE DATED -1 APR 1971

Ap 5

8.0
Boston
Symphony Orchestra
concert-master
JOSEPH SILVERSTEIN
conducted by William Steinberg
from the
Royal Festival Hall, London
Part 1 *Mozart*
Symphony No 36, in c major (Linz) (K 425)

Boston Orch

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HERBAL HILL
LONDON E.C.1
01-278 1733

THE OBSERVER
160, QUEEN VICTORIA STREET,
LONDON, E.C.4
ISSUE DATED 4 APR 1971

Harold Holt Ltd. presents
BOSTON PROMENADE ORCHESTRA
BOSTON POPS
Conductor: ARTHUR FIEDLER
Piano Soloist: MALCOLM FRAGER
TONIGHT, at 7.30 p.m.
ELGAR—BEETHOVEN—OFFENBACH—TCHAIKOVSKY
and Selections from 'Hair' and St Louis Blues March
Wine and Champagne will be available for drinking at tables in the Arena and in the Boxes. Full Bar Service will be available before the concert and during both intervals.
A few seats still remain at £2.50, £2.00, £1.50, £1.00, 75p, 50p. Standing at 50p.
Box Office (01-589 8212) open today from 10 a.m.

Boston Orch. Boston Pops

DURRANT'S
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HERBAL HILL
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01-278 1733

THE TIMES
PRINTING HOUSE SQUARE,
LONDON, E.C.4.
ISSUE DATED 23 MAR 1971

A concert is being given by the Boston Symphony Chamber Players in aid of The English-Speaking Union Educational Trust, on Tuesday, April 6, at the Banqueting House, Whitehall, at 8 p.m. Some tickets are still available. Telephone: 01-629 0104.

Boston Orch.

DURRANT'S
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LONDON E.C.1
01-278 1733

THE TIMES
PRINTING HOUSE SQUARE,
LONDON, E.C.4.
ISSUE DATED 21 MAR 1971

Harold Holt Ltd. presents
First appearance in this country
BOSTON PROMENADE ORCHESTRA
(Boston Symphony Orchestra)
BOSTON POPS
Conductor: ARTHUR FIEDLER
SUNDAY, 4 APRIL at 7.30 p.m.

Elgar	Pomp and Circumstance No. 1
Beethoven	Egmont Overture
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THE TIMES
PRINTING HOUSE SQUARE,
LONDON, E.C.4

ISSUE DATED 3 APR 1971

CONCERTS

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CENTRAL MANAGER
FRANK J. MUNDY
Kensington, S.W.7.

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BOSTON POPS
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ELGAR, BEETHOVEN, OFFENBACH, TCHAIKOVSKY
and Selections from 'Hair' and St. Louis Blues March

Boston Symphony Orchestra

DURRANT'S

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THE OBSERVER
160, QUEEN VICTORIA STREET,
LONDON, E.C.4

ISSUE DATED 28 MAR 1971

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Boston Symphony Orchestra

DURRANT'S

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ISSUE DATED 28 MAR 1971

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Boston Pops Orchestra

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THE TIMES
PRINTING HOUSE SQUARE,
LONDON, E.C.4.

ISSUE DATED 27 MAR 1971

Mon 5 April 8 p.m.	BOSTON SYMPHONY William Steinberg	Mozart Mahler

Boston Orch.

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THE ILLUSTRATED LONDON NEWS
10/16, ELM STREET,
LONDON, W.C.1

ISSUE DATED 3 - APR 1971

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Boston Orch.

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01-278 1733

RADIO TIMES
35, MARYLEBONE HIGH STREET,
LONDON, W.1

ISSUE DATED

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gramophone records

Boston Orch

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01-278 1733

RADIO TIMES
35, MARYLEBONE HIGH STREET,
LONDON, W.1

ISSUE DATED -1 APR 1971

Ap 5

Boston Symphony Orchestra
Festival Hall Relay: MOZART Symphony No. 36; MAHLER Symphony No. 7; BOSTON SYMPHONY ORCH. WILLIAM STEINBERG
8.0 Band

Boston Orch

DURRANT'S

DURRANT HOUSE
HERBAL HILL
LONDON E.C.1
01-278 1733

THE LISTENER
35, MARYLEBONE HIGH STREET,
LONDON, W.1

ISSUE DATED

Boston Orch

DURRANT'S

DURRANT HOUSE
HERBAL HILL
LONDON E.C.1
01-278 1733

THE OBSERVER
160, QUEEN VICTORIA STREET,
LONDON, E.C.4

ISSUE DATED 4 APR

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BOSTON POPS
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Piano Soloist: MALCOLM FRAGER
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ELGAR, BEETHOVEN, OFFENBACH, TCHAIKOVSKY
and Selections from 'Hair' and St. Louis Blues March
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B.A. Office 01-589 8212 open today from 10 a.m.

Boston Orch. Pops

DURRANT'S

DURRANT HOUSE
HERBAL HILL
LONDON E.C.1
01-278 1733

THE TIMES
PRINTING HOUSE SQUARE,
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ISSUE DATED

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Boston Orch.

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60

Boston Orch. Pops

DURRANT'S

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HERBAL HILL
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SUNDAY TELEGRAPH
135, FLEET STREET,
LONDON, E.C.4

ISSUE DATED 28 MAR 1971

The Albert Hall and a Prom

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Boston Orch

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WHAT'S ON
5/6, ARGYLL STREET,
LONDON, W.1

ISSUE DATED - 2 APR 1971

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THE SUNDAY TIMES
200, GRAY'S INN ROAD,
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Boston Orch Pops

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THE DAILY TELEGRAPH
135, FLEET STREET,
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ISSUE DATED 24 MAR 1971

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Boston orchestras

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LONDON MUSIC
LESLIE AYRE

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Boston Orch Pops

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Boston Theatres

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THE EVENING NEWS
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the pops in london

Boston Orchestra

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THE GUARDIAN
192, GRAY'S INN ROAD,
LONDON, W.C.1
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ALBERT HALL

Edward Greenfield

Boston Pops

BOSTON HAD ITS promenade concerts way back in the 1880s even before London. They quickly gave up calling them that, and as the fare was deliberately light they became "Pops" and the orchestra (the Boston Symphony with the front desks missing) became the Boston Pops Orchestra, one of the best-known recording bands in the world. It was 40 years ago that Arthur Fiedler took over as conductor, and there he was, looking more than ever like Lloyd George, directing the Boston Pops' first concert ever in this country at the Royal Albert Hall.

That may be the place for our own Proms but the traditions did not mingle easily. Elgar's "Pomp and Circumstance no. 1" sounded ill at ease ("migh-hi-tier yet" with commas in the phrasing), and Beethoven's "Egmont" sounded like a trumpet concerto, and a fairly perfunctory one at that with the hall playing an acoustic trick on the brass. The Tchaikovsky "First Piano Concerto" brought a substitute soloist in Malcolm Frager, who blatantly altered the layout of the famous opening chords but then went on to find wit and poetry in the gentler sections.

By this time the first trumpet had learnt to balance better, and one looked forward to the characteristic Boston lollipops at the end. But selections from "Hair" sounded strangely solemn, the orchestration too heavy, the jazz rhythms played with a literalness one expects of the Black Dyke Mills band. Then came the justification of the whole concert, and it was sad we had not had it at the start, an outrageous march version of W. C. Handy's classic "St Louis Blues." At last the sparkle we know on record from Fiedler and his band, their tongue-in-cheek humour, was plain for all to hear.

Boston Orch.

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THE TIMES
PRINTING HOUSE SQUARE,
LONDON, E.C.4
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Boston Pops

Albert Hall

Alan Blyth

Champagne, at tables in the arena, and music flowed at the Boston Pops Concert last night but there was not as much fizz in the performances as one might have expected, at least until the selection from *Hair* and the inevitable encores were reached. Then at last the players seemed to let their hair down and convey some enjoyment in a score that stands up remarkably well to the full-orchestra treatment. Here, too, Arthur Fiedler, ever young in spirit and gesture, caught the mood of a new generation's music.

Surely a programme entirely devoted to light music, this orchestra's speciality, would have accorded better with the supposedly convivial spirit of the occasion than a mixture of Tchaikovsky and Beethoven with lesser things. Or, perhaps such thoughts were occasioned by accounts of Beethoven's *Egmont* overture and Tchaikovsky's first piano concerto that were merely dutiful, even anonymous. The Bostonians played here as if this was (as it indeed is) just one stop on an extensive tour with each place receiving the stock performance. There was efficiency, even brilliance, but no real love in the interpretations.

Malcolm Frager was the soloist in Tchaikovsky and he turned in an old-fashioned bravura performance. He showed little mercy to the piano as he tore strenuously into the histrionics of the outer movements, hardly a note out of place, hardly one played with real imaginative insight. The slow movement was happier, some delicacy tempering his hard tone.

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Boston Orchestra

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THE GUARDIAN — 192, GRAY'S INN ROAD, LONDON, W.C.1 — ISSUE DATED - 6 APR 1971

FESTIVAL HALL

Edward Greenfield

Boston S.O.

NOT SINCE 1956 HAS the Boston Symphony Orchestra appeared in London, and now they came for a tantalising single concert before flying off on a European tour. The more tantalising when this particular concert at the Royal Festival Hall had little of the fizz one hears on Boston records. Was it the effect of the flight over; was it that I was expecting too much after the records; was it that William Steinberg, the new Musical Director, had comparatively little to say about these two symphonies, Mozart's "Linz" and Mahler's Seventh? I wondered, but whatever it was, we had to wait until the finale of the Mahler before ears were really made to tingle. Then it was more because of a direct, disciplined assault rather than because of the subtle tonal nuances which this of all American orchestras can produce.

The Mozart received a well-behaved performance, and already—as with the Boston Pops Orchestra at the Albert Hall on Sunday night—it was plain that the orchestral balance was presenting problems in new acoustics. Symphony Hall, Boston, has, I suppose, the most helpful acoustic of any major hall in the world, and there at least the strings can be relied on to provide a cushion of sound. Even in the unhelpful Festival Hall (not so dry as it was but still with no deep resonance) the Boston strings had fine body, but the brass behaved as though it was twice as large. Brass came out in the ensemble a very loud first, strings second and woodwind a disappointing third—no fault of theirs.

Steinberg's view of Mahler was not as searching as we have grown accustomed to even in this once rare symphony. There was little fantasy, little that conveyed the macabre atmosphere of so much of the writing. The second Night Music was given an extrovert reading with the loudest mandoline playing I have ever heard (amplified?) It trotted neatly rather than caressing, but it was the finale with its Elgarian tinges that at last drew from Steinberg as well as the players the imaginative responses we expect of them. This most difficult movement of a difficult symphony surprisingly held together more cogently than the rest, in spite of its comparatively ramshackle structure.

Boston Orch

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THE TIMES — PRINTING HOUSE SQUARE, LONDON, E.C.4 — ISSUE DATED 6 APR 1971

Boston S.O.
Festival Hall
Stanley Sadie

The Boston Symphony has of course been one of the world's great orchestras for a long time. A visit from them must be something of an occasion. (Seats at the Festival Hall last night cost up to £4, and I did not see an empty one.) And they laudably chose a big and rare piece as their main item: Mahler's seventh symphony.

Yet the concert was somehow a dispiriting one. Not because of any lack of efficiency, or individual musicianship, in the orchestra, nor any want of responsiveness. But there was not much that was positive to respond to. William Steinberg's interpretations—is that the word?—had little evident character. Often it seemed that the performances were merely the acting out of a well-rehearsed ritual, one that had staled and lost much of its vitality and meaning.

The evening started with Mozart's Symphony No. 36, done with slightly reduced strings. The playing in the Allegro scarcely hinted at Mozart's *spiritoso* qualification; it was curiously listless, and such momentum as Mr. Steinberg developed he dissipated by stretching the pulse at crucial cadences. I had always thought of this piece as among Mozart's wittiest, but here even those leaping dialogues in the finale were solemnly earthbound, and the trio suggested that the light-hearted Ländler swing finds little response in Boston nowadays. The Adagio drew some refined, aristocratic tone from the strings, but it was coolly expressed, and those minor-key shifts had nothing of darkness or mystery.

In Mahler the orchestra had more, or at least more evident, opportunities. The string tone can be rich and warm: the violins sounded full and suave, even when poised high among the leger-lines, and the cellos sang long, shapely lines in the first of the Night-Music movements. Among a strong woodwind section I especially relished the playing of the clarinets, rounded in tone and agile. Among the brass one could scarcely help noticing the trumpets. Mr. Steinberg had them placed high up at the back of the orchestra, one step above the trumpets' usual level; they were several steps above the usual dynamic level, and from my seat (at the back of the stalls on the red side) their cutting tone and crackling brilliance of articulation dominated everything whenever they were let loose, which was often. Perhaps they need to cultivate this hard, bright sound for their gentler acoustic at home

As for the interpretation, it seemed to have little feeling of conviction, little sense of why the piece is as it is. The first movement, the core of the work, certainly had spells of tautly held rhythm, violent attack, and sustained physical excitement: but the ideas themselves were under-characterized, and there was no real continuity of impulse. The group of middle movements went better. Some of the textures were quite delicately hit off, and the underlying tone of bitterness and desolation was hinted at. The C major triumphs of the finale (though can they be counted triumphs when nothing is resolved?) produced the predictably vigorous and full-throated response.

Boston Orchestra

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EVENING STANDARD — 47, SHOE LANE, LONDON, E.C.4 — ISSUE DATED - 6 APR 1971

CONCERT/Paul Callan

Mahler's lush mystery

MAHLER'S seventh symphony—given a rare airing by the Boston Symphony Orchestra under William Steinberg in the Royal Festival Hall last night—is a musical oddity.

It was composed at a time when Mahler's musical mores were undergoing a form of transition and it is generally regarded as being the last of the works which marked his middle period as a symphonist.

It is a long (well over an hour and taking up the full second half of the concert) and lushly orchestrated work. Like so much of Mahler's music, it contains great colour and a display of frequently magnificent instrumentation.

But the problem lies in determining thoughout the work any hint of regular and maintained thematic unity.

In the first movement there is a great element of romance, broad and sweeping, as though Mahler was even tilting at the *amour - propre* of German romanticism.

In the first of the Nightmusic movements there is eloquent interplay among the strings—sweetly handled, particularly by the BSO's cello section—on a noblemente, almost Elgarian bass.

Then it suddenly changes to a spiky, Spanish-style rhythm; then again to an almost military theme which gave the orchestra marked opportunity to display their technical dexterity.

After the eccentric scherzo, with its triplet rhythms, crazy orchestration and high degree of parody, comes the second, Nightmusic movement.

There is some brilliant orchestration here with the subtle touch of guitar and mandolin.

The final movement ends on a festive note and in a distinct neo-classical style. But it still gives little clue to unravelling the complex problem of thematic schizophrenia.

Even Mahler himself found that it was not without its troubles and possibly one wonders whether he was simply etching out a series of drawings, even exercises, before plunging into the darker world inhabited by his later work.

THE DAILY TELEGRAPH — 135, FLEET STREET, LONDON, E.C.4 — ISSUE DATED 6 APR 1971

Concerts

Sang-froid with Boston orchestra

By PETER STADLEN

SELFLESSLY, the Boston Symphony Orchestra and their conductor-in-chief William Steinberg chose Mahler's rarely heard Seventh Symphony for their representative London concert at the Festival Hall last night.

Not until towards the end of a long evening did I feel that the renowned band began to come into its own.

Offhand I would say that a brilliant and inexhaustible pair of trumpets and a leader capable of truly amoroso solos are among their most enviable possessions.

Nor, needless to add, were their weaknesses to be noticed in any department if we don't count a mandolin, patently too enthusiastic on finding himself in an orchestra of such repute and size.

Mr Steinberg presided with characteristic sang-froid over his massive forces—I counted nine double basses and seven horns. It cannot be said that he obtained all the finesse his players might have been capable of during the marching and counter-marching, the ironic waltzing and the naively plaintive nocturnal calls.

And some string disunity that occurred as late as the Gracioso episode of the final Rondo must be laid at the conductor's door.

★

There was no mistaking his sense of devotion and utter commitment, not surprising in an artist born and bred in pre-first war Germany. Even so I wished he had deceived us more cunningly still over the remarkable lack of cohesion and musical raison d'être during those 90 minutes or so.

An utter aversion to showmanship is among Mr Steinberg's most endearing qualities. But on this occasion it did result in a distinctly stodgy performance of Mozart's "Linz" Symphony.

GREAT ORCHESTRA TREADS WARILY

DAILY EXPRESS 6/4/71

BOSTON SYMPHONY

Royal Festival Hall

EVERY American orchestra reckons itself to be great. Boston has one of the greater ones, and it appeared in London last night for the first time in 15 years at the outset of a European tour.

Mozart's "Linz" Symphony at the start was presented as if the music were somewhat larger than life, and the players somewhat less than settled in the lack of an ideal ensemble.

But this was in the nature of a preliminary to Mahler's giant Seventh Symphony, which is not exactly a Mahler favourite even among his devotees.

Conductor William Steinberg shaped a performance that demonstrated its problems—the five movements that do not make a completely convincing whole—without actually getting round to solving them.

That is not to say the musical journey was wasted. By no means, when such wealth of character and expressive colour was forthcoming in one episode after another.

I have heard more searching playing that went deeper into the music's spirit, but few orchestras that attacked it so purposefully as the Bostonians.

They could conquer it altogether, no doubt, with a more careful concern for niceties of balance and phrase. I would rather this from such visitors, though, than a programme of absolute certainties.

NOEL GOODWIN

DURRANT'S — DURRANT HOUSE, HERBAL HILL, LONDON E.C.1, 01-278 1733

THE FINANCIAL TIMES — 10, CANNON STREET, LONDON, E.C.4 — ISSUE DATED 6 APR 1971

Festival Hall

Boston Symphony

by RONALD CRICHTON

Fifteen years since the Boston Symphony Orchestra was last in London. The costs of touring a great orchestra so far afield being what they are, it will, in all probability, be an equally long time before we hear them in the flesh again.

In the meantime we shall no doubt feed, as many of us have been doing for more years than we can remember, on the Boston recordings. It was the memory of those recordings, in fact, that made it impossible to experience last night's concert without a pang of acute disappointment, for high expectations were largely unfulfilled.

It would, all the same, be unjust not to praise William Steinberg, the orchestra's musical director and chief conductor, for making the main work in his programme something as unusual by the normal standards of grand tour beanos as Mahler's seventh symphony, that long, fascinating, diverse, finally perplexing score that even the most avid Mahlerians do not expect to hear very often.

Unfortunately, the performance was not calculated to persuade the conventionally-minded that it is worth going off the beaten track on such occasions.

The first movement was disjointed, with an emphasis on dry timbres that surely went beyond what Mahler even in his most bone-rattling moods can have intended—here as in other places there were signs that the Boston players were finding the Festival Hall's unromantic clarity uncomfortably different from what they are accustomed to.

Warmth came about half way through, the first Night music, and in the three middle movements there was some highly expert wind playing of the kind one expects, also some beautiful, sheeny string tone.

Many details were beguiling, others were irritating. Why so much emphasis on the twangling mandoline in the fourth movement; why did the solo violin play the phrases marked "stark hervortretend" with such sweetly gentle tone? The impulse behind the conducting felt only intermittent.

There were moments in the finale when the mixture of *Meistersinger*, Bizet and Austrian-Turkish military marching was agreeably effervescent in sound, but the closing pages, with the return of the symphony's first theme, were unconvincing.

The evening began with Mozart's Linz symphony, marmoreally lifeless. One would have preferred lots of wrong notes to this chilling smoothness.

Boston Orch.

DURRANT'S — DURRANT HOUSE, HERBAL HILL, LONDON E.C.1, 01-278 1733

THE SUNDAY TIMES — 200, GRAY'S INN ROAD, LONDON, W.C.1 — ISSUE DATED 11 APR 1971

The Bostonians

MUSIC □ DESMOND SHAWE-TAYLOR

SINCE the Boston Symphony Orchestra last visited London in 1956, it has acquired a new principal conductor in William Steinberg, a serious-minded musician, who paid us the compliment, at the Festival Hall on Monday, of a serious programme consisting of nothing but two symphonies.

The first of these, Mozart's Linz Symphony, emerged as rather more serious, in fact, than we had hitherto suspected; it hardly seemed the same work that not so long ago used to dance and sparkle under Beecham.

The other symphony was Mahler's Seventh, an unconventional choice even in these Mahler-filled days. There was much to admire, needless to say, in the playing of this great orchestra: string tone that was particularly rich in the lower regions, an agile and well-balanced wind group, and trumpeters who spat out their dramatic interjections with quite venomous brilliance. The performance as a whole caught well enough the nervous, hectic side of the music, and provided some sensuous relaxation during the two "Nachtstück" movements; but it was less successful than other interpretations (those of Bernstein and of Haitink, for example) in forging some kind of unity from the diverse component parts of this self-indulgent and sprawling symphony.

Boston Orchestra

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THE GUARDIAN
192, GRAY'S INN ROAD,
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FESTIVAL HALL

Edward Greenfield

Boston S.O.

NOT SINCE 1956 HAS the Boston Symphony Orchestra appeared in London, and now they came for a tantalising single concert before flying off on a European tour. The more tantalising when this particular concert at the Royal Festival Hall had little of the fizz one hears on Boston records. Was it the effect of the flight over; was it that I was expecting too much after the records; was it that William Steinberg, the new Musical Director, had comparatively little to say about these two symphonies, Mozart's "Linz" and Mahler's Seventh? I wondered, but whatever it was, we had to wait until the finale of the Mahler before ears were really made to tingle. Then it was more because of a direct, disciplined assault rather than because of the subtle tonal nuances which this of all American orchestras can produce.

The Mozart received a well-behaved performance, and already—as with the Boston Pops Orchestra at the Albert Hall on Sunday night—it was plain that the orchestral balance was presenting problems in new acoustics. Symphony Hall, Boston, has, I suppose, the most helpful acoustic of any major hall in the world, and there at least the strings can be relied on to provide a cushion of sound. Even in the unhelpful Festival Hall (not so dry as it was but still with no deep resonance) the Boston strings had fine body, but the brass behaved as though it was twice as large. Brass came out in the ensemble a very loud first, strings second and woodwind a disappointing third—no fault of theirs.

Steinberg's view of Mahler was not as searching as we have grown accustomed to even in this once rare symphony. There was little fantasy, little that conveyed the macabre atmosphere of so much of the writing. The second Night Music was given an extrovert reading with the loudest mandoline playing I have ever heard (amplified?) It trotted neatly rather than caressing, but it was the finale with its Elgarian tinges that at last drew from Steinberg as well as the players the imaginative responses we expect of them. This most difficult movement of a difficult symphony surprisingly held together more cogently than the rest, in spite of its comparatively ramshackle structure.

Boston Orch.

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Boston S.O.
Festival Hall
Stanley Sadie

The Boston Symphony has of course been one of the world's great orchestras for a long time. A visit from them must be something of an occasion. (Seats at the Festival Hall last night cost up to £4, and I did not see an empty one.) And they laudably chose a big and rare piece as their main item: Mahler's seventh symphony.

Yet the concert was somehow a dispiriting one. Not because of any lack of efficiency, or individual musicianship, in the orchestra, nor any want of responsiveness. But there was not much that was positive to respond to. William Steinberg's interpretations—is that the word?—had little evident character. Often it seemed that the performances were merely the acting out of a well-rehearsed ritual, one that had staled and lost much of its vitality and meaning.

The evening started with Mozart's Symphony No. 36, done with slightly reduced strings. The playing in the Allegro scarcely hinted at Mozart's *spiritoso* qualification; it was curiously listless, and such momentum as Mr. Steinberg developed he dissipated by stretching the pulse at crucial cadences. I had always thought of this piece as among Mozart's wittiest, but here even those leaping dialogues in the finale were solemnly earthbound, and the trio suggested that the light-hearted Ländler swing finds little response in Boston nowadays. The Adagio drew some refined, aristocratic tone from the strings, but it was coolly expressed, and those minor-key shifts had nothing of darkness or mystery.

In Mahler the orchestra had more, or at least more evident, opportunities. The string tone can be rich and warm: the violins sounded full and suave, even when poised high among the leger-lines, and the cellos sang long, shapely lines in the first of the Night-Music movements. Among a strong woodwind section I especially relished the playing of the clarinets, rounded in tone and agile. Among the brass one could scarcely help noticing the trumpets. Mr. Steinberg had them placed high up at the back of the orchestra, one step above the trumpets' usual level; they were several steps above the usual dynamic level, and from my seat (at the back of the stalls on the red side) their cutting tone and crackling brilliance of articulation dominated everything whenever they were let loose, which was often. Perhaps they need to cultivate this hard, bright sound for their gentler acoustic at home.

As for the interpretation, it seemed to have little feeling of conviction, little sense of why the piece is as it is. The first movement, the core of the work, certainly had spells of tautly held rhythm, violent attack, and sustained physical excitement; but the ideas themselves were under-characterized, and there was no real continuity of impulse. The group of middle movements went better. Some of the textures were quite delicately hit off, and the underlying tone of bitterness and desolation was hinted at. The C major triumphs of the finale (though can they be counted triumphs when nothing is resolved?) produced the predictably vigorous and full-throated response.

Boston Orchestra

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EVENING STANDARD
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CONCERT/Paul Callan

Mahler's lush mystery

MAHLER'S seventh symphony—given a rare airing by the Boston Symphony Orchestra under William Steinberg in the Royal Festival Hall last night—is a musical oddity.

It was composed at a time when Mahler's musical mores were undergoing a form of transition and it is generally regarded as being the last of the works which marked his middle period as a symphonist.

It is a long (well over an hour and taking up the full second half of the concert) and lushly orchestrated work. Like so much of Mahler's music, it contains great colour and a display of frequently magnificent instrumentation.

But the problem lies in determining thoughout the work any hint of regular and maintained thematic unity.

In the first movement there is a great element of romance, broad and sweeping, as though Mahler was even tilting at the *amour - propre* of German romanticism.

In the first of the Nightmusic movements there is eloquent interplay among the strings—sweetly handled, particularly by the BSO's cello section—on a noblemente, almost Elgarian bass.

Then it suddenly changes to a spiky, Spanish-style rhythm; then again to an almost military theme which gave the orchestra marked opportunity to display their technical dexterity.

After the eccentric scherzo, with its triplet rhythms, crazy orchestration and high degree of parody, comes the second, Nightmusic movement.

There is some brilliant orchestration here with the subtle touch of guitar and mandolin.

The final movement ends on a festive note and in a distinct neo-classical style. But it still gives little clue to unravelling the complex problem of thematic schizophrenia.

Even Mahler himself found that it was not without its troubles and possibly one wonders whether he was simply etching out a series of drawings, even exercises, before plunging into the darker world inhabited by his later work.

b.s.o. in london

Boston Orch

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Boston Orch.

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Concerts

Sang-froid with Boston orchestra

By PETER STADLEN

SELFLESSLY, the Boston Symphony Orchestra and their conductor-in-chief William Steinberg chose Mahler's rarely heard Seventh Symphony for their representative London concert at the Festival Hall last night.

Not until towards the end of a long evening did I feel that the renowned band began to come into its own.

Offhand I would say that a brilliant and inexhaustible pair of trumpets and a leader capable of truly amoroso solos are among their most enviable possessions.

Nor, needless to add, were their weaknesses to be noticed in any department if we don't count a mandolin, patently too enthusiastic on finding himself in an orchestra of such repute and size.

Mr Steinberg presided with characteristic sang-froid over his massive forces—I counted nine double basses and seven horns. It cannot be said that he obtained all the finesse his players might have been capable of during the marching and counter-marching, the ironic waltzing and the naively plaintive nocturnal calls.

And some string disunity that occurred as late as the Gracioso episode of the final Rondo must be laid at the conductor's door.

★

There was no mistaking his sense of devotion and utter commitment, not surprising in an artist born and bred in pre-first war Germany. Even so I wished he had deceived us more cunningly still over the remarkable lack of cohesion and musical raison d'être during those 90 minutes or so.

An utter aversion to showmanship is among Mr Steinberg's most endearing qualities. But on this occasion it did result in a distinctly stodgy performance of Mozart's "Linz" Symphony.

GREAT ORCHESTRA TREADS WARILY

Daily Express 9/4/71

BOSTON SYMPHONY

Royal Festival Hall

EVERY American orchestra reckons itself to be great. Boston has one of the greater ones, and it appeared in London last night for the first time in 15 years at the outset of a European tour.

Mozart's "Linz" Symphony at the start was presented as if the music were somewhat larger than life and the players somewhat less than settled in the lack of an ideal ensemble.

But this was in the nature of a preliminary to Mahler's giant Seventh Symphony, which is not exactly a Mahler favourite even among his devotees.

[illegible] shaped a performance that demonstrated its problems [illegible] make a completely convincing whole—without actually [illegible] time round to solving them.

That is not to say the result [illegible] by no means, which [illegible] wealth of character and expressive colour was for [illegible] in one episode at least [illegible].

I have heard more [illegible] playing that went deeper into the composer's spirit, but few [illegible] purposefully as the Bostonians.

They could conquer it altogether, no doubt, with a more careful concern for matters of balance and phrase. I would rather this [illegible] vivacious, though, than a programme of absolute [illegible].

Conductor William Steinberg

NOEL GOODWIN

Boston Symphony Orchestra
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HAMPSTEAD & HIGHGATE EXPRESS
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The wrong programmes

MUSIC
By Denby Richards

KINDNESS to foreigners, and especially visitors from distant shores, is the essence of hospitality. Which makes life difficult for a critic — and even more so when the visitor makes things difficult for himself by bad planning.

There is nothing more difficult to erase than poor programme planning, either in content or in context of the conditions of performance.

The Boston Symphony Orchestra faced great problems at the Royal Festival Hall on Monday. They had had a long journey from the USA on Saturday, and on Sunday most members of the orchestra had rehearsed and played a concert with Arthur Fiedler, under the hat of the Boston Pops, at the Albert Hall.

These factors alone would seem to suggest that their Monday programme should have enabled them to relax and play at their best, rather than have to tackle an 85-minute marathon of a work which would tax their endurance as players, as well as their endurance as musicians.

Yet, Mahler's Seventh Symphony was chosen, and they played it in the manner of tired heroes, giving their all in the boistrous brassy finale, which ended with more than enough noise to guarantee a loud equally noisy ovation from the audience.

The subtle phrasing, fine ensembles and richness which are the hallmarks of this great orchestra will be heard by other audiences in Europe — London was as unfortunate as the players themselves.

Steinberg is a fine musician, but he was ill advised to give this symphony—even though he probably insisted on doing it! That he had to go off for a break after the first movement not only broke the tension of the work, but indicated that his own strength was not up to the task.

The following evening a young Belgian visitor made his London debut, in the Purcell Room, and again it was the choice of programme which worked against him.

Fine player

Jean-Claude Vanden Eynden is a fine player, full of temperament and with the gift of poetic expression. He opened with a strong performance of Schumann's F major Novelette, full of warmth and expression, and then brought the poetic side of his nature to Chopin's last Ballade.

However, to play Liszt's Hungarian Rhapsody No 15 at this stage was a mistake. It was as though he did not like bravura works, and wished to get this one out of the way as soon as possible. The piece was played far too fast—as was the Chopin Ballade — and became technically beyond his power to keep from sounding muggy.

He lost all sense of a march rhythm, and poor Rakoczy was rushed along pellmell.

After the interval, Ravel's Ondine, divorced from the complete Gaspard de la Nuit, was misplaced, and lost its impact. Stravinsky's C major Sonata was the best played work of the evening, which also marked the death of its composer that afternoon. Here the playing was well defined, clean, full of point and biting humour.

However, the three Rachmaninoff Preludes were too forced, paid scant attention to the composer's dynamics, and ended a recital which could have been so much better had the artist chosen his programme with more thought.

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A surprise from across the Atlantic

By MICHAEL REYNOLDS

Boston Symphony Orchestra, Royal Festival Hall.

LAST NIGHT was a nasty surprise and a profound disappointment: I have rarely heard a more unpleasant noise from a so-called international orchestra. After all, American players usually have at least the quality of technical efficiency.

Two symphonies comprised the programme—Mozart's *Linz* and Mahler's Seventh. Both suffered from a bad blend of tone, a string section which would be the shame of London and a crass sloppy approach from conductor William Steinberg.

It was with reluctance that I stayed to the end. One of the least of my reasons was the out-of-tune playing. At this moment I am fuming.

Boston Orch
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MUSIC & MUSICIANS
ARTILLERY MANSIONS,
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LONDON, S.W.1
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viewpoint

NOËL GOODWIN

□ □ □ □

AT THE INTERVAL in the Boston Symphony Orchestra's concert on April 5, quite a widespread concern was apparent among some sections of the audience that we had heard what amounted to a great orchestra much below its best. Even when Mozart was followed by Mahler, the feeling persisted. I heard it suggested that there had been too little time for the orchestra to get the measure of a hall acoustically much different from their own, or that the players had not had time to sort themselves out after the flight over.

Both suggestions had perhaps only a partial degree of truth, but I have begun to wonder if such stopover orchestral tours are any longer fair to the artists and audiences alike. I read that the LSO in Leningrad was handicapped by a lack of rehearsal facilities on the spot, and that it took all of three concerts to find something like its proper form.

Had the Boston orchestra arranged a minimum of three concerts in London, we might have heard more of its impressive potential. Economic stringencies being what they are anyway, I would think it behoved managements and sponsoring bodies, anxious to maintain artistic prestige, to reconsider touring policy in terms of fewer centres and more concerts in each.

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MUSIC

Pinnacle at 71

ARTHUR JACOBS

"It's stupid," said an American musician who happened to be at the Festival Hall when the Boston Symphony Orchestra appeared there last week. "If you have the Boston, why do they have to play Mahler?"

He meant that Mahler requires a deep, intense, homogeneous style of playing, while the Boston Symphony Orchestra has been renowned for its individual glitter, for virtuosity in music that is full of "show," like that of Ravel and Richard Strauss. But this particular brand of fame is, I think, associated with such past conductors as Charles Munch and Erich Leinsdorf. The present conductor, William Steinberg, evidently nourishes a different ideal.

German by birth and a Jewish exile from Hitler, Steinberg made comparatively little impression as the London Philharmonic's conductor a decade ago. Now, at the age of 71, he appears to have reached a pinnacle. He heads the Pittsburgh Symphony Orchestra as well as the Boston, the first conductor ever to hold two such major American appointments concurrently.

He prefaced Mahler by Mozart's "Linz" Symphony, and I liked the strong, well-balanced sound. A delightful and quite special effect came from the soft kettledrum strokes, occasionally so soft as to be almost felt rather than heard. If the tempo was staid rather than brisk, there is more than one way of playing a Mozart symphony.

Mr Steinberg himself is a remarkably undemonstrative conductor. His gestures were very restrained or even held in suspense.

His performances of Mahler's Seventh Symphony demonstrated many good points and a few bad ones. I cannot think that the guitar, on one of its rare appearances in the symphony orchestra, should sound so coarse and "buzzing" in tone. But it is the music itself of this 80-minute work which I now find self-indulgent, almost hysterical.

Two nights later the London Mozart Players and their conductor, Harry Blech, found something new to say about Mozart—the Mozart who, in his youthful Salzburg years, had been a church composer. One of his "church sonatas" for orchestra and organ, and one of his settings of the Litany (with the able Cardiff Polyphonic Choir, and soloists led by Jill Gomez) were worth hearing—as curiosities, at least.

THE LAST chord of Mozart's "Linz" Symphony was barely over in the Festival Hall last night as the Boston Symphony Orchestra ended the first half of their concert: a handful of furrow-browed men scrambled out and towards the bar. As they rushed by, a distinctly Boston voice in the audience was heard to observe: "There go the critics."

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ORCHESTRAL

Boston SO

Sometimes the best-intentioned, most expensive efforts in cultural relations fall to the ground with a dull thud. Such unfortunately was the concert (FH, April 5) by the Boston SO, the first London visit by this famous band for 15 years. What made it all the sadder was that William Steinberg, the orchestra's musical director and chief conductor, had to his credit chosen as the main work in his programme something as unusual by grand tour standards as Mahler's Seventh Symphony. Alas, that his commitment to Mahler should on this showing be so cool, the impulse behind his direction of the long symphony so intermittent.

The first movement was disjointed, with a dryness of timbre that surely went beyond what Mahler in his most bone-rattling mood can have intended—here as in other places, there were signs that the Boston players are accustomed to something warmer and more resonant than the Festival Hall. Warmth did come, about half way through the first Night music; this movement and its two successors brought beguiling details—highly expert wind playing, sheeny string tone. But there were irritating details too. Why such heavy emphasis on the mandoline in the second Night music; why did the solo violin play the phrases marked 'stark hervortretend' with such coy bashfulness? The finale brought moments of effervescence, but the close, with the return of the symphony's first theme, sounded hollow. The evening began with Mozart's Linz Symphony, marmoreally lifeless, with a chilling smoothness to which one would have preferred any amount of wrong notes.

RONALD CRICHTON

International Herald Tribune, April 7, 1971

The Boston Symphony in London

By Henry Pleasants

LONDON, April 6.—William Steinberg brought the Boston Symphony Orchestra to the Royal Festival Hall, last night, for its first appearance here since 1956, and regaled a packed house with Mozart's "Linz" Symphony and Mahler's Symphony No. 7, in B minor.

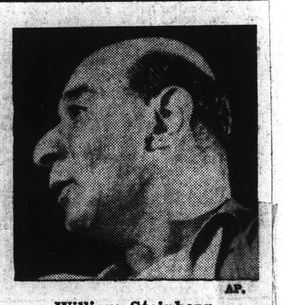
The choice of Mahler was dictated, presumably, by the current Mahler vogue in London. He has become, as a critic colleague put it, "the Tchaikovsky of our time." The designation is apt in more ways than one, for Mahler and Tchaikovsky had more in common than any good Mahlerian would care to admit. This applies especially to the Seventh Symphony, the banality of whose last movement might well bring blushes to the cheek of the sincerest admirer of Tchaikovsky's familiar piano concerto.

But it was not, in the event, a satisfactory program. From a great orchestra on tour one hopes for a concept that will show off as many facets as possible of its characteristics and capabilities. A variety of familiar masterpieces is the ideal, allowing the touring orchestra a chance to stretch out in music it knows by heart, and giving the audience a chance to measure its performance against the playing of the same music by other orchestras.

Nothing of all this was to be had from comparatively lightweight Mozart, or from an hour-and-a-half of Mahler's least familiar symphony. This latter is as tricky and quirky as it is long, and just about the last symphony in the repertoire to be hazarded by an orchestra playing in a strange acoustical environment and guided by a conductor whose beat is sometimes of Furtwänglerian ambiguity.

There were, to be sure, moments where the superlative virtuosity of the orchestra's soloists and its string and wind choirs could be savored; but the impression was one of seasoned professionals surviving against odds, not of great artists rejoicing in the enrichment of congenial material. Even the Mozart was curiously circumspect. It was, if I may be permitted the use of an unfashionable four-letter word, dull.

The same orchestra, minus its first-chair players, appeared as the Boston Pops Orchestra at the Albert Hall Sunday night under the veteran Arthur Fiedler, the latter looking for all the world like Lloyd George as Lloyd George might have looked had he been a bandmaster. The concert, with Malcolm Frager playing, yes, that Tchaikovsky concerto, was a considerable success.



AP.

William Steinberg

But the proposition that the Boston Symphony becomes the Boston Pops Orchestra by the withdrawal of the first-chair players strikes me as, well, somehow distasteful.

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KINDNESS to foreigners, and especially visitors from distant shores, is the essence of hospitality. Which makes life difficult for a critic — and even more so when the visitor makes things difficult for himself by bad planning.

There is nothing more difficult to erase than poor programme planning, either in content or in context of the conditions of performance.

The Boston Symphony Orchestra faced great problems at the Royal Festival Hall on Monday. They had had a long journey from the USA on Saturday, and on Sunday most members of the orchestra had rehearsed and played a concert with Arthur Fiedler, under the hat of the Boston Pops, at the Albert Hall.

These factors alone would seem to suggest that their Monday programme should have enabled them to relax and play at their best, rather than have to tackle an 85-minute marathon of a work which would tax their endurance as players, as well as their endurance as musicians.

Yet, Mahler's Seventh Symphony was chosen, and they played it in the manner of tired heroes, giving their all in the boistrous brassy finale, which ended with more than enough noise to guarantee a loud equally noisy ovation from the audience.

The subtle phrasing, fine ensembles and richness which are the hallmarks of this great orchestra will be heard by other audiences in Europe — London was as unfortunate as the players themselves.

Steinberg is a fine musician, but he was ill advised to give this symphony—even though he probably insisted on doing it! That he had to go off for a break after the first movement not only broke the tension of the work, but indicated that his own strength was not up to the task.

The following evening a young Belgian visitor made his London debut, in the Purcell Room, and again it was the choice of programme which worked against him.

Fine player

Jean-Claude Vanden Eynden is a fine player, full of temperament and with the gift of poetic expression. He opened with a strong performance of Schumann's F major Novelette, full of warmth and expression, and then brought the poetic side of his nature to Chopin's last Ballade.

However, to play Liszt's Hungarian Rhapsody No 15 at this stage was a mistake. It was as though he did not like bravura works, and wished to get this one out of the way as soon as possible. The piece was played far too fast—as was the Chopin Ballade — and became technically beyond his power to keep from sounding muggy.

He lost all sense of a march rhythm, and poor Rakoczy was rushed along pellmell.

After the interval, Ravel's Ondine, divorced from the complete Gaspard de la Nuit, was misplaced, and lost its impact. Stravinsky's C major Sonata was the best played work of the evening, which also marked the death of its composer that afternoon. Here the playing was well defined, clean, full of point and biting humour.

However, the three Rachmaninoff Preludes were too forced, paid scant attention to the composer's dynamics, and ended a recital which could have been so much better had the artist chosen his programme with more thought.

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A surprise from across the Atlantic

By MICHAEL REYNOLDS

Boston Symphony Orchestra, Royal Festival Hall.

LAST NIGHT was a nasty surprise and a profound disappointment: I have rarely heard a more unpleasant noise from a so-called international orchestra. After all, American players usually have at least the quality of technical efficiency.

Two symphonies comprised the programme—Mozart's *Linz* and Mahler's Seventh. Both suffered from a bad blend of tone, a string section which would be the shame of London and a cross sloppy approach from conductor William Steinberg.

It was with reluctance that I stayed to the end. One of the least of my reasons was the out-of-tune playing. At this moment I am fuming.

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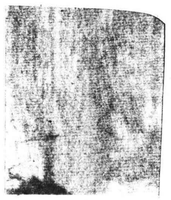
viewpoint

NOËL GOODWIN



AT THE INTERVAL in the Boston Symphony Orchestra's concert on April 5, quite a widespread concern was apparent among some sections of the audience that we had heard what amounted to a great orchestra much below its best. Even when Mozart was followed by Mahler, the feeling persisted. I heard it suggested that there had been too little time for the orchestra to get the measure of a hall acoustically much different from their own, or that the players had not had time to sort themselves out after the flight over.

Both suggestions had perhaps only a partial degree of truth, but I have begun to wonder if such stopover orchestral tours are any longer fair to the artists and audiences alike. I read that the LSO in Leningrad was handicapped by a lack of rehearsal facilities on the spot, and that it took all of three concerts to find something like its proper form.

Had the Boston orchestra arranged a minimum of three concerts in London, we might have heard more of its impressive potential. Economic stringencies being what they are anyway, I would think it behoved managements and sponsoring bodies, anxious to maintain artistic prestige, to reconsider touring policy in terms of fewer centres and more concerts in each.

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MUSIC

Pinnacle at 71

ARTHUR JACOBS

"It's stupid," said an American musician who happened to be at the Festival Hall when the Boston Symphony Orchestra appeared there last week. "If you have the Boston, why do they have to play Mahler?"

He meant that Mahler requires a deep, intense, homogeneous style of playing, while the Boston Symphony Orchestra has been renowned for its individual glitter, for virtuosity in music that is full of "show," like that of Ravel and Richard Strauss. But this particular brand of fame is, I think, associated with such past conductors as Charles Munch and Erich Leinsdorf. The present conductor, William Steinberg, evidently nourishes a different ideal.

German by birth and a Jewish exile from Hitler, Steinberg made comparatively little impression as the London Philharmonic's conductor a decade ago. Now, at the age of 71, he appears to have reached a pinnacle. He heads the Pittsburgh Symphony Orchestra as well as the Boston, the first conductor ever to hold two such major American appointments concurrently.

He prefaced Mahler by Mozart's "Linz" Symphony, and I liked the strong, well-balanced sound. A delightful and quite special effect came from the soft kettledrum strokes, occasionally so soft as to be almost felt rather than heard. If the tempo was staid rather than brisk, there is more than one way of playing a Mozart symphony.

Mr Steinberg himself is a remarkably undemonstrative conductor. His gestures were very restrained or even held in suspense.

His performances of Mahler's Seventh Symphony demonstrated many good points and a few bad ones. I cannot think that the guitar, on one of its rare appearances in the symphony orchestra, should sound so coarse and "buzzing" in tone. But it is the music itself of this 80-minute work which I now find self-indulgent, almost hysterical.

Two nights later the London Mozart Players and their conductor, Harry Blech, found something new to say about Mozart—the Mozart who, in his youthful Salzburg years, had been a church composer. One of his "church sonatas" for orchestra and organ, and one of his settings of the Litany (with the able Cardiff Polyphonic Choir, and soloists led by Jill Gomez) were worth hearing—as curiosities, at least.

THE LAST chord of Mozart's "Linz" Symphony was barely over in the Festival Hall last night as the Boston Symphony Orchestra ended the first half of their concert: a handful of furrow-browed men scrambled out and towards the bar. As they rushed by, a distinctly Boston voice in the audience was heard to observe: "There go the critics."

International Herald Tribune, April 7, 1971

The Boston Symphony in London

By Henry Pleasants

LONDON, April 6.—William Steinberg brought the Boston Symphony Orchestra to the Royal Festival Hall, last night, for its first appearance here since 1956, and regaled a packed house with Mozart's "Linz" Symphony and Mahler's Symphony No. 7, in B minor.

The choice of Mahler was dictated, presumably, by the current Mahler vogue in London. He has become, as a critic colleague put it, "the Tchaikovsky of our time." The designation is apt in more ways than one, for Mahler and Tchaikovsky had more in common than any good Mahlerian would care to admit. This applies especially to the Seventh Symphony, the banality of whose last movement might well bring blushes to the cheek of the sincerest admirer of Tchaikovsky's familiar piano concerto.

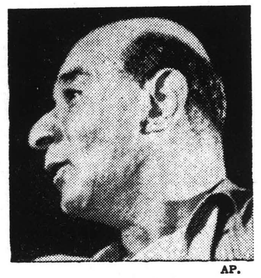
But it was not, in the event, a satisfactory program. From a great orchestra on tour one hopes for a concept that will show off as many facets as possible of its characteristics and capabilities. A variety of familiar masterpieces is the ideal, allowing the touring orchestra a chance to stretch out in music it knows by heart, and giving the audience a chance to measure its performance against the playing of the same music by other orchestras.

Nothing of all this was to be had from comparatively lightweight Mozart, or from an hour-and-a-half of Mahler's least familiar symphony. This latter is as tricky and quirky as it is long, and just about the last symphony in the repertoire to be hazarded by an orchestra playing in a strange acoustical environment and guided by a conductor whose beat is sometimes of Furtwänglerian ambiguity.

There were, to be sure, moments where the superlative virtuosity of the orchestra's soloists and its string and wind choirs could be savored; but the impression was one of seasoned professionals surviving against odds, not of great artists rejoicing in the enrichment of congenial material. Even the Mozart was curiously circumspect. It was, if I may be permitted the use of an unfashionable four-letter word, dull.

The same orchestra, minus its first-chair players, appeared as the Boston Pops Orchestra at the Albert Hall Sunday night under the veteran Arthur Fiedler, the latter looking for all the world like Lloyd George as Lloyd George might have looked had he been a bandmaster. The concert, with Malcolm Frager playing, yes, that Tchaikovsky concerto, was a considerable success.

But the proposition that the Boston Symphony becomes the Boston Pops Orchestra by the withdrawal of the first-chair players strikes me as, well, somehow distasteful.



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William Steinberg

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THE MUSICAL TIMES
27, SOHO SQUARE,
LONDON, W.1
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ORCHESTRAL

Boston SO

Sometimes the best-intentioned, most expensive efforts in cultural relations fail to the ground with a dull thud. Such unfortunately was the concert (FH, April 5) by the Boston SO, the first London visit by this famous band for 15 years. What made it all the sadder was that William Steinberg, the orchestra's musical director and chief conductor, had to his credit chosen as the main work in his programme something as unusual by grand tour standards as Mahler's Seventh Symphony. Alas, that his commitment to Mahler should on this showing be so cool, the impulse behind his direction of the long symphony so intermittent.

The first movement was disjointed, with a dryness of timbre that surely went beyond what Mahler in his most bone-rattling mood can have intended—here as in other places, there were signs that the Boston players are accustomed to something warmer and more resonant than the Festival Hall. Warmth did come, about half way through the first Night music; this movement and its two successors brought beguiling details—highly expert wind playing, sheeny string tone. But there were irritating details too. Why such heavy emphasis on the mandoline in the second Night music; why did the solo violin play the phrases marked 'stark hervortretend' with such coy bashfulness? The finale brought moments of effervescence, but the close, with the return of the symphony's first theme, sounded hollow. The evening began with Mozart's Linz Symphony, marmoreally lifeless, with a chilling smoothness to which one would have preferred any amount of wrong notes.

RONALD CRICHTON

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FIEDLER ON THE MOVE

While the Boston Symphony filled the Festival Hall last Sunday (see page 29), the Albert Hall was taken over by the Boston Pops. **Philip Oakes** talks to their conductor, **Arthur Fiedler**

ARTHUR FIEDLER has this passion for fires. The bigger the blaze, the greater his enthusiasm. Sometimes, his phone rings in the dead of night; it's the local fire chief reporting on what's going up in smoke. If he's not too tired, Fiedler nips round in a trice: "I don't get what you might call an orgasm watching a conflagration. But there is real excitement in watching mere man fight this devastating force of nature."

It's akin to his own job, he thinks. As conductor of the Boston Pops Orchestra he has ninety-seven men under his baton: "And the conductor is the natural enemy of the orchestra." What he's after is control. His interpretation of the music is what matters, and—in his book—debate has no place in the concert hall. "I work as fast as I know how. One may have primadonnas, but in the last resort it is the musician who must give in. I always play what I like. My taste is broad, and I think that is the reason for my success."

Ninety-eight per cent of Fiedler's concerts are fully booked before the tickets are printed. Since 1935, he has sold forty-seven million records. In a typical programme he brackets the Beatles and Bach, Dvorak and Duke Ellington. One of his musicians complained about Fiedler's treatment of Saint-Saëns' The Carnival of Animals. "When the elephants came on I had their music played by eleven basses. The musician said that Saint-Saëns didn't write it that way. I didn't argue. I got hold of the personnel manager and told him 'If this man won't play, then I won't conduct.' He played."

Fiedler breathes fire and brimstone to superb effect; but the fumes, one feels, are part of the performance. He's unremittingly theatrical; curt and courtly in turn. His tan has the permanence of an aniline dye. His moustache glints like frost. He's seventy-six, and lodged on the pantheon as one of the Grand Old Men of Music. But he's restless, forever on the move. God knows where he finds the energy.

On Friday he's conducting a concert in Bonn (Joan Kennedy—Ted's wife—is his narrator for Peter and the Wolf). Then he's flying back to Boston for nine weeks of concerts—six concerts a week—plus thirteen TV shows and recording dates. For the rest of the year he'll be touring as a guest conductor (twenty-one concerts in twenty days with the Washington Symphony Orchestra). And already he's making arrangements for next year's tour of Australia and Japan. He never takes a holiday. "I gypsy around and enjoy it. It's the variety I like. If you are a physician and all you have to do is another appendectomy, it's a bore. I find living out of suitcases very stimulating."

He's not single-minded, far from it. His diversity is what brings the boos from musical purists. But since conducting his first concert at the age of seventeen, he has never wanted any other life. For a while he was an orchestral musician—playing violin, viola, piano, and organ—but he thinks he was a poor soloist. The baton become his chosen instrument: "How else can you get that instantaneous musical response from a hundred men? To me it is irresistible."

He's Boston-born (the son of an Austrian violinist) and he became conductor of the Boston Pops—a section of the Boston Symphony Orchestra—in 1930. During the season, beginning next month, several rows of seats in the Symphony Hall are replaced by café tables, and the music is imbibed with wine. It's an innovation which would be welcome in London. Fiedler, who likes a glass himself now and then, scythes down objections with a sweep of his moustache.

"Snobbism is the worst horror of music. Boston Pops doesn't just mean 'pop music.' It means music of all sorts which is deservedly popular. I know that it is considered chic to be enthusiastic about music which you don't understand, but I try to play something for everyone."

A Pops programme may range from Aaron Copland to Sousa. A newly-released album, Fiedler's Greatest Hits, includes waltzes by Richard Rodgers, John Barry's theme from Midnight Cowboy, and tunes by Burt Bacharach and Hal David. Fiedler is sharp about Stockhausen and John Cage, but he has used Moog Synthesisers in his music-making, and he's proud to point out that he conducted the first performance in America of Khatchaturian's concerto for piano and violin. "I know that critics complain that some arrangements are too elaborate, but I say that it is perfectly all right to dress up simple tunes. Mr Bach did it with Couperin, and I have done it with Lennon and McCartney. I wish you could hear the Boston Pops playing I Want to Hold Your Hand. A hundred men playing hard rock. That's really something."

Fiedler may think of himself as a gypsy, but his caravan is fairly sumptuous, and his camp-sites give ample opportunity for rest and digestion. "I don't take any pills. I don't believe in pills. I've learned how to live. Basically, I suppose it's a question of adjusting your diet. I have a substantial mid-day meal, a little drink, a good walk, and then I'm ready for the evening performance. I get my exercise from conducting. I read an article recently by a doctor who said that more laymen should try conducting to records. He said it was great for the circulation. I'm built like a prize fighter: big muscles on top, slender from the waist down. Music keeps me fit.

"What's the difference between conductors? It's difficult to say, but think of it in terms of acting. You get ten actors playing Hamlet. They use the same gestures, the same histrionics. But one man stands out. I think it is because his *intent* is readily discerned. It's the same with music, although with the listener so much is habit. He becomes so accustomed to hearing a performance on a recording that he can think of it in no other way. It's a sad fact, but Hi-Fi could be the death of the live concert."

Ready to mount the rostrum, Fiedler tweaks his tails, and tugs his boiled shirt straight. He likes to put on a good show for the customers, but travelling puts a strain on his wardrobe. "Can you tell me where to find collar studs these days? The only place I seem to be able to buy them is in an old town with a waterfront section. And where on earth can you get a boiled shirt properly laundered?"

Musically, Arthur Fiedler knows most of the answers. It's his laundry, he says, which remains a hell of a problem.

london interviews with fiedler and thomas

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MICHAEL TILSON THOMAS

Talks to ALAN BLYTH

TIPPED by *Newsweek* among others as a possible musical director in the not-too-distant future of the Cleveland, Philadelphia or Boston Symphony, Michael Tilson Thomas is obviously a name we are sure to hear great deal of before long. Already he has something of the Golden Boy aura of the young Bernstein—Bernstein himself has encouraged and advised Thomas over the past few years—and he himself has an air of levitation about him, not knowing perhaps quite how quickly news, and consequent engagements, follow these days.

His conversation is refreshingly agnostic about received ideas:

Item: "The generation gap in 'serious' music is only now being felt as it has been already in the pop field. A programme of Cage's prepared piano sonatas I gave on television disturbed people over 50. The younger ones understood the music intuitively. At a youth concert I conducted in Los Angeles including Varèse's *Deserts* the audience found no difficulty, as their elders would have done, in understanding and sympathising with the music. Orchestras in future will simply have to take more of these works into their regular repertory if the institution is to survive. Indeed during the next 15 years I foresee a reformation of our major musical institutions. After all, they're not artistically or economically very successful at the moment, are they?"

Item: "Young people are not interested in stock performances of the standard repertory. Neither am I. They encourage a proprietary approach to these pieces so that anything out of the ordinary gets that hateful tag 'It wasn't musical'. I hope every performance I hear or conduct will be different from the last, and not stuck in a mould. I like to hear things I have never heard before. My generation are less proprietary; we perform what we like.

Item: "A performance of a work such as Schumann's Third Symphony makes much more of an impression if it's set in a completely alien context. Surrounded by modern works, the Schumann can knock you off base and that makes for excitement. That's the sort of format I have in mind for my series, which starts next year in Boston. It is aimed at the younger audience".

Thomas has recently been promoted from assistant to associate conductor in Boston, the latest advance in what has been a fairly sudden rise to prominence in the musical field of a young man who intended to be a scientist until he was 18, although music was always there in his curriculum. He began playing the piano when he was ten but only by ear. His parents were so worried about this that they decided he must have lessons. His father Ted Thomas, who worked in films in Hollywood, never had lessons but has the gift of coming home from concerts and playing large chunks from the pieces he has just heard. The family is theatrical; Michael's grandfather was a famous theatrical director and Thomas's talk is full of theatrical metaphors—"I recently conducted Beethoven's Seventh for the first time—it was rather like doing *Henry IV, part* 2".

At the University of Southern California he studied mineralology and chrystalography, later moving to biochemistry. Then, suddenly when he was 18, he decided to change to music. "I knew many people who had been disappointed and disillusioned by the profession and they

made me very sad, so I said to myself that if I had not accomplished anything by the time I was 20 I would go back to science. Why did I go over to music? You could say it was because of genetic influences, or that something within me told me that's what I should do.

"At the USC, I studied with Ingolf Dahl, himself a much-under-rated composer and conductor. I've never known anyone with more devotion or less bitterness. With him I studied analysis, theory and conducting, not as dry disciplines but as a vital, living part of my work. Once he took me to a concert. We heard a Pergolesi Trio Sonata and immediately he shot a question at me, 'What form was used there?' I'd never thought of listening like that. In this way he increased my perception. By many other means, he made me develop my own perspectives. I don't conduct or interpret in the least as he did but his influence on me is tremendous. I also learned a great deal from my piano teacher, John Crown, one of Rosenthal's prize pupils and a very warm player. These were my foundations".

During 1965-6, he came under the care of Piatigorsky and Boulez, who is very much admired in Los Angeles. Thomas went to Piatigorsky's master-classes in chamber music and worked with Boulez at the Ojai Festival and at Bayreuth, where he went in 1966 to be in Friedlinde Wagner's master-class, but one of the music staff fell ill and Thomas was chosen to replace him as coach. He also played the glockenspiel in Boulez's *Parsifal*. His début as a conductor was in Los Angeles with the Young Musicians Foundation. "I had the call from Piatigorsky to take this concert on the day of my twentieth birthday so my time-limit was just reached".

He then graduated to the famous Los Angeles "Evenings on the Roof" where he gave no less than 13 local premières of works by Stravinsky, Nono, Boulez, Pousseur, Webern and Gesualdo among others. Word began to get around that here was a young conductor who could really make sense of contemporary scores. Next came Tanglewood and the first performance of a very complex new opera by Silverman involving tapes and projections. That was in 1968, the year he also won the Koussevitzky prize. A year and a half later came the appointment with the Boston Symphony and the real break-through when he took over from Steinberg in the middle of a concert in New York's Philharmonic Hall. He conducted the rest of that particular tour. Recently he has been appointed musical director of the Buffalo Philharmonic while of course keeping his Boston post. He also conducted the BSO on its recent European tour, though not in London.

He is also busy recording with the orchestra for DGG. "I find record-making perplexing. You get together in a room and play a piece, and that's a disc. It becomes an object independent of you but it's only one performance and it may depend on how you felt that day, or on other circumstantial matters. Since I always do something different next time I play that work it upsets those who've got used to your recorded performance".

Thomas is very interested in the possibilities of television. "I believe there are many new ways of using this medium. I've some ideas up my sleeve but at present I'm not willing to talk about them".

When I met Thomas, he was over here to conduct the New Philharmonia in Mahler's Fifth Symphony, and he was very intrigued by the differences for the conductor in directing American and British orchestras. "In performing this kind of piece with an American orchestra, you need to ask the players to tone things down a bit; they can be too brilliant, even brutal, but they do follow your momentary changes of mood. Here, for my taste, your orchestras must be made more responsive to quick changes, more compulsive. In fact, the approach has to be exactly the reverse".

Thomas is a frequent museum visitor and an omnivorous reader in his spare time. "I read at least five books a week. For instance I've just tackled Tolstoy's *My Confession*, a collection of science fiction, Ibsen's last five plays and Huey Long's Autobiography. I also keep a group of reference books by my bedside to dip into from time to time".

His friends come from other fields in the arts and sciences rather than from the musical profession. "I enjoy the stimulation of hearing about their work and the way they throw fresh ideas at you. I hate any kind of insularity. That's why I believe in university rather than conservatory education, so that you can study other things besides your own subject. I went in for Asiatic studies, comparative literature, art and architecture, and the original ideas I may have come from other subjects. I also take a great interest in what's happening in other musical fields, I listen to Gagaku music, I like the Stones, James Brown and the Jackson Five".

The conversation turned full circle, round to audiences. "I always find the reaction of people in Boston most encouraging to unusual programmes. After I conducted the Sibelius Fourth I had a letter from an old lady saying that she so much enjoyed the performance; she found the piece so perplexing but I had made it clear to her. However, she had to say that, in all honesty, Karl Muck had conducted the Scherzo better than me. That must have been somewhere around 1913".

INTERNATIONAL HERALD TRIBUNE - Paris

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LONDON

Problems of a Young Musician at the Top

By Henry Pleasants

LONDON, March 16.—A talk with Michael Tilson Thomas is a conversational roller-coaster trip through the centuries and the many worlds of music.

One moment, at his hotel here, a few days ago, he was going on [illegible] "tapping," as he would put it, about organum and Perotin, Leoderum Principes, composed for Notre Dame in the 12th century. In the next he was on to Karlheinz Stockhausen's "Punkte" and "Hymnen." And a few minutes later he was extolling the fantastic bass lines laid down by Bootsie Collins, the bass player in James Brown's soul group.

Well, an American musician who, at the age of 26, is already permanent conductor of the Buffalo Symphony Orchestra and associate conductor of the Boston Symphony must be an extraordinary fellow. But even among young musicians as gifted and accomplished as he, one rarely encounters so wide a range of experience and interest, or a curiosity so disdainful of conventional cultural categorization.

Meeting

I first met him at a party following his London debut last May, when he jumped in for Gennadi Rozhdestvensky as conductor of a concert by the London Symphony Orchestra. This was just a few months after he had made musical history by taking over from William Steinberg at a Boston Symphony concert in Carnegie Hall. He is obviously a man who welcomes challenge.

We talked, that evening, about

AP.

Michael Tilson Thomas

the Beethoven violin concerto and Stravinsky's symphony in three movements, which he had just conducted on precariously short notice. But in a matter of minutes the conversation had moved on to Bessie Smith, Mildred Bailey and Peggy Lee. When some of us left, about 2 a.m., Thomas was at the piano, demonstrating Peggy's phrasing of "Fever."

He was back in town recently for a recording and a concert with the London Philharmonic. And he was talking, this time, about the problems of a young man facing a career as a conductor not as an aspirant, but as one already [illegible]. It is not a question of having a career but of how long there will be a career to be had.

The symphony orchestra, as an institution, is in trouble. There is the crisis of rising costs and static or declining revenue. There is the embarrassment of a stagnant repertoire. And there is the disenchantment of the recording industry, especially in America, with the market for classical records. Thomas sees the repertoire as the most likely point of attack.

"The repertoire has to be broadened," he was saying, "but I don't think it should be done simply by digging up forgotten or neglected works from the classical or romantic eras. I want to widen it in terms of historical perspective, to cover the whole 1,000-year arc of Western music, rather than just the two centuries identified with the symphony orchestra.

"And so in Boston recently, I began a concert with Perotin, followed by Stockhausen and ending, after the intermission, with Schumann's 'Rhenish' Symphony. The results were fantastic. Thus startlingly juxtaposed, and separated from any other music of its own genre, each work emerged with new significance. Each was heard in a new and more enlightening perspective."

No Qualms

Going back 800 years means, of course, getting into music that predates the symphony orchestra, or any other kind of orchestra. But Thomas has no qualms about that. Everyone in a symphony orchestra plays an instrument, and he will use instruments in any number and in any combination. In ancient music he will use ancient instruments if he can get them, modern instruments if he can't.

"What I'm thinking about," he went on, "is not just the orchestra as an institution, but the concert as a stimulating and enjoyable experience. I want to get away from the kind of program that begins with Bach and continues through Beethoven and Brahms to Bartok. It's all too suggestive of an educational trip through a music museum, and not as exciting. Contrast, not chronology, is my objective, and the kind of contrast which sets off each work to the best advantage."

[illegible] has no any inhibitions about applying modern science to ancient music for acoustical effects otherwise unobtainable. Symphony Hall in Boston, for example, cannot produce the reverberations of a 12th-century church. And so, in the Perotin, he had the sound transmitted to a reverberant crypt beneath the hall and rebroadcast from there back into the auditorium.

Whether Buffalo or Boston will be getting any rock mixed with rococo is an open question. But Thomas has no intention of contracting the range of his own enthusiasms. When he told one of his orchestra charges, a few weeks ago, that he had been on the road for four days with James Brown, it was suggested to him that he might have spent the time more profitably studying Toscanini and Furtwängler records.

But Michael Tilson Thomas doesn't see it that way.

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MICHAEL TILSON THOMAS

Talks to ALAN BLYTH

TIPPED by *Newsweek* among others as a possible musical director in the not-too-distant future of the Cleveland, Philadelphia or Boston Symphony, Michael Tilson Thomas is obviously a name we are sure to hear great deal of before long. Already he has something of the Golden Boy aura of the young Bernstein—Bernstein himself has encouraged and advised Thomas over the past few years—and he himself has an air of levitation about him, not knowing perhaps quite how quickly news, and consequent engagements, follow these days.

His conversation is refreshingly agnostic about received ideas:

Item: "The generation gap in 'serious' music is only now being felt as it has been already in the pop field. A programme of Cage's prepared piano sonatas I gave on television disturbed people over 50. The younger ones understood the music intuitively. At a youth concert I conducted in Los Angeles including Varèse's *Deserts* the audience found no difficulty, as their elders would have done, in understanding and sympathising with the music. Orchestras in future will simply have to take more of these works into their regular repertory if the institution is to survive. Indeed during the next 15 years I foresee a reformation of our major musical institutions. After all, they're not artistically or economically very successful at the moment, are they?"

Item: "Young people are not interested in stock performances of the standard repertory. Neither am I. They encourage a proprietary approach to these pieces so that anything out of the ordinary gets that hateful tag 'It wasn't musical'. I hope every performance I hear or conduct will be different from the last, and not stuck in a mould. I like to hear things I have never heard before. My generation are less proprietary; we perform what we like.

Item: "A performance of a work such as Schumann's Third Symphony makes much more of an impression if it's set in a completely alien context. Surrounded by modern works, the Schumann can knock you off base and that makes for excitement. That's the sort of format I have in mind for my series, which starts next year in Boston. It is aimed at the younger audience".

Thomas has recently been promoted from assistant to associate conductor in Boston, the latest advance in what has been a fairly sudden rise to prominence in the musical field of a young man who intended to be a scientist until he was 18, although music was always there in his curriculum. He began playing the piano when he was ten but only by ear. His parents were so worried about this that they decided he must have lessons. His father Ted Thomas, who worked in films in Hollywood, never had lessons but has the gift of coming home from concerts and playing large chunks from the pieces he has just heard. The family is theatrical; Michael's grandfather was a famous theatrical director and Thomas's talk is full of theatrical metaphors—"I recently conducted Beethoven's Seventh for the first time—it was rather like doing *Henry IV, part 2*".

At the University of Southern California he studied mineralology and chrystalography, later moving to biochemistry. Then, suddenly when he was 18, he decided to change to music. "I knew many people who had been disappointed and disillusioned by the profession and they

made me very sad, so I said to myself that if I had not accomplished anything by the time I was 20 I would go back to science. Why did I go over to music? You could say it was because of genetic influences, or that something within me told me that's what I should do.

"At the USC, I studied with Ingolf Dahl, himself a much-under-rated composer and conductor. I've never known anyone with more devotion or less bitterness. With him I studied analysis, theory and conducting, not as dry disciplines but as a vital, living part of my work. Once he took me to a concert. We heard a Pergolesi Trio Sonata and immediately he shot a question at me, 'What form was used there?' I'd never thought of listening like that. In this way he increased my perception. By many other means, he made me develop my own perspectives. I don't conduct or interpret in the least as he did but his influence on me is tremendous. I also learned a great deal from my piano teacher, John Crown, one of Rosenthal's prize pupils and a very warm player. These were my foundations".

During 1965-6, he came under the care of Piatigorsky and Boulez, who is very much admired in Los Angeles. Thomas went to Piatigorsky's master-classes in chamber music and worked with Boulez at the Ojai Festival and at Bayreuth, where he went in 1966 to be in Friedlinde Wagner's master-class, but one of the music staff fell ill and Thomas was chosen to replace him as coach. He also played the glockenspiel in Boulez's *Parsifal*. His début as a conductor was in Los Angeles with the Young Musicians Foundation. "I had the call from Piatigorsky to take this concert on the day of my twentieth birthday so my time-limit was just reached".

He then graduated to the famous Los Angeles "Evenings on the Roof" where he gave no less than 13 local premières of works by Stravinsky, Nono, Boulez, Pousseur, Webern and Gesualdo among others. Word began to get around that here was a young conductor who could really make sense of contemporary scores. Next came Tanglewood and the first performance of a very complex new opera by Silverman involving tapes and projections. That was in 1968, the year he also won the Koussevitzky prize. A year and a half later came the appointment with the Boston Symphony and the real break-through when he took over from Steinberg in the middle of a concert in New York's Philharmonic Hall. He conducted the rest of that particular tour. Recently he has been appointed musical director of the Buffalo Philharmonic while of course keeping his Boston post. He also conducted the BSO on its recent European tour, though not in London.

He is also busy recording with the orchestra for DGG. "I find record-making perplexing. You get together in a room and play a piece, and that's a disc. It becomes an object independent of you but it's only one performance and it may depend on how you felt that day, or on other circumstantial matters. Since I always do something different next time I play that work it upsets those who've got used to your recorded performance".

Thomas is very interested in the possibilities of television. "I believe there are many new ways of using this medium. I've some ideas up my sleeve but at present I'm not willing to talk about them".

When I met Thomas, he was over here to conduct the New Philharmonia in Mahler's Fifth Symphony, and he was very intrigued by the differences for the conductor in directing American and British orchestras. "In performing this kind of piece with an American orchestra, you need to ask the players to tone things down a bit; they can be too brilliant, even brutal, but they do follow your momentary changes of mood. Here, for my taste, your orchestras must be made more responsive to quick changes, more compulsive. In fact, the approach has to be exactly the reverse".

Thomas is a frequent museum visitor and an omnivorous reader in his spare time. "I read at least five books a week. For instance I've just tackled Tolstoy's *My Confession*, a collection of science fiction, Ibsen's last five plays and Huey Long's Autobiography. I also keep a group of reference books by my bedside to dip into from time to time".

His friends come from other fields in the arts and sciences rather than from the musical profession. "I enjoy the stimulation of hearing about their work and the way they throw fresh ideas at you. I hate any kind of insularity. That's why I believe in university rather than conservatory education, so that you can study other things besides your own subject. I went in for Asiatic studies, comparative literature, art and architecture, and the original ideas I may have come from other subjects. I also take a great interest in what's happening in other musical fields, I listen to Gagaku music, I like the Stones, James Brown and the Jackson Five".

The conversation turned full circle, round to audiences. "I always find the reaction of people in Boston most encouraging to unusual programmes. After I conducted the Sibelius Fourth I had a letter from an old lady saying that she so much enjoyed the performance; she found the piece so perplexing but I had made it clear to her. However, she had to say that, in all honesty, Karl Muck had conducted the Scherzo better than me. That must have been somewhere around 1913".

LONDON

Problems of a Young Musician at the Top

By Henry Pleasants

LONDON, March 16.—A talk with Michael Tilson Thomas is a conversational roller-coaster trip through the centuries and the many worlds of music.

One moment, at his hotel here, a few days ago, he was going on—or "rapping," as he would put it—about organum and Perotin's "Sederunt Principes," composed for Notre Dame in the 12th century. In the next he was on to Karlheinz Stockhausen's "Punkte" and "Hymnen." And a few minutes later he was extolling the fantastic bass lines laid down by Bootsie Collins, the bass player in James Brown's soul group.

Well, an American musician who, at the age of 26, is already permanent conductor of the Buffalo Symphony Orchestra and associate conductor of the Boston Symphony must be an extraordinary fellow. But even among young musicians as gifted and accomplished as he, one rarely encounters so wide a range of experience and interest, or a curiosity so disdainful of conventional cultural categorization.

AP.

Michael Tilson Thomas

Meeting

I first met him at a party following his London debut last May, when he jumped in for Gennadi Rozhdestvensky as conductor of a concert by the London Symphony Orchestra. This was just a few months after he had made musical history by taking over from William Steinberg at a Boston Symphony concert in Carnegie Hall. He is obviously a man who welcomes challenges.

We talked, that evening, about the Beethoven violin concerto and Stravinsky's symphony in three movements, which he had just conducted on precariously short notice. But in a matter of minutes the conversation had moved on to Bessie Smith, Mildred Bailey and Peggy Lee. When some of us left, about 2 a.m., Thomas was at the piano, demonstrating Peggy's phrasing of "Fever."

He was back in town recently for a recording and a concert with the London Philharmonic. And he was talking, this time, about the problems of a young man facing a career as a conductor not as an aspirant, but as one already nearing the top. It is not a question of having a career, but of how long there will be a career to be had.

The symphony orchestra, as an institution, is in trouble. There is the crisis of rising costs and static or declining revenue. There is the embarrassment of a stagnant repertoire. And there is the disenchantment of the recording industry, especially in America, with the market for classical records. Thomas sees the repertoire as the most likely point of attack.

"The repertoire has to be broadened," he was saying, "but I don't think it should be done simply by digging up forgotten or neglected works from the classical or romantic eras. I want to widen it in terms of historical perspective, to cover the whole 1,000-year arc of Western music, rather than just the two centuries identified with the symphony orchestra.

"And so in Boston recently, I began a concert with Perotin, followed by Stockhausen and ending, after the intermission, with Schumann's 'Rhenish' Symphony. The results were fantastic. Thus startlingly juxtaposed, and separated from any other music of its own genre, each work emerged with new significance. Each was heard in a new and more enlightening perspective."

No Qualms

Going back 800 years means, of course, getting into music that predates the symphony orchestra, or any other kind of orchestra. But Thomas has no qualms about that. Everyone in a symphony orchestra plays an instrument, and he will use instruments in any number and in any combination. In ancient music he will use ancient instruments if he can get them, modern instruments if he can't.

"What I'm thinking about," he went on, "is not just the orchestra as an institution, but the concert as a stimulating and enjoyable experience. I want to get away from the kind of program that begins with Bach and continues through Beethoven and Brahms to Bartok. It's all too suggestive of an educational trip through a music museum, and about as exciting. Contrast, not chronology, is my objective, and the kind of contrast which sets off each work to the best advantage."

Nor has he any inhibitions about applying modern science to ancient music for acoustical effects otherwise unobtainable. Symphony Hall in Boston, for example, cannot produce the reverberations of a 12th-century church. And so, in the Perotin, he had the sound transmitted to a reverberant crypt beneath the hall and rebroadcast from there back into the auditorium.

Whether Buffalo or Boston will be getting any rock mixed with rococo is an open question. But Thomas has no intention of contracting the range of his own enthusiasms. When he told one of his orchestra charges, a few weeks ago, that he had been on the road for four days with James Brown, it was suggested to him that he might have spent the time more profitably studying Toscanini and Furtwangler records.

But Michael Tilson Thomas doesn't see it that way.

66

announcements of b.b.c. b.s.o. & pops shows

Boston Pops

DURRANT'S
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EVENING STAR
IPSWICH, SUFFOLK
ISSUE DATED 23 APR 1971

STAR VIEWING

BBC-1 Milo O'Shea and Anna Manahan return as Bunjy Kennefick and his domineering mother, in another series of the Irish comedy series "Me Mammy." Also back is Yootha Joyce as the long-suffering Miss Argyll, still trying to snatch a few moments alone with Bunjy without the attentions of the dreaded Mammy.

* * *

A new series from the popular Scottish singer Moira Anderson begins tonight. In seven half-hour shows she will be featuring operatic arias, modern standards, and, of course, songs from Scotland. Her guest is Matt Munro.

* * *

The Boston Promenade Orchestra, best known as the Boston Pops, had never given a concert outside Massachusetts until they played at the Royal Albert Hall earlier this month. Part of this concert will be shown when the orchestra under their conductor Arthur Fielder play Elgar's "Pomp and Circumstance No. 1," Offenbach's Gaite Parisienne suite, and Tchaikovsky's Piano Concerto No. 1 with Earl Wild as soloist.

Boston Orch

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EVENING POST
BRISTOL
ISSUE DATED 23 APR 1971

The pop prom

TONIGHT is quite an occasion for followers of classical music with B.B.C.-1's recording of the very first "Boston Pops" concert outside America at the Royal Albert Hall earlier this month.

Highlights will show the Boston Promenade Orchestra (to give them their full title) playing Elgar's Pomp and Circumstance No. 1, Offenbach's Gaite Parisienne and Tchaikovsky's Piano Concerto No. 1.

And to make conductor Arthur Fielder and his men feel at home, the arena of the Albert Hall was replaced with tables and chairs complete with drinks and refreshments.

Boston Orch

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EVENING ECHO
BOURNEMOUTH, HAMPSHIRE
ISSUE DATED 17 APR 1971

Boston Orch

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HERBAL HILL
LONDON E.C.1
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CROYDON ADVERTISER
CROYDON, SURREY
ISSUE DATED 23 APR 1971

Friday

ME MAMMY, Moira Anderson and Harold McMillan (in that order) is the mixture on B.B.C.-1.

The appearance of the **Boston Pops Orchestra** later on the same channel features part of a concert given by the orchestra at the Royal Albert Hall earlier this month — the first time it has played anywhere outside America.

In keeping with the tradition of the Pops back in Massachusetts, the Albert Hall was transformed with tables laid to replace the normal rows of seats so that refreshments could be served during the concert.

Boston Pops

The Boston Promenade Orchestra, best known as the Boston Pops, had never given a concert outside Massachusetts until they played at the Royal Albert Hall earlier this month.

Part of this concert will be shown on BBC-1, when the orchestra under their conductor Arthur Fielder play Elgar's Pomp and Circumstance No. 1, Offenbach's Gaite Parisienne suite, and Tchaikovsky's Piano Concerto No. 1 with Earl Wild as soloist.

Fielder has not only conducted the Boston Pops for 42 years but also played in the orchestra for 15 years before that; and since its foundation 85 years ago, the Boston Pops has always one member or another of the Fielder family connected with it.

In keeping with the tradition of the Pops in their home town, the arena of the Albert Hall has been transformed with tables and chairs replacing the regular rows of seats and drinks and refreshments available during the concert.

Joseph Cooper introduces the concert from one of the arena tables.

Boston Pops

DURRANT'S

THE DAILY MAIL
HULL, YORKSHIRE
ISSUE DATED 23 APR 1971

one point of view

MILO O'SHEA and Anna Manahan return to BBC-1 tonight as Bunjy Kennefick and his domineering mother, in another series of the Irish comedy series "Me Mammy." Also back is Yootha Joyce as the long-suffering Miss Argyll, still trying to snatch a few moments alone with Bunjy without the attentions of the dreaded Mammy.

THEY HAD never given a concert outside Massachusetts—the Boston Pops, that is—until they played at the Royal Albert Hall earlier this month. Part of this concert will be screened at 10.50 tonight on BBC-1.

THERE WILL be a new fea

Boston Orch

DURRANT'S
DURRANT HOUSE
HERBAL HILL
LONDON E.C.1
01-278 1733

SOUTH WALES ARGUS
NEWPORT, MONMOUTHSHIRE
ISSUE DATED 23 APR 1971

Boston Orch

DURRANT'S

NORTH-WESTERN EVENING MAIL
BARROW-IN-FURNESS, LANCASHIRE
ISSUE DATED 5 APR 1971

Tonight's orchestral concert on Radio 3 is from the Royal Festival Hall and features distinguished visitors in the Bonston Symphony Orchestra, conducted by William Steinberg

The programme consists of Mozart's Symphony No. 36—and in the second half at 8.50 Mahler's Seventh.

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The Boston Promenade Orchestra, best known as the Boston Pops, had never given a concert outside Massachusetts until they played at the Royal Albert Hall earlier this month.

Part of this concert will be shown on BBC-1 tonight, when the orchestra under their conductor Arthur Fiedler play Elgar's **Pomp and Circumstance No. 1**, Offenbach's **Gaite Parisienne** suite, and Tchaikovsky's **Piano Concerto No. 1** with Earl Wild as soloist.

Fiedler has not only conducted the Boston Pops for 42 years but also played in the orchestra for 15 years before that; and since its foundation 85 years ago, the Boston Pops has always had one member or another of the Fiedler family connected with it.

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Boston Orch

DURRANT'S
DURRANT HOUSE
HERBAL HILL
LONDON E.C.1
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THE SUN
30, Bouverie Street, London, E.C.4
ISSUE DATED 17 APR 1971

FRIDAY ★ ★

WHAT a week for comebacks! Now it's ME MAMMY (BBC 1, 8.00), taking its would-be lovers, Milo O'Shea and Yootha Joyce, on a naughty weekend in Amsterdam. They are foiled, as usual, by the arrival of Mammy, Anna Manahan.

SHAKESPEARE'S ISLAND (BBC 2, 8.00) celebrates the Bard's birthday with a look at The Tempest, in production at Stratford.

THE SKY'S THE LIMIT (ITV, 7.00) and ON THE BUSES (ITV, 7.30) bring a more networked look into commercial Friday these days, but the real show-stopper is, of course, BUDGIE (ITV, 9.00), which brings Adam Faith back into the arms of his wife (Georgina Hale).

MOIRA ANDERSON SINGS (BBC 1, 9.20) with guest star Matt Monro in a new series. And, for their first appearance outside the U.S., there's the fabulous BOSTON POPS ORCHESTRA (BBC 1, 10.50) with Arthur Fiedler conducting Elgar and Tchaikovsky.

Boston Orch

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PETERBOROUGH EVENING TELEGRAPH
PETERBOROUGH NORTHAMPTONSHIRE
ISSUE DATED 23 APR 1971

STAR CHOICE

The Boston Promenade Orchestra, best known as The Boston Pops, had never given a concert outside Massachusetts until they played at the Royal Albert Hall earlier this month.

Part of this concert will be shown on BBC-1 at 10.50 when the orchestra under their conductor Arthur Fiedler play Elgar's 'Pomp and Circumstance No 1', Offenbach's Gaite Parisienne suite, and Tchaikovsky's Piano Concerto No 1 with Earl Wild as soloist.

Fiedler has not only conducted the Boston Pops for 42 years but also played in the orchestra for 15 years before that; and since its foundation 85 years ago, the Boston Pops has always had one member or another of the Fiedler family connected with it.

In keeping with the tradition of the Pops in their home town, the arena of the Albert Hall has been transformed with tables and chairs replacing the regular rows of seats and drinks and refreshments available during the concert.

Joseph Cooper introduces the concert from one of the arena tables.

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HERBAL HILL
LONDON E.C.1
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RADIO TIMES
35, MARYLEBONE HIGH STREET, LONDON, W.1
ISSUE DATED 15 APR 1971

10.50 *Colour* TV Ap. 23
The Boston Pops
This is their first appearance outside the USA
Arthur Fiedler, conductor of the Pops for 42 years, presents his **Boston Promenade Orchestra**
Elgar Pomp and Circumstance No 1
Tchaikovsky Piano Concerto No 1
Soloist **Malcolm Frager**
Offenbach Suite, Gaîté Parisienne
Introduced by JOSEPH COOPER

Directed by ANTONY CRAXTON †
A recording of part of the concert given in the Royal Albert Hall earlier this month by arrangement with Harold Holt Ltd

DURRANT HOUSE
HERBAL HILL
LONDON E.C.1
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EVENING CITIZEN
GLASGOW
ISSUE DATED 23 APR 1971

FIEDLER BRINGS HIS BOSTON POPS TO BRITAIN—AT LAST!

☐ *The Boston Promenade Orchestra, best known as the Boston Pops, had never given a concert outside Massachusetts until they played at the Royal Albert Hall earlier this month.*

You can hear two major pieces from the concert—"pop" classics, "Pomp and Circumstance No. 1" and Tchaikovsky's Piano Concerto No. 1—on BBC-1 at 10.50, conducted by that tremendous character Arthur Fiedler.

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HERBAL HILL
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BASINGSTOKE GAZETTE
Basingstoke, Hampshire.
ISSUE DATED 23 APR 1971

Fiedler brings the Boston Pops to London

THE Boston Promenade Orchestra — best known as the Boston Pops — had never given a concert outside Massachusetts until they played at the Royal Albert Hall earlier this month. Part of this concert will be shown on BBC-1 tonight.

The orchestra, under their condoctor Arthur Fiadler, play Elgar's 'Pomp and Circumstance No. 1', Offenbach's Gaite Parisienne suite and Tchaikovsky's Piano Concerto No. 1 with Earl Wild as soloist.

Fiedler has not only conducted the Boston Pops for 42 years but also played in the orchestra for 15 years before that: and since its foundation 85 years ago, the Boston Pops has always had one member or another of the Fiedler family connected with it.

In keeping with the tradition of the Pops in their home town, the arena of the Albert Hall has been transformed with tables and chairs replacing the regular rows of seats and drinks and refreshments available during the concert.

Boston Orch

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DURRANT HOUSE
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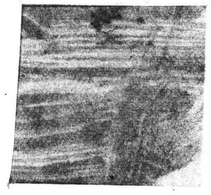
THE NEWS
PORTSMOUTH, HAMPSHIRE
ISSUE DATED 23 APR 1971

BOSTON 'POPS,' FROM AWAY HOME



For the first time, the Boston "Pops" Orchestra has given a concert outside Massachusetts — in the Royal Albert Hall, earlier this month.

Tonight, on B.B.C. 1, viewers can see the orchestra, under its conductor, Arthur Fiedler, playing Elgar, Offenbach, and Tchaikovsky, in London.

Fiedler has not only conducted the Boston Promenade Orchestra for 42 years — before that he also played in it for 15 years. In fact since its foundation, 85 years ago, the Boston Pops has always had one of the Fiedler family connected with it.

In keeping with the tradition of the orchestra in its home town, the Albert Hall arena has been transformed, with tables and chairs replacing the rows of seats, and refreshments available during the concert.

Boston Orch.
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DAILY MAIL
CARMELITE HOUSE,
LONDON, E.C.4
ISSUE DATED 15 APR 1971

Why Mrs K does not want to be First Lady

MRS JOAN KENNEDY, wife of Senator Edward Kennedy, flew to London from Washington yesterday and said that she did not want to be a U.S. President's wife.

'As sister-in-law of a President I've been close at hand and I know what it is really like. I do not want the job,' she said.

She wasn't sure whether her husband would stand. 'He is leaving it open. You can't blame him, can you?'

And then she added: 'But I would rather he didn't. We have three young children.'

Fun

Was she worried about the safety of her family? 'I would rather not talk about that.'

Mrs Kennedy, 34, blonde and willowy, is on her way to Bonn, where she will narrate *Peter and the Wolf* at a concert with the Boston Symphony Orchestra.

She said: 'My husband is coming to see me. I was going to play the piano in Bonn, but it was decided that I should do *Peter and the Wolf* instead.'

Her last 'fun thing' was playing the piano on an American television programme.

She and Senator Kennedy are expected to fly back to London at the weekend.

MRS JOAN KENNEDY: I know what it is really like

Boston Orchestra
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EVENING STANDARD
47, SHOE LANE,
LONDON, E.C.4
ISSUE DATED 14 APR 1971

LONDONER'S DIARY

It's too tough at the top, says Mrs Kennedy

WHATEVER Senator Edward Kennedy's political ambitions may be, his wife Joan does not want him to stand for the United States Presidency.

Mrs. Kennedy made this clear today when she arrived in London by air from Washington. At London Airport she was asked whether the Senator would stand for President. "He is leaving it open," she said. "You can't blame him."

And she went on: "I have been very close to it. Being the sister-in-law of a President I've seen close at hand what it is really like. I do not want the job. Maybe it's too tough at the top.

"If my husband decides to stand, then I will be with him all the way, but I would rather he did not stand. We have three young children."

Pianist

Mrs. Kennedy, now 34, is a skilled pianist and was on her way to Bonn to take part in a concert with the Boston Symphony Orchestra—not as a pianist but as narrator in Prokofiev's Peter and the Wolf. Her husband will join her in Bonn and they expect to fly back to London at the weekend.

She said the last "fun thing" she did was to play the piano in an American television programme.

Boston Orch.
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SUNDERLAND ECHO
SUNDERLAND,
CO. DURHAM
ISSUE DATED 14 APR 1971

GOING TO BONN

Mrs Joan Kennedy, wife of Senator Edward Kennedy, pictured on arrival at Heathrow Airport, London, today en route to Germany from America. Answering questions at the airport, she said she would rather her husband did not stand for President and that she would be a reluctant First Lady. In Bonn, Mrs Kennedy is to narrate "Peter and the Wolf" at a concert with the Boston Symphony Orchestra.

Boston Symphony Orchestra
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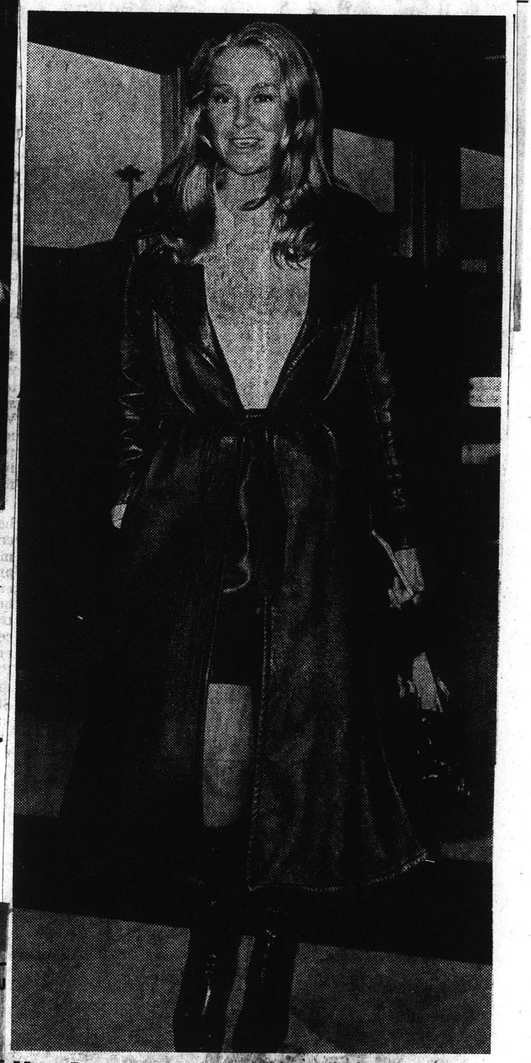
THE GUARDIAN
192, GRAY'S INN ROAD,
LONDON, W.C.1
ISSUE DATED 15 APR 1971



Mrs Joan Kennedy, wife of Senator Edward Kennedy, arriving at Heathrow Airport-London yesterday on her way to Bonn to narrate Peter and the Wolf with the Boston Symphony Orchestra

Boston S. Orch.
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HUDDERSFIELD DAILY EXAMINER
HUDDERSFIELD,
YORKSHIRE
ISSUE DATED 14 APR 1971

'Life is tough at the top'—Joan Kennedy

MRS. JOAN KENNEDY, wife of Senator Edward Kennedy, flew into London today and said that she would be a reluctant First Lady.

"I would rather he did not stand," she said.

"Being sister-in-law of a President, I've been close at hand and I know what it is really like. I do not want the job."

As she flew into Heathrow her husband was flying to Germany, where they were to meet later today.

She was asked if she thought her husband would stand for President, and replied, "He is leaving it open. You can't blame him."

Asked if it might be too tough at the top, she said, "Yes, I guess that's about it."

Mrs. Kennedy is to narrate "Peter and the Wolf" with the Boston Symphony Orchestra at a concert in Bonn.

london views the Kennedys

Boston Orch.

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DAILY MAIL
CARMELITE HOUSE, LONDON, E.C.4
ISSUE DATED 15 APR 1971

Why Mrs K does not want to be First Lady

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She wasn't sure whether her husband would stand. 'He is leaving it open. You can't blame him, can you ?'

And then she added: 'But I would rather he didn't. We have three young children.'

Fun

Was she worried about the safety of her family ? 'I would rather not talk about that.'

Mrs Kennedy, 34, blonde and willowy, is on her way to Bonn, where she will narrate *Peter and the Wolf* at a concert with the Boston Symphony Orchestra.

She said: 'My husband is coming to see me. I was going to play the piano in Bonn, but it was decided that I should do *Peter and the Wolf* instead.'

Her last 'fun thing' was playing the piano on an American television programme.

She and Senator Kennedy are expected to fly back to London at the weekend.

MRS JOAN KENNEDY: I know what it is really like

Boston Orchestra

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HERBAL HILL
LONDON E.C.1
01-278 1733

EVENING STANDARD
47, SHOE LANE, LONDON, E.C.4
ISSUE DATED 14 APR 1971

LONDONER'S DIARY

It's too tough at the top, says Mrs Kennedy

WHATEVER Senator Edward Kennedy's political ambitions may be, his wife Joan does not want him to stand for the United States Presidency.

Mrs. Kennedy made this clear today when she arrived in London by air from Washington. At London Airport she was asked whether the Senator would stand for President. "He is leaving it open," she said. "You can't blame him."

And she went on: "I have been very close to it. Being the sister-in-law of a President I've seen close at hand what it is really like. I do not want the job. Maybe it's too tough at the top.

"If my husband decides to stand, then I will be with him all the way, but I would rather he did not stand. We have three young children."

Pianist

Mrs. Kennedy, now 34, is a skilled pianist and was on her way to Bonn to take part in a concert with the Boston Symphony Orchestra—not as a pianist but as narrator in Prokofiev's Peter and the Wolf. Her husband will join her in Bonn and they expect to fly back to London at the weekend.

She said the last "fun thing" she did was to play the piano in an American television programme.

Boston Orch.

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SUNDERLAND ECHO
SUNDERLAND, CO. DURHAM
ISSUE DATED 14 APR 1971

GOING TO BONN

Mrs Joan Kennedy, wife of Senator Edward Kennedy, pictured on arrival at Heathrow Airport, London, today en route to Germany from America. Answering questions at the airport, she said she would rather her husband did not stand for President and that she would be a reluctant First Lady. In Bonn, Mrs Kennedy is to narrate "Peter and the Wolf" at a concert with the Boston Symphony Orchestra.

Boston Symphony Orchestra

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THE GUARDIAN
192, GRAY'S INN ROAD, LONDON, W.C.1
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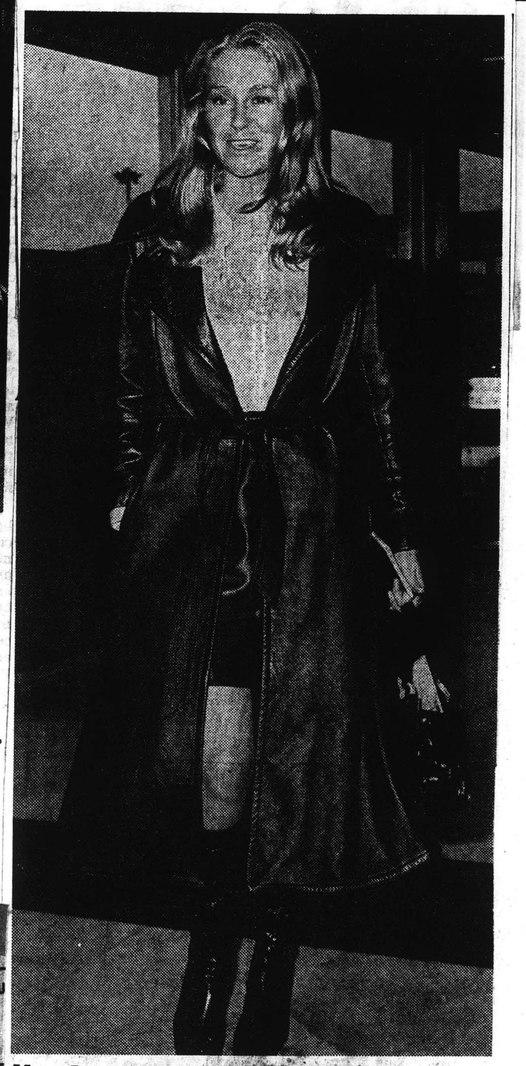

Mrs Joan Kennedy, wife of Senator Edward Kennedy, arriving at Heathrow Airport-London yesterday on her way to Bonn to narrate Peter and the Wolf with the Boston Symphony Orchestra

Boston S Orch.

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HUDDERSFIELD DAILY EXAMINER
HUDDERSFIELD, YORKSHIRE
ISSUE DATED 14 APR 1971

'Life is tough at the top'—Joan Kennedy

MRS. JOAN KENNEDY, wife of Senator Edward Kennedy, flew into London today and said that she would be a reluctant First Lady.

"I would rather he did not stand," she said.

"Being sister-in-law of a President, I've been close at hand and I know what it is really like. I do not want the job."

As she flew into Heathrow her husband was flying to Germany, where they were to meet later today.

She was asked if she thought her husband would stand for President, and replied, "He is leaving it open. You can't blame him."

Asked if it might be too tough at the top, she said, "Yes, I guess that's about it."

Mrs. Kennedy is to narrate "Peter and the Wolf" with the Boston Symphony Orchestra at a concert in Bonn.

london views the Kennedys

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Boston Orchestra

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THE DAILY TELEGRAPH
135, FLEET STREET, LONDON, E.C.4
ISSUE DATED 19 APR 1971

KENNEDYS FLY BACK TO U.S.

Senator Edward Kennedy flew out from London yesterday to Washington after a one-day visit. His wife Joan saw him off at Heathrow Airport.

The couple arrived in London on Saturday from Bonn where Mrs Kennedy narrated "Peter and the Wolf" at a Boston Symphony Orchestra concert. She is due to join her husband in Washington later this week.

Boston Orch

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GUARDIAN JOURNAL
NOTTINGHAM, NOTTINGHAMSHIRE
ISSUE DATED 15 APR 1971

KENNEDY'S WIFE FLIES IN

MRS. Joan Kennedy, wife of Senator Edward Kennedy, arriving at London's Heathrow Airport, yesterday, en route to Germany from America. She said she would rather her husband did not stand for President and that she would be a reluctant First Lady. In Bonn, Mrs. Kennedy is to narrate "Peter and the Wolf" at a concert with the Boston Symphony Orchestra.

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THE DAILY TELEGRAPH
135, FLEET STREET, LONDON, E.C.4
ISSUE DATED 15 APR 1971

Mrs Kennedy shuns White House

MRS Joan Kennedy, 34, wife of Senator Edward Kennedy, passing through Heathrow Airport yesterday on her way to Bonn to narrate Prokofiev's symphonic fairy tale, "Peter and the Wolf" with the Boston Symphony Orchestra.

She said she did not want her husband to stand for the Presidency next year although she would be with him "all the way" if he did. He was leaving the question "open," and she added: "You can't blame him, can you?"

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SUNDAY TELEGRAPH
135, FLEET STREET, LONDON, E.C.4
ISSUE DATED 18 APR 1971

Kennedys visiting friends

Picture: Augustus Rhodes

SENATOR EDWARD KENNEDY arriving at Heathrow Airport yesterday with his wife, Joan, whom he had joined in Bonn where she narrated Prokofiev's "Peter and the Wolf" with the Boston Symphony Orchestra. They are visiting friends in Britain.

Boston Orch

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SOUTH WALES ECHO
CARDIFF, GLAMORGANSHIRE
ISSUE DATED 14 APR 1971

It's no life at the top, says Joan Kennedy

MRS. JOAN KENNEDY, wife of Senator Edward Kennedy, flew into London today and said she would be a reluctant First Lady. "I would rather he did not stand for President," she said.

"Being sister-in-law of a President, I've been close at hand and I know what it is really like. I do not want the job," she added.

As she flew to London, her husband was flyinfi to Germany, where they are to meet later today. At Heathrow, Mrs. Kennedy, aged 34, asked if she thought her husband would stand for President, replied: "He is leaving it open. You can't blame him."

Mrs. Kennedy is to narrate *Peter and the Wolf* with the Boston Symphony Orchestra at a concert in Bonn.

Boston Orchestra

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HERBAL HILL
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01-278 1733

LIVERPOOL DAILY POST
LIVERPOOL, LANCASHIRE
ISSUE DATED 15 APR 1971

JOAN KENNEDY
"I would rather he did not stand."

'I'd be a reluctant First Lady,' says Joan Kennedy

MRS JOAN KENNEDY, wife of Senator Edward Kennedy, flew into London yesterday and said she would be a reluctant First Lady.

"I would rather he did not stand," she said.

"Being sister-in-law of a President, I've been close at hand and I know what it is really like. I do not want the job."

At Heathrow Mrs Kennedy, aged 34, asked if she thought her husband would stand for President, replied: "He is leaving it open. You can't blame him."

Would she like to be America's First Lady? "No. If my husband decides to stand then I would be with him all the way, but I would rather he did not stand."

Mrs Kennedy, asked if it might be too tough at the top, said: "Yes, I guess that's about it."

Mrs Kennedy was on her way to Germany, where she is to narrate Peter and the Wolf with the Boston Symphony Orchestra at a concert in Bonn. She and her husband are expected to fly to London at the weekend.

Boston Orch

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01-278 1733

THE SUN
30, Bouverie Street, London, E.C.4
ISSUE DATED 15 APR 1971

I don't want to be the First Lady, says Joan Kennedy

JOAN KENNEDY, Senator Edward Kennedy's wife, said yesterday she would be a reluctant First Lady.

"Being sister-in-law of a President, I've been close at hand and I know what it is really like.

"I do not want the job," she added as she arrived at London's Heathrow Airport en route to Bonn to meet her husband.

Asked if she thought the Senator would stand for President, 34-year-old Mrs Kennedy replied: "He is leaving it open."

Would she like to be America's First Lady?—"No. If my husband decides to stand then I would be with him all the way, but I would rather he did not stand."

Tough

Mrs Kennedy, asked if it might be too tough at the top, said: "Yes, I guess that's about it."

Mrs Kennedy is to narrate Peter and the Wolf with the Boston Symphony Orchestra at a concert in Bonn.

She and her husband are expected to fly to London at the weekend.

Mrs Kennedy arriving yesterday

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Die Kennedys werden nach Bonn eingeflogen

Boston ruft Stuttgart

Amerikas Weltklasse-Orchester hat in Deutschland viel vor

Stuttgart wird die erste von neun Stationen sein, an denen das Boston Symphony Orchestra in Deutschland gastiert. Der weltberühmte amerikanische Klangkörper, der häufig als virtuosestes Orchester der Welt bezeichnet wird, tritt am kommenden Mittwoch (7. April) unter Leitung seines 71jährigen Chefdirigenten William Steinberg, einem gebürtigen Kölner, auf. Seine Deutschland-Runde soll am 16. April in Bonn mit einem Gag besonderer Art beendet werden: Mit einem der berühmten „Boston Pops" unter A. Fiedler.

Zu diesem Bonner Konzert erwartet Johannes Wasmuth, sogenannter „Zeremonienmeister" im Künstlerbahnhof Rolandseck, zur Erweckung des nicht sonderlich lustigen Bonner Kulturlebens nicht nur alle Botschafter, Minister und sonstigen Honoratioren der Bundesmetropole, sondern auch eine Flugzeugladung voller Bostoner Prominenz und darunter als besonders exklusiven Star Joan Kennedy, die Frau des Senators Edward, diesen selbst, ferner Bankpräsident David Rockefeller und weitere Bostoner Gesellschaftsspitzen. Joan wird im Programm selbst mitwirken: als Legendenerzählerin in Prokofieffs „Peter und der Wolf". Derweil wird sich das Publikum in 30jähriger Boston-Pop-Art an kaltem Büfett ergötzen und dazu außer Prokofieffs Musik unter anderem auch unterhaltsame „Hair"-Klänge vom selben Elite-Orchester hören, das uns in Stuttgart mit Bruckners 7. und Hindemiths Bostoner Sinfonie begrüßt.

Geschichte und Tätigkeit der 90 Jahre alten und 130köpfigen Bostoner Sinfoniker sind typisch für amerikanische Musikkultur: 1881 verwirklichte der Bostoner Bürgermeister Henry Lee Higginson seinen Traum, der Stadt ein großes Sinfonieorchester zu gründen. 300 Mäzene fanden sich. Bis heute erhalten die Bostoner Sinfoniker keine staatlichen Subventionen. Arthur Nikisch und Karl Muck waren die Dirigenten der ersten Jahre. 1917 entstand die erste Schallplattenaufnahme. 1924 übernahm Serge Koussewitzky den Klangkörper, behielt ihn bis 1949 und machte das bis dahin virtuoseste Orchester daraus. Ihm folgten Charles Munch, Erich Leinsdorf und seit 1969 William Steinberg, der gleichzeitig das Pittsburgh Symphony Orchestra leitet.

Um die existentielle Grundlage des Orchesters zu verbreitern, gründete Koussewitzky 1930 die sogenannten Esplanade Concerts als Gratiskonzerte am Ufer des Charles River, und Arthur Fiedler begann, die „Boston Pops" zu dirigieren. Diese volkstümlichen Konzerte, die in der Zwischenzeit 47 Millionen Schallplatten erbrachten und in den USA ein fester Begriff sind, beginnen alljährlich in der ersten Maiwoche in der Bostoner Symphony Hall. Statt in starren Stuhlreihen sitzt das Publikum nun an Tischen und läßt sich zur Musik Erfrischungen servieren. Dieser neunwöchigen Pop-Saison Fiedlers schließen sich dann im Sommer die abendlichen, unentgeltlichen Esplanade Concerts an, die oft ein Publikum von 20 000 Menschen haben.

Bedenkt man, daß das Boston Symphony Orchestra 1970 nicht weniger als 289 Konzerte gab, um seinen rund 3,5 Millionen-Dollar-Haushalt mit 2,2 Millionen Dollar Eigeneinnahmen einigermaßen in Ordnung halten zu können, so zeigt sich der enorme Anspruch, der an Amerikas arrivierteste Musiker gestellt wird, die nebenher noch Unterricht erteilen müssen und lediglich Saison-Verträge erhalten. Es sollte hierzulande nicht vergessen werden, daß der Staat in Nordamerika für seine Orchesterkultur so gut wie nichts ausgibt, sondern daß das gesamte Kultur- und Universitätsleben auf privaten Stiftungen beruht.

Dieter Schorr

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Ausschnitt aus:
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vom 1. April 1971

stuttgart

pre-concert publicity

THE KENNEDYS WILL BE FLOWN TO BONN

B O S T O N I S C A L L I N G S T U T T G A R T

Americas World Renowned Orchestra Plans a Lot For Germany

Stuttgart will be the first stop of nine other places in which the Boston Symphony Orchestra will be guests. The world renowned American Symphonic is quite often called the greatest virtuoso orchestra of the world and will appear coming Wednesday (April 7) under the direction of its 71 year old conductor, William Steinberg, who was born in Cologne. Its German tour will be completed in Bonn on April 16 with an unusual gag: With the famous "Boston Pops" under Arthur Fiedler.

At this concert in Bonn the so called "master of ceremonies" Johannes Wasmuth is expecting not only all ambassadors, ministers and other dignitaries of the Bundes Metropole, but a plane full of Boston's prominents. Among them as a special exclusive star Joan Kennedy, the wife of the Senator Edward who will be present. Also further, bank president David Rockefeller and more of Boston's High Society. Joan will contribute to the program herself: as the narrator in Prokofieff's "Peter and the Wolf". In the meantime the audience will enjoy a cold buffet in the 30 year Boston Pops tradition and will hear, besides Prokofieff's music, entertaining selections from "Hair" played by the elite orchestra which greeted us in Stuttgart with Bruckner's Seventh and Hindemith's Boston Symphony.

History and activity of the ninety year old symphonic which consists of 130 members is typical for American music culture: In 1881 Henry Lee Higginson, the Mayor of Boston, put his dream into reality; to found a large symphonic orchestra. They found 300 patrons. Until this day the Boston Symphonic does not receive any federal aid. Arhtur Nikisch and Karl Muck were the conductors of the early years. In 1917 the first record was made. In 1924 Serge Koussevitzky took over the orchestra, kept it until 1949, and developed it to the most virtuoso orchestra at that time. Charles Munch, Erich Leinsdorf, and in 1969, William Steinberg succeeded him. He (Steinberg) also directs the Pittsburgh Symphony Orchestra at the same time.

In order to spread the essential foundation of the orchestra, Koussovitzky founded the so called "Esplanade Concerts" in 1930 on the shores of the Charles River free of charge and Arthur Fiedler began to conduct the Boston Pops. Since then they have produced 47 million records and they are well established in the United States. Their popular concerts start in the beginning of May in Boston's Symphony Hall. Instead of sitting in formal rows the audience sits at tables and gets refreshments served while listening to the music. After the nine weeks Pops season under Fiedler, the evening Esplanade concerts follow, free of charge, visited quite often by 20,000 people.

Considering that the Boston Symphony Orchestra gave 289 concerts in 1970 to take in 2,2 million dollars, in order to keep the 3,5 million dollar budget balanced, one can see the enormous demand made on America's most versatile musicians who have to give lessons as well and receive only single season contracts. One should not forget in this country that the Government of North America doesn't contribute anything to the orchestra, and that the entire cultural existence and university funding consist of private contributions.

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stuttgart pre-concert publicity

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BOSTON IS CALLING STUTTGART

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argus
Seit 1857

Auflage (l. Ts.): 35,7
– lt. „Leitfaden 1971 –

Ausschnitt aus:
NWZ Göppinger Kreisnachrichten, Göppingen
vom 31. März 1971

Das 1881 gegründete Boston Symphonie Orchestra unternimmt im April seine dritte Europa- und Deutschland-Tournee. Unter seinen Dirigenten Arthur Fiedler, William Steinberg und Michael Tilson Thomas wird das Orchester auch in Stuttgart (7. April) gastieren.

BOSTON SYMPHONY ORCHESTRA

William Steinberg's remarks at Stuttgart concert, Wednesday, April 7, 1971
Translated from German for radio tape

Ladies and Gentlemen:

Today's concert must of necessity open with a memorial. Two days ago, at the age of 88, Igor Stravinsky died. He was the greatest figure in music which the twentieth century has produced , and as music history will undoubtedly show, one of the greatest figures in music ever. It is of course understandable that we musicians memorialize this sad event, particularly the Boston Symphony Orchestra, which has been linked to him in a variety of ways: not only was his finest and most famous work, the "Symphony of Psalms" commissioned and first performed by the Orchestra, but his entire canon has been performed through the years by my predessors and myself. Maestro Stravinsky himself stood before this Orchestra many times and conducted. In order to solemnize this occasion and honor this great Maestro, I beg your permission to change the start of this program and to allow the substitution of Beethoven's Eroica in place of the Third Leonore Overture. May I also ask that you not applaud at the termination of the performance.

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Beethoven's Funeral March for Stravinsky

BOSTON JET WITH CAPTAIN STEINBERG

The Symphony Orchestra opened its German tour in the "Liederhalle"

Traffic presses around the concert hall "Stuttgarter Liederhalle". The audience is already taking their seats after the first bell in the Beethoven Hall. The legions of the Boston Symphony Orchestra fill the stage: America's oldest representative orchestra begins the guest performances of its third European tour in Stuttgart. Mastro William Steinberg enters the stage with strong applause. He speaks to the audience from the red velvet of the podium: Igor Stravinsky is dead. He was the greatest one.

America's most aristocratic orchestra, tonal representative of Boston art, felt especially close to the great composer. Mastro Steinberg lifts the long baton slowly. In memory of Stravinsky, the Funeral March from Beethoven's Third Symphony "Eroica" resounds. The Bostonians are a magnificant orchstra, and they know it. They also are the most ambitious orchestr of the New World. Everybody knows that. And once - under the direction of Serge Koussevitzky for 25 years they were the greatest virtuoso orchestra of the world. For thirteen years after that the Alsatian Charles Munch trained it further to French elegance.

Remaining of this former splendor is the ambition, a powerful sound, virtuoso woodwinds and heavily resounding brass ensembles. Precision and elegance have fallen off decidely. (Inaccurate entry of the brass for Bruckner and first violin dribble in the first Hindemith movement were disturbing). Self-confidence and routine keep it still above the average. And the Boston-sound is still unmistakeable now and then in its compactness, and more beautiful than the New Yorkers. But when I compare it with the Berlin Philharmonic or Celibidache's Stockholm or the London Orchestra is it impossible for me to pass the gold medal anymore.

William Steinberg, the 71 year old mogul of the podium, spreads the aura of a potentate who rules legions with superiority. He is small, stout, an athletic great of American Art-High-Society, very spare, ponderous in his signaling, but very determined. In every move he showed maneuverability, calculation, experience and knowledge of all wordly splendor, but I missed his approach to the heavenly:

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Dieter Schorr

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Ausschnitt aus: Stuttgarter Nachrichten, Stuttgart
vom 10. April 1971

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Ausschnitt aus: Fellbacher Zeitung, Fellbach
10. April 1971
vom

71

3

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Boston-Jet mit Captain Steinberg

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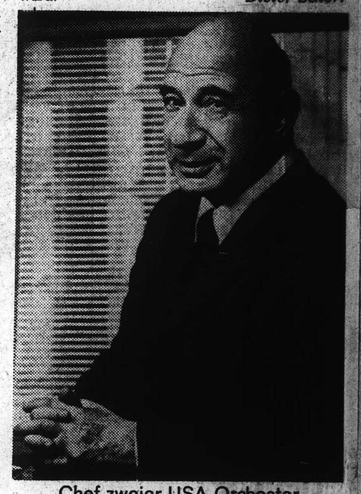

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further translation notes on the following page

stuttgart reviews

Beethoven's Funeral March for Stravinsky

B O S T O N _ J E T W I T H C A P T A I N S T E I N B E R G

The Symphony Orchestra opened its German tour in the "Liederhalle"

Traffic presses around the concert hall "Stuttgarter Liederhalle". The audience is already taking their seats after the first bell in the Beethoven Hall. The legions of the Boston Symphony Orchestra fill the stage: America's oldest representative orchestra begins the guest performances of its third European tour in Stuttgart. Mastro William Steinberg enters the stage with strong applause. He speaks to the audience from the red velvet of the podium: Igor Stravinsky is dead. He was the greatest one.

America's most aristocratic orchestra, tonal representative of Boston art, felt especially close to the great composer. Mastro Steinberg lifts the long baton slowly. In memory of Stravinsky, the Funeral March from Beethoven's Third Symphony "Eroica" resounds. The Bostonians are a magnificant orchstra, and they know it. They also are the most ambitious orchestr of the New World. Everybody knows that. And once - under the direction of Serge Koussevitzky for 25 years they were the greatest virtuoso orchestra of the world. For thirteen years after that the Alsatian Charles Munch trained it further to French elegance.

Remaining of this former splendor is the ambition, a powerful sound, virtuoso woodwinds and heavily resounding brass ensembles. Precision and elegance have fallen off decidely. (Inaccurate entry of the brass for Bruckner and first violin dribble in the first Hindemith movement were disturbing). Self-confidence and routine keep it still above the average. And the Boston-sound is still unmistakeable now and then in its compactness, and more beautiful than the New Yorkers. But when I compare it with the Berlin Philharmonic or Celibidache's Stockholm or the London Orchestra is it impossible for me to pass the gold medal anymore.

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71

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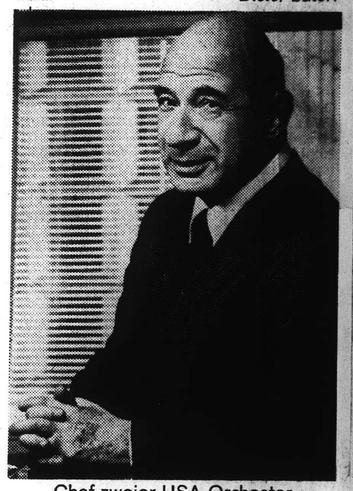

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further translation notes on the following page

stuttgart reviews

further translation notes of "Boston Jet-Mit"... cont. from preceding page.

STUTTGART

Stuttgarter Nachrichten, Stuttgart, April 10, 1971

"The Bostonians are a magnificant Orchestra and they know that. They're also the most painstaking of the New World...

He then describes the orchestra under Koussevitzky and Munch

"Leftover from this former splendor are the diligence, an authoritative sound, the virtuoso woodwind and heavy sounding brass ensembles. Precision and elegance have definitely diminished. (uncertain brass entrances in the Bruckner and uneveness of the first violins in the Hindemith). Self assurance and training still hold the standard high. and the Boston sound is still here and there unequalled in its mellow compactness and more beautiful than the New York. But when I compare it to the Berlin Philharmonic, the Stockholm Orchestra of Celibidache or the London Orchestra, I would be reluctant to send the gold medal across the Atlantic."

He then says (paraphrased)

In the Bruckner the sound was only a body within which no real heart beat - it was only a procedure brought to conclusion -

His lasting impression was that of gigantic orchestral machine which produced a phenomenal mass of sound, with a director at the top whose greatest ability and accomplishment seemed to be that he could command it and keep it under control. No feeling of inspiration was apparent - there was a lot of sound produced, not so much real music. Has the feeling that the public will appreciate even more the Berlin Philharmonic by comparison.

argus
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Dekorativer Bruckner

Das Boston Symphony Orchestra unter William Steinberg in Stuttgart

Das neunte Meisterkonzert brachte als Sonderveranstaltung das Bostoner Symphonieorchester nach Stuttgart, das vor Jahren unter dem unvergeßlichen Charles Münch im Beethovensaal konzertierte. Diesmal mit Werken von Beethoven, Hindemith und Bruckner. Zur Eröffnung des Abends gedachte der Chefdirigent der Bostoner, William Steinberg, des Todes von Igor Strawinsky, der mit dem Orchester durch lange Jahre freundschaftlich verbunden war. Der Trauermarsch aus Beethovens „Eroica", sehr feierlich und langsam und nur im Fugato mit drängenden Impulsen gespielt, war dem Gedenken an Meister Strawinsky gewidmet.

Vor der Würdigung der individuellen Wiedergaben steht die Freude über die Tatsache, eines der bedeutendsten Orchester der Alten und Neuen Welt wieder zu hören, das sich seit seiner Gründung 1881 unter Dirigenten wie Nikisch, Monteux, Koussewitzky, Münch und Leinsdorf zu einem Klangkörper von überragenden technischen Fähigkeiten und musikalischer Kraft entwickelt hat. Die Bostoner vereinigen die Dichte und Differenziertheit des Streicherklangs mit den tonlichen Qualitäten der ausgesucht schönen Holzbläser und der Gewalt der pompösen Blechbläser. Allein schon die mannigfaltigen klanglichen Finessen dieses hochentwickelten, im Piano feinsinnig durchleuchteten, im Forte klanggewaltigen Orchesters zu erleben, ist reiner künstlerischer Genuß.

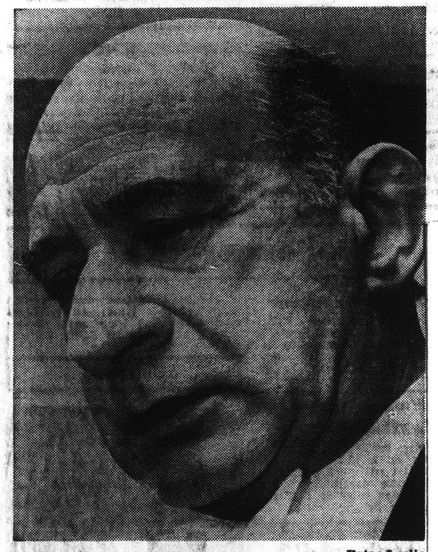

Foto: Leslie

William Steinberg, der derzeitige Chef der Bostoner, setzte die unterschiedlichen klanglichen Möglichkeiten mit überlegener Kunst und in einem Dirigierstil ein, der weitab von bloßer Absicht der Schaustellung dem Werk diente. Sein Dirigieren ist keine unmittelbar auffallende Bekundung des musikalischen Ausdrucks. Seine Art ist die des sauberen Handwerkers und seiner Sache sicheren Kapellmeisters, die er aber jedesmal überspringt, wo es sich um große dramatische Steigerungen und Zusammenfassungen handelt, die dann plakativ herausgehoben werden. Das war in Hindemiths für das Bostoner Symphonieorchester zu dessen Fünfzig-Jahr-Jubiläum komponierter Konzertmusik für Streichorchester und Blechbläser festzustellen wie in Bruckners siebter Sinfonie.

So ungewöhnlich wie Steinbergs pompöse Feierlichkeit in Beethovens Trauermarsch war, so ungewohnt war auch seine im Prinzip einheitliche, in der Ausführung vieler Ingredienzen Brucknerscher Sinfoniekunst anders gelagerte Widergabe. Groß angelegt und formal deutlich zusammengefaßt der erste Satz, wenn auch das dritte Thema in seiner Leichtigkeit zu wenig abgehoben wurde. Steinberg ging es hauptsächlich um die großen dramatischen Ballungen, die aber nicht als letzte Konsequenz und Krönung erschienen, sondern eher als dekorative, nicht immer wirksamen Blechbläsereffekten abholde Höhepunkte. So in der vom Blechbläserklang gesättigten Durchführung im ersten Satz und in der großen Steigerung mit Beckenschlag und Triangel im zweiten Satz.

Ueber das von Steinberg angeschlagene beinahe behäbige Tempo im Scherzo kann man verschiedener Meinung sein. Jedenfalls besteht bei zu langsamer Temponahme die Gefahr einer Verwischung des notwendigen technisch-musikalischen und geistigen Kontrastes zum Adagio wie zum Finale. Das sehr wirkungsvoll, wenn auch mit zu deutlichen Einschnitten vorgetragene Finale beendete eine Interpretation, die vom technischen Standpunkt aus sehr ansprechende Details zeigte, aber in der Gesamthaltung Bruckners Weltfeierlichkeit, Schlichtheit und Frömmigkeit in die glänzende Sphäre konzertanter Wirksamkeit rückte. Enthusiastische Ovationen für Orchester und Dirigent.

WILLY FRÖHLICH

Steinberg: „Nicht nur Klassiker"

„Ich glaube, daß ein amerikanisches Symphonieorchester die Aufgabe hat, auch einen Einblick in das amerikanische Musikschaffen zu vermitteln. Ich werde daher, obwohl man zu meinem Erstaunen offenbar in der doch als so progressiv geltenden Bundesrepublik ebenso wie anderswo in den Konzertsälen Mozart, Beethoven und andere Klassiker viel lieber hört als Vertreter der modernen Musik, auf dieser Europatournee nicht nur beliebte Klassiker, sondern auch zeitgenössische amerikanische Komponisten präsentieren. Ich werde unter anderem Werke von Walter Piston und Gunther Schuller zum Vortrag bringen, selbst wenn es dem deutschen Konzertpublikum nicht passen sollte. Auch in Amerika gefällt ja nicht alles, was in Europa komponiert wird."

William Steinberg äußerte diese Meinung in einem Pausengespräch in seiner Garderobe in der Stuttgarter Liederhalle, wo nach dem vorausgegangenen Londoner Konzert der festliche Auftakt stattfand für die dreiwöchige Gastspielreise des Boston Symphony Orchestra — die dritte Europatournee dieses weltberühmten Ensembles — durch elf Städte des europäischen Festlands.

petz

STUTTGART Stuttgarter Zeintung, Stuttgart April 13, 1971

"The Bostonians combine the density of discrimination of the strings with the tonal qualities of the extraordinarily beautiful woodwinds and the strength of the magnificant brass section. Only in experiencing the varietios of sonorous finesse of this highly developed Orchestra, delicately illuminated (in the piano sections), powerful in the forte, does one know real artistic pleasure"

He describes Steinberg as " transcending mere technical capability when it is a matter of dramatic intensification and climax - as in Hindemith piece for strings and horn and in Bruckner's 7th.

with an almost comfortable pace. At any rate there is the danger of an obliteration of the necessary technical, musical and spiritual contrasts to the Adagio and the finale when the tempo is taken too slowly. The finale, very impressively conducted, but with much noticeable segmentation, finished the interpretation. From a technical point of view it showed many attractive details, but in the entirety Bruckner's universal solemnity, simplicity and piety moved into the brilliant sphere of orchestral effectiveness.

Willy Fröhlich

Steinberg: "Not only Classics".

"I believe that an American orchestra has the duty to expose American musical composition. Therefore, on this tour, I also want to present contemporary American composers and not just beloved classics. I was surprised to find that in Western Germany, which is supposed to be progressive, Beethoven, Mozart and other classicists are preferred to representatives of contemporary music, just like in other concert halls. I will present among others works of Walter Piston and Gunther Schuller, even if the German audience doesn't approve of it. In America, as well, not everything is favored which is being composed in Europe."

William Steinberg expressed this opinion in his cloak room in the Stuttgart Liederhalle during an intermission. In that hall the festive opening took place after the earlier concert in London on the three week tour of the Boston Symphony Orchestra - the third tour through Europe of this world renowned ensemble - through eleven cities of the European continent.

D E C O R A T I V E B R U C K N E R

The Boston Symphony Orchestra under William Steinberg in Stuttgart.

The ninth master concert brought the Boston Symphony Orchestra as a special presentation. This orchestra gave a concert in Beethoven Hall some years ago under the direction of the unforgettable Charles Munch. Now, with works by Beethoven, Hindemith and Bruckner the conductor of the Bostonians, William Steinberg, honored the death of Igor Stravinsky, who was closely connected with the orchestra, at the opening of the evening. The Funeral March from Beethoven's "Eroica" was dedicated to the memory of the Master Stravinsky, very solemn and slow, only in the fugato played with driving impulses.

Before appreciating the individual renderings we have the pleasure of regarding the fact that we can hear one of the most valuable orchestras of the Old and the New World. It has developed to a symphonic of unsurpassed technical ability and musical force since its foundation in 1881 under conductors like Nikisch, Monteux, Koussewitzky, Munch and Leinsdorf. The Bostonians combine the density and differential of the strings with the sound quality of selected beautiful woodwinds and the power of the magnificent brass. It is pure artistic pleasure just to witness the various sound finesse of this highly developed orchestra, delicately irradiated in the piano and tonal power in the forte.

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One can differ in the opinion of the Scherzo which Steimberg struck

argus
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Stuttgarter Zeitung, Stuttgart
vom 13. April 1971

Dekorativer Bruckner

Das Boston Symphony Orchestra unter William Steinberg in Stuttgart

Das neunte Meisterkonzert brachte als Sonderveranstaltung das Bostoner Symphonieorchester nach Stuttgart, das vor Jahren unter dem unvergeßlichen Charles Münch im Beethovensaal konzertierte. Diesmal mit Werken von Beethoven, Hindemith und Bruckner. Zur Eröffnung des Abends gedachte der Chefdirigent der Bostoner, William Steinberg, des Todes von Igor Strawinsky, der mit dem Orchester durch lange Jahre freundschaftlich verbunden war. Der Trauermarsch aus Beethovens „Eroica", sehr feierlich und langsam und nur im Fugato mit drängenden Impulsen gespielt, war dem Gedenken an Meister Strawinsky gewidmet.

Vor der Würdigung der individuellen Wiedergaben steht die Freude über die Tatsache, eines der bedeutendsten Orchester der Alten und Neuen Welt wieder zu hören, das sich seit seiner Gründung 1881 unter Dirigenten wie Nikisch, Monteux, Koussewitzky, Münch und Leinsdorf zu einem Klangkörper von überragenden technischen Fähigkeiten und musikalischer Kraft entwickelt hat. Die Bostoner vereinigen die Dichte und Differenziertheit des Streicherklangs mit den tonlichen Qualitäten der ausgesucht schönen Holzbläser und der Gewalt der pompösen Blechbläser. Allein schon die mannigfaltigen klanglichen Finessen dieses hochentwickelten, im Piano feinsinnig durchleuchteten, im Forte klanggewaltigen Orchesters zu erleben, ist reiner künstlerischer Genuß.

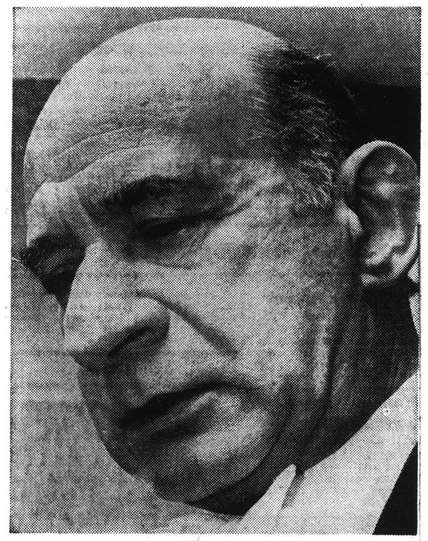

Foto: Leslie

William Steinberg, der derzeitige Chef der Bostoner, setzte die unterschiedlichen klanglichen Möglichkeiten mit überlegener Kunst und in einem Dirigierstil ein, der weitab von bloßer Absicht der Schaustellung dem Werk diente. Sein Dirigieren ist keine unmittelbar auffallende Bekundung des musikalischen Ausdrucks. Seine Art ist die des sauberen Handwerkers und seiner Sache sicheren Kapellmeisters, die er aber jedesmal überspringt, wo es sich um große dramatische Steigerungen und Zusammenfassungen handelt, die dann plakativ herausgehoben werden. Das war in Hindemiths für das Bostoner Symphonieorchester zu dessen Fünfzig-Jahr-Jubiläum komponierter Konzertmusik für Streichorchester und Blechbläser festzustellen wie in Bruckners siebter Sinfonie.

So ungewöhnlich wie Steinbergs pompöse Feierlichkeit in Beethovens Trauermarsch war, so ungewohnt war auch seine im Prinzip einheitliche, in der Ausführung vieler Ingredienzen Brucknerscher Sinfoniekunst anders gelagerte Widergabe. Groß angelegt und formal deutlich zusammengefaßt der erste Satz, wenn auch das dritte Thema in seiner Leichtigkeit zu wenig abgehoben wurde. Steinberg ging es hauptsächlich um die großen dramatischen Ballungen, die aber nicht als letzte Konsequenz und Krönung erschienen, sondern eher als dekorative, nicht immer wirksamen Blechbläsereffekten abholde Höhepunkte. So in der vom Blechbläserklang gesättigten Durchführung im ersten Satz und in der großen Steigerung mit Beckenschlag und Triangel im zweiten Satz.

Ueber das von Steinberg angeschlagene beinahe behäbige Tempo im Scherzo kann man verschiedener Meinung sein. Jedenfalls besteht bei zu langsamer Temponahme die Gefahr einer Verwischung des notwendigen technisch-musikalischen und geistigen Kontrastes zum Adagio wie zum Finale. Das sehr wirkungsvoll, wenn auch mit zu deutlichen Einschnitten vorgetragene Finale beendete eine Interpretation, die vom technischen Standpunkt aus sehr ansprechende Details zeigte, aber in der Gesamthaltung Bruckners Weltfeierlichkeit, Schlichtheit und Frömmigkeit in die glänzende Sphäre konzertanter Wirksamkeit rückte. Enthusiastische Ovationen für Orchester und Dirigent.

WILLY FRÖHLICH

Steinberg: „Nicht nur Klassiker"

„Ich glaube, daß ein amerikanisches Symphonieorchester die Aufgabe hat, auch einen Einblick in das amerikanische Musikschaffen zu vermitteln. Ich werde daher, obwohl man zu meinem Erstaunen offenbar in der doch als so progressiv geltenden Bundesrepublik ebenso wie anderswo in den Konzertsälen Mozart, Beethoven und andere Klassiker viel lieber hört als Vertreter der modernen Musik, auf dieser Europatournee nicht nur beliebte Klassiker, sondern auch zeitgenössische amerikanische Komponisten präsentieren. Ich werde unter anderem Werke von Walter Piston und Gunther Schuller zum Vortrag bringen, selbst wenn es dem deutschen Konzertpublikum nicht passen sollte. Auch in Amerika gefällt ja nicht alles, was in Europa komponiert wird."

William Steinberg äußerte diese Meinung in einem Pausengespräch in seiner Garderobe in der Stuttgarter Liederhalle, wo nach dem vorausgegangenen Londoner Konzert der festliche Auftakt stattfand für die dreiwöchige Gastspielreise des Boston Symphony Orchestra — die dritte Europatournee dieses weltberühmten Ensembles — durch elf Städte des europäischen Festlands.

petz

STUTTGART

Stuttgarter Zeitung, Stuttgart April 13, 1971

"The Bostonians combine the density of discrimination of the strings with the tonal qualities of the extraordinarily beautiful woodwinds and the strength of the magnificant brass section. Only in experiencing the varieties of sonorous finesse of this highly developed Orchestra, delicately illuminated (in the piano sections), powerful in the forte, does one know real artistic pleasure"

He describes Steinberg as " transcending mere technical capability when it is a matter of dramatic intensification and climax - as in Hindemith piece for strings and horn and in Bruckner's 7th.

with an almost comfortable pace. At any rate there is the danger of an obliteration of the necessary technical, musical and spiritual contrasts to the Adagio and the finale when the tempo is taken too slowly. The finale, very impressively conducted, but with much noticeable segmentation, finished the interpretation. From a technical point of view it showed many attractive details, but in the entirety Bruckner's universal solemnity, simplicity and piety moved into the brilliant sphere of orchestral effectiveness.

Willy Fröhlich

Steinberg: "Not only Classics".

"I believe that an American orchestra has the duty to expose American musical composition. Therefore, on this tour, I also want to present contemporary American composers and not just beloved classics. I was surprised to find that in Western Germany, which is supposed to be progressive, Beethoven, Mozart and other classicists are preferred to representatives of contemporary music, just like in other concert halls. I will present among others works of Walter Piston and Gunther Schuller, even if the German audience doesn't approve of it. In America, as well, not everything is favored which is being composed in Europe."

William Steinberg expressed this opinion in his cloak room in the Stuttgart Liederhalle during an intermission. In that hall the festive opening took place after the earlier concert in London on the three week tour of the Boston Symphony Orchestra - the third tour through Europe of this world renowned ensemble - through eleven cities of the European continent.

D E C O R A T I V E B R U C K N E R

The Boston Symphony Orchestra under William Steinberg in Stuttgart.

The ninth master concert brought the Boston Symphony Orchestra as a special presentation. This orchestra gave a concert in Beethoven Hall some years ago under the direction of the unforgettable Charles Munch. Now, with works by Beethoven, Hindemith and Bruckner the conductor of the Bostonians, William Steinberg, honored the death of Igor Stravinsky, who was closely connected with the orchestra, at the opening of the evening. The Funeral March from Beethoven's "Eroica" was dedicated to the memory of the Master Stravinsky, very solemn and slow, only in the fugato played with driving impulses.

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74

Die Welt, Berlin, April 10, 1971

Prunk mit Bruckner

Tourneebeginn des Boston Symphony Orchestra

Eigenbericht der WELT

Stuttgart, 9. April

In Amerika gehen die Uhren anders. Ohne einen Pfennig Unterstützung von staatlicher Seite unternimmt zurzeit das renommierte Boston Symphony Orchestra eine dreiwöchige Tournee durch Europa. Erste Station in Deutschland — fünf weitere Städte in der Bundesrepublik folgen — war die Stuttgarter Liederhalle. Das mit einem Jahresetat von viereinhalb Millionen Dollar von privater Seite ausstaffierte Orchester ist das Resultat eines Mäzenatentums, wie es in Deutschland schon seit Auflösung der Fürstenhäuser nicht mehr existiert.

Als Henry Lee Higginson das Orchester vor knapp neunzig Jahren in Boston gründete, gab er der Institution ein Sieben-Punkte-Programm, das sich auch heute noch sehen lassen kann: Man wollte ein ständiges Orchester mit wöchentlichen Saisonkonzerten bei niedrigen Eintrittspreisen. Das Gehalt für Dirigenten und Musiker sollte vertraglich festgelegt und die Vollbeschäftigung während der ganzen Saison garantiert sein. Die Alleinverantwortung für künstlerische Dinge übertrug Higginson dem Dirigenten.

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Das Stuttgarter Programm änderte Steinberg zu Ehren des toten Strawinsky. An Stelle der 3. Leonoren-Ouvertüre spielten die Amerikaner, die sich mit Strawinsky sehr verbunden fühlen, den Trauermarsch aus der „Eroica". Schon hier wurde deutlich, um welch ein außerordentliches Orchester es sich handelt. Alle Musik, die es an diesem Abend spielte, lebt von einem Cello-Baß-Fundament, wie es kein deutsches Orchester aufzuweisen hat. Ganz Ton in Ton die Klangfärbung der Blechbläser: leichter Ansatz, nie schneidend oder vordergründig die Brillanz. Für eine ausgewogene Mitte sorgen vorzüglich besetzte Holzbläser. Die Deutsche Grammophon hat bekanntlich 1969 mit dem Bostoner Orchester einen Exklusivvertrag abgeschlossen. Wenn auch der eigentliche Antrieb eine Ausweitung des amerikanischen DG-Marktanteils ist, so werden auch die deutschen Hörer von diesem Vertrag nur profitieren.

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Helmut Lesch

argus Seit 1967

Ausschnitt aus: Die Welt, Hamburg

10. April 1971

Auflage (l. Ts.): 280,8 — lt. „Leitfaden 1971 —

DIE WELT

April 10 1971

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The splendid centerpiece of the Stuttgart program was Bruckner's 7th Symphony. Steinberg built it up with melodic architectural girders of considerable weight. The strings were dark and expressive, and with them went a brass sound whose color was clearly determined by horns and tubas. The Boston Bruckner does without harsh contrasts, avoids sharpened dissonances as much as sentimentally pious faith in God, mystic grandeur, and false pathos....

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argus Seit 1857

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B E A C O N F R O M B O S T O N

The Nineth Master Concert Presents the Boston Symphony Orchestra

Besides the hundred member cast and three conductors the Boston Symphony orchestra brought for its tour through Europe, its own podium, covered with red velvet and with a wide rail, against which Artur Nikisch, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch and Erich Leinsdorf may have leaned. First of all, the tradition of the Bostonians travels ahead of it like a bow wave. They are the first permanent orchestra in the US, their history is one year older than the Berlin Philharmonic. They have represented for the longest time the "American Way" in the New World.

In the Beethoven Hall of the "Stuttgarter Liederhalle" one realized right away, in the nineth master concert of this series, how much the "American Way of Music" has changed from the European, despite conductors from the Old World who have developed and formed it until today. The element of the calm, refined, graceful and amiable sound is not there, but the dry and ascetic way of the German School is missing, too. Instead the Bostonians open the heavy curtain to a resounding opulence whose richness and perfection usually can only be created on an articicial ideal stereo recording with the adulteration of ten tapes.

The Americans gave the best example in Hindemith's Konzertmusik for strings and brass, op.50, which is known in the history of music as the "Boston Symphony", because it was written for this orchestra on a commission. We are used to hearing it as a brilliant composition, to a certain extent, from local reproductions, regarding it more as one of Hindemith's "labors" than compositions. The reproduction of the Bostonians set us right. Here Hindemith sounded so suggestive, so refreshing and elegant in the rythmical suspense, so intoxicating, almost overwhelming in the orchestration that it could have been written by Leonard Bernstein during a happy hour.

Such a sound doesn't come by chance. William Steinberg, for two years now the successor to Erich Leinsdorf, conductor of the Bostonians, only has to administer the quality of the orchestra. When he describes his unorthodox depth circle and when he reaches into the vacuum with strong hands, he only has to mould a stream, it seems, to open a sluice here, to close one there. It will always remain firey lava: eruptive and of composite sonority of the strings, and in precious intervals the woodwinds. The horns, trombones and tubas had an unbelievable, immaculate, illuminated power, placeing the true beacons of Boston.. In view of such constant combustion one can easily get over a few effect caesuras which Steinberg used in Beethoven's "Eroica" at the begirning. He put it on the program in memoriam to Stravinsky instead of the Leonore Overture III. In Bruckner's Seventh he created a sound palace of gigantic proportions, over the base of four Wagner tubas. It is not Steinberg's style to express this always large, festive music through unwise haste or artificial theatrics, even in the Adagio which overshadowed by grief. He lets the Bostonians play like a huge organ in full force, he draws forth slower tempi not to provoke sound overlaps (the Scherzo was taken very broadly contrary to Bruckner's instructions). He doesn't smooth any dynamic reliefs. He takes the Seventh as an exercise on a musical tune which really doesn't exhaust itself in hypertrophy, but knows to be first obligated to the acustic phenomenon of a spiritual-psychic matter.

Erwin Schwarz

Eßlinger Zeitung

Samstag, 10. April 1971

Leuchtfeuer aus Boston

Das Boston Symphony Orchestra im neunten Meisterkonzert

Neben einer Hundertmannbesetzung und drei Dirigenten hatte das Bostoner Symphonieorchester für seine Europatournee auch das heimische Dirigentenpult mitgebracht, mit rotem Samt belegt und mit einem breiten Haltebügel, an den sich vielleicht schon Artur Nikisch und Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch und Erich Leinsdorf gelehnt haben dürften. Denn zunächst einmal reist den Bostonern ihre Tradition wie eine Bugwelle voraus. Sie sind das erste ständige Orchester der Vereinigten Staaten, ihre Geschichte ist ein Jahr länger als die der Berliner Philharmoniker, und sie repräsentieren im Konzertleben der Neuen Welt am längsten den „American way".

Im Beethovensaal der Stuttgarter Liederhalle wurde man sich beim neunten Abend in der Meisterkonzertreihe bewußt, wie verschieden dieser „American way of music" vom europäischen geworden ist, obwohl ihn doch Dirigenten aus der alten Welt entwickelt und bis heute geformt haben. Das Element der stillen, feinen, graziösen und liebenswürdigen Klanglichkeit fehlt ihm fast völlig, freilich auch die trockenere und asketischere Art der deutschen Schule. Statt dessen öffnen die Bostoner den schweren Vorhang zu einer klanglichen Opulenz, deren Reichtum und Perfektion ansonsten nur auf einer gekünstelten Idealstereoplatte mit zehn Tonbändern Verschnitt hergestellt werden kann.

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Erwin Schwarz

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Ausschnitt aus:

Cannstatter Zeitung, Stuttgart-Bad Cannstatt

vom 10. April 1971

T R A C E F R O M B O S T O N

The Ninth Master Concert presents the Boston Symphony Orchestra

In [illegible] and three conductors the Boston [illegible] for its tour through Europe, its own podium, [illegible] rail, against which Artur Nikisch, Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch and Erich Leinsdorf may have leaned. First of all, the tradition of the Bostonians travels ahead of it like a bow wave. They are the first permanent orchestra in the US, their history is one year older than the Berlin Philharmonic. They have represented for the longest time the "American Way" in the New World.

In the Beethoven Hall of the "Stuttgarter Liederhalle" one realized right away, in the nineth master concert of this series, how much the "American Way of Music" has changed from the European, despite conductors from the old World who have developed and formed it until today. The element of the calm, refined, graceful and amiable sound is not there, but the dry and ascetic way of the German School is missing, too. Instead the Bostonians open the heavy curtain to a resounding opulence whose richness and perfection usually can only be created on an articicial ideal stereo recording with the adulteration of ten tapes.

The Americans gave the best example in Hindemith's Konzertmusik for strings and brass, op.50, which is known in the history of music as the "Boston Symphony", because it was written for this orchestra on a commission. We are used to hearing it as a brilliant composition, to a certain extent, from local reproductions, regarding it more as one of Hindemith's "labors" than compositions. The reproduction of the Bostonians set us right. Here Hindemith sounded so suggestive, so refreshing and elegant in the rythmical suspense, so intoxicating, almost overwhelming in the orchestration that it could have been written by Leonard Bernstein during a happy hour.

Such a sound doesn't come by chance. William Steinberg, for two years now the successor to Erich Leinsdorf, conductor of the Bostonians, only has to administer the quality of the orchestra. When he describes his unorthodox depth circle and when he reaches into the vacuum with strong hands, he only has to mould a stream, it seems, to open a sluice here, to close one there. It will always remain firey lava: eruptive and of composite sonority of the strings, and in precious intervals the woodwinds. The horns, trombones and tubas had an unbelievable, immaculate, illuminated power, placeing the true beacons of Boston.. In view of such constant combustion one can easily get over a few effect caesuras which Steinberg used in Beethoven's "Eroica" at the beginning. He put it on the program in reporian to Stravinsky instead of the Leonore Overture III. In Bruckner's Seventh he created a sound palace of gigantic proportions, over the base of four Wagner tubas. It is not Steinberg's style to express this always large, festive music through unwise haste or artificial theatrics, even in the Adagio which overshadowed by grief. He lets the Bostonians play like a huge organ in full force, he draws forth slower tempi not to provoke sound overlays (the Scherzo was taken very broadly contrary to Bruckner's instructions). He doesn't smooth any dynamic reliefs. He takes the Seventh as an exercise on a musical tune which really doesn't exhaust itself in hypertrophy, but knows to be first obligated to the acustic phenomenon of a spiritual-psychic matter.

Erwin Schwarz

Eßlinger Zeitung

Samstag, 10. April 1971

Leuchtfeuer aus Boston

Das Boston Symphony Orchestra im neunten Meisterkonzert

Neben einer Hundertmannbesetzung und drei Dirigenten hatte das Bostoner Symphonieorchester für seine Europatournee auch das heimische Dirigentenpult mitgebracht, mit rotem Samt belegt und mit einem breiten Haltebügel, an den sich vielleicht schon Artur Nikisch und Karl Muck, Pierre Monteux, Serge Koussevitzky, Charles Munch und Erich Leinsdorf gelehnt haben dürften. Denn zunächst einmal reist den Bostonern ihre Tradition wie eine Bugwelle voraus. Sie sind das erste ständige Orchester der Vereinigten Staaten, ihre Geschichte ist ein Jahr länger als die der Berliner Philharmoniker, und sie repräsentieren im Konzertleben der Neuen Welt am längsten den „American way".

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Süddeutsche Zeitung

Amerika exportiert Bruckner

Das Boston Symphony Orchestra begann seine Europatournee in Stuttgart

Zum neunzigsten Geburtstag leistet sich das Boston Symphony Orchestra eine Europareise. Auf eigene Rechnung und ohne Staatsgelder fliegt und fährt man mit dem ganzen Orchester, drei Dirigenten, dem hochtourigen Publicity-Apparat der Deutschen Grammophon Gesellschaft, den einheimischen Managern und Betreuern, den Musikkritikern sämtlicher Bostoner Blätter und mit vierzig der privaten Mäzene. Als Außenpunkte werden London, Paris, Rom und Barcelona angesteuert; das Hauptziel sind sechs deutsche Städte, darunter Bonn, Wuppertal und Hannover, aber nicht München, wo sich zwar für jedes barockisierende Zirp- und Zupfgrüppchen ein Saal und ein Veranstalter finden, nicht jedoch für eines der ersten Orchester der Welt. (Die Bostoner sind 1956 unter Charles Münch hier gewesen; das genügt vorläufig.) Der erste Abend der Deutschlandtournee ereignete sich in der Stuttgarter Liederhalle.

Das Konzert begann mit dem, womit ein Konzert nur in Ausnahmefällen anfangen darf: mit einer Rede. Durch Strawinskys Tod war der Sonderfall gegeben. William Steinberg, Kölner des Jahrgangs 1899 und Bostons Orchesterchef seit 1968, rühmte Strawinsky als Freund der Bostoner (Uraufführung der Psalmensymphonie), als Gestalt unseres Jahrhunderts und als „eine der größten Erscheinungen der Musikgeschichte überhaupt". Der Trauermarsch aus der Eroica setzte ein und wurde beinahe das Kernstück des Konzerts. Nach dieser Beethoven-Aufführung verflüchtigte sich die Legende, amerikanische Orchester hätten nur Technik und keine Seele. Verhalten im Ausdruck tränenloser Trauer, durch ein unerbittlich schreitendes Grundtempo zusammengehalten, bewegte sich der Kondukt. Ohne aufgebrachte Dramatik in der Durchführung, noch im Maggiore-Teil vom Moll überschattet, durchzogen von der Klangintensität eines Solo-Oboers, dem allenfalls der Kollege vom Cleveland Orchestra das Wasser reichen kann. Alles vollzog sich unauffällig, mit jener Diskretion des Wesentlichen, wie sie Meistern von der Hand geht, denen Effekt, Auslegungsfinessen und ähnliche Rattenfängereien längst schal und töricht geworden sind.

POMPÖSE WÜRDE DES BLECHS

Hindemiths Konzertmusik für Streichorchester und Blechbläser, für ein Jubiläum der Bostoner komponiert, klingt durchwegs fad und nach Routinearbeit, wenn man sie von einem anderen Orchester hört als von dem, für das sie bestimmt ist. Die langen Unisono-Passagen sind nur in Bostoner Ausführung verständlich. Sie dienen der schier unvergleichlichen Wucht, Fülle und Präzision dieses Orchesters, seiner breiten Kraft des Tones, dem vollen Timbre der unüberbietbaren Violoncell-Gruppe, dem Volumen der von Joseph Silverstein geführten Primgeigen und der pompösen Würde des Blechs. Die Akustik des Beethovensaals der Liederhalle faßte die Parade orchestraler Tugenden in einen Prachtrahmen.

Die Bostoner spielten als Haupt- und Schlußstück Bruckners Siebente. Für diese auf Stuttgart beschränkte Programmnummer wurden eigens Tuba-Bläser eingeflogen. Zum ersten Male dürfte sich ein amerikanisches Orchester in Europa mit einer Bruckner-Symphonie vorgestellt haben. Bruckner war bis vor kurzer Zeit in den USA ein belächelter „boche"; das Ressort für tiefschürfende Monstersymphonik hatte der neuerdings abgewertete Sibelius inne. Nun exportiert man Bruckner. Das nimmt sich aus, als habe ein französisches Dreisterne-Restaurant Geselchtes, Kartoffelknödel und Maibock zur sensationellen Spezialität erhoben.

Selbstverständlich nahm man die Schalk-Fassung. Der Beckenschlag strahlte wie einst unter Knappertsbusch. Das Triangel, das dabei für gewöhnlich an die Wand gedrückt wird, war trotzdem klar zu hören. Steinberg sieht die Siebente als riesiges Konzertstück für fünf Tuben und großes Orchester. Der Klang der Wagner-Tuben, zwischen multipliziertem Horn und vorzeitlichem Mannenzug, war der Angelpunkt des Werkes. Mit Recht, denn es bliesen Spezialisten des sauberen Ansatzes, des samtigen Pianissimo und der niemals grobschlächtigen Wucht. Sie waren die phonstärksten Exponenten des Aufführungsstils: ausmusizierter, voller und expressiver Klang, breitgezogen, plastisch, auf die Kontur des Thematischen abgestellt.

William Steinberg stand auf dem Podium als einer der Letzten aus der guten alten Schule, ruhig, uneitel, autoritär aus Überlegenheit. Welch ein Gruß aus besseren Zeiten, einen Dirigenten sehen zu können, der mit Augenzeichen und Taktstockspitze auskommt und die Unsitte beidarmiger Gymnastik selbst bei heiklen Bläsereinsätzen nicht nötig hat. Welch ein Triumph manueller Technik, als Steinberg mit der Rechten eine Kantilene der Violoncelli aufheizte und mit dem kleinen Finger der Linken die Einsätze für die Hörner gab. Steinbergs Besonderheit ist der Diagonalschlag, mit dem Taktstock von links oben bis fast zur Fußspitze rechts. Aber wenn es brenzlig wird, wendet er die fast sadistische Praktik à la Fritz Reiner an: Er schlägt ganz klein und zwingt dadurch das Orchester, sich auf die Taktstockspitze zu konzentrieren. Damit ist an die Frage gerührt, ob das Boston Symphony Orchestra unfehlbar sei. Es ist dies — Gott sei dank! nicht. Es wurde beim Bruckner-Finale etwas müde. Es spielen herrliche, selbstbewußte Musiker, keine Roboter des Bürokraten-Ideals der schonungslosen Präzision. Sie sind ein Orchester des vollen Klanges: musizierende Rubens-Naturen, Fetischisten des Wohllauts, Herren und (auffallend wenige) Damen, in denen so etwas wie ein „Urbehaben" am großen Ton lebt.

Steinberg, drahtig, bestimmt und alterlos, wirkt wie der Chef eines Stahlkonzerns, der aus tiefem Mißtrauen gegen Waffen keine Kanonen gießen möchte. Der Sarkasmus, mit dem er über das Geschäft des Dirigierens spricht, ließe Schopenhauer und Karl Kraus erbleichen. Er arbeitet einem Steinberg-Mythos entgegen, als handle es sich um üble Nachrede. Auch am Pult, wo er nichts auskostet oder aufbauscht, nicht einmal die Luftpausen, in denen bekanntlich nichts schiefgehen kann. Fast ärgerlich ist er darum besorgt, daß es weitergeht; mit Vorliebe zieht er einen neuen Themenbeginn schon unter das Ende des vorherigen Themas. Er dirigiert episch, nicht dramatisch. Er „erzählt" Beethoven und Bruckner. Das unterscheidet ihn am Ende doch von dem, an den er in vielerlei Betracht erinnert: von Hans Knappertsbusch.

DER BERNSTEIN DER SIEBZIGER JAHRE

Das Boston Symphony Orchestra, privates Unternehmen mit einem Jahresetat von 4,5 Millionen Dollar, lanciert in einigen Tourneestädten seinen „associate conducter", den 26jährigen Michael Tilson Thomas. Er scheint der Typus des modernen Kronprinzen zu sein, hin und her gerissen zwischen Sensibilität, Show und Ehrgeiz. Jedenfalls lassen das seine ersten Schallplatten (Tschaikowsky, Ives) vermuten. Er wird als „Bernstein der siebziger Jahre" verzückt gerühmt. Die Photos auf den Plattentaschen zeigen einen schweißgebadeten Nervendämon, der sich mit knapper Mühe ins Atonale gerettet hat. In Wahrheit ist Mr. Thomas ein ebenso sensitiver wie cleverer junger Mann, gepflegt und unhysterisch, dazu von vielversprechender russischer Abkunft. Der dritte Bostoner Dirigent — er zeigt sich nur in Bonn —, der 75jährige Arthur Fiedler, ist Leiter der Boston Pops Konzerte, die von April bis Juni in der zum Restaurant umfunktionierten Bostoner Konzerthalle vor sich gehen, Programme von Mozart bis „Hair" bringen und das Orchester ohne die Virtuosen von den ersten Pulten aufbieten. Die Bostoner bringen es im Jahr auf etwa 160 Konzerte, meist in ihrer Ein-Millionen-Stadt und beim Festival in Tanglewood.

Ein Novum ist, daß das Boston Symphony Orchestra neuerdings als erstes amerikanisches Orchester exklusiv bei einer deutschen Schallplattenfirma unter Vertrag steht. Die Deutsche Grammophon Gesellschaft weiß diesen Einbruch in USA-Reservate zu würdigen; sie startete die Deutschland-Tournee, als handle es sich um das wichtigste Ereignis seit der Landung des Columbus. Die Liaison ist ein phonodiplomatischer Schachzug: gründlicher Einbruch in den amerikanischen Plattenmarkt. Zum zweiten ist sie Ersatz für den der Firma weitgehend verlorengegangenen Karajan. Zum dritten Gewinn eines idealen Produktionslokals, denn in der Boston Symphony Hall (2600 Sitze) läßt sich sogar eine Duosonate von Debussy klangschön aufzeichnen, ebenso die Intimkunst der Boston Chamber Players. Schon knüpfen sich enge Bande mit der Stadt des Teesturms. Rafael Kubelik, Claudio Abbado, Christoph Eschenbach und weitere „Hiesige" sind bereits in die Schallplattenstrategie einbezogen. Die Deutschland-Tournee der Bostoner besiegelt konzertant, was musikpolitisch eingefädelt wurde. Ein Beispiel, aber ein künstlerisch ergiebiges, für die zeitgemäße Dreieinigkeit von Musik, Kommerz und Wirbel.

KARL SCHUMANN

SYNCHRONISIERT

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Briefe an die Süddeutsche Zeitung

Statt der Bostoner die Wiener

In dem Artikel „Amerika exportiert Bruckner" über die Europa-Tournee des Boston Symphony Orchestra (SZ vom 10./11./12. 4.) schreibt Herr Dr. Karl Schumann, daß sich in München kein Veranstalter für ein Konzert des Orchesters gefunden habe. Diese Feststellung ist unrichtig.

Im Januar 1970 wurde uns ein Konzert des Boston Symphony Orchestra in München am 19. April 1971 verbindlich bestätigt. Im Spätsommer 1970 erhielten wir von dem für die Organisation der Europa-Tournee zuständigen Management die Nachricht, daß das Konzert am 19. April abgesagt werden müsse. Der Grund sei der schlechte Gesundheitszustand von William Steinberg, der eine völlige Umdisposition und Verkürzung der Tournee erforderlich mache. Wir versuchten mit allen Mitteln, das Münchner Konzert des Boston Symphony Orchestra doch noch zu „retten". Wir erklärten uns damit einverstanden, daß das Konzert von Michael Tilson Thomas an Stelle von William Steinberg dirigiert würde, aber auch das ließ sich nicht realisieren.

Prozesse ersetzen keine Konzerte. Wir haben uns deshalb um Ersatz bemüht, und wir glauben, mit den beiden Konzerten der Wiener Philharmoniker unter Leitung von Leonard Bernstein (ursprünglich war nur ein Konzert geplant) eine gute Lösung gefunden zu haben.

Dr. Göhre
Concerto C. W. Winderstein
München 22, Steinsdorfstraße 1

translation of article on following page

translation of letter

INSTEAD OF THE BOSTONIANS, THE VIENNESE.

Herr Dr. Karl Schumann writes in the article "America Exports Bruckner" about the European tour of the Boston Symphony Orchestra (S.Z. from April 10/11/12) that there was no manager to be found for a concert of this orchestra in Munich. This statement is wrong.

In January of 1970 a concert of the Boston Symphony Orchestra in Munich was contracted for the 19th of April, 1971. In late summer of 1970 we received the news from the management responsible for the European tour of this organization that the concert for April 19 had to be cancelled. The reason was supposedly the poor health of William Steinberg which made it necessary to change completely and abbreviate the tour. We left no stone unturned to save the Munich concert of the Boston Symphony Orchestra. We agreed that Michael Tilson Thomas would conduct the concert instead of William Steinberg, but even this could not be put into certainty.

Lawsuits do not replace concerts. Therefore we tried to find a substitute and we believe that we have found a good solution with the two concerts by the Vienna Philharmonic, under the direction of Leonard Bernstein (originally only one concert was planned).

Dr. Göhre
Concerto C.W.Winderstein
Munich 22, Steinsdorfst. 1

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POMPÖSE WÜRDE DES BLECHS

Hindemiths Konzertmusik für Streichorchester und Blechbläser, für ein Jubiläum der Bostoner komponiert, klingt durchwegs fad und nach Routinearbeit, wenn man sie von einem anderen Orchester hört als von dem, für das sie bestimmt ist. Die langen Unisono-Passagen sind nur in Bostoner Ausführung verständlich. Sie dienen der schier unvergleichlichen Wucht, Fülle und Präzision dieses Orchesters, seiner breiten Kraft des Tones, dem vollen Timbre der unüberbietbaren Violoncell-Gruppe, dem Volumen der von Joseph Silverstein geführten Primgeigen und der pompösen Würde des Blechs. Die Akustik des Beethovensaals der Liederhalle faßte die Parade orchestraler Tugenden in einen Prachtrahmen.

Die Bostoner spielten als Haupt- und Schlußstück Bruckners Siebente. Für diese auf Stuttgart beschränkte Programmnummer wurden eigens Tuba-Bläser eingeflogen. Zum ersten Male dürfte sich ein amerikanisches Orchester in Europa mit einer Bruckner-Symphonie vorgestellt haben. Bruckner war bis vor kurzer Zeit in den USA ein belächelter „boche"; das Ressort für tiefschürfende Monstersymphonik hatte der neuerdings abgewertete Sibelius inne. Nun exportiert man Bruckner. Das nimmt sich aus, als habe ein französisches Dreisterne-Restaurant Geselchtes, Kartoffelknödel und Maibock zur sensationellen Spezialität erhoben.

Selbstverständlich nahm man die Schalk-Fassung. Der Beckenschlag strahlte wie einst unter Knappertsbusch. Das Triangel, das dabei für gewöhnlich an die Wand gedrückt wird, war trotzdem klar zu hören. Steinberg sieht die Siebente als riesiges Konzertstück für fünf Tuben und großes Orchester. Der Klang der Wagner-Tuben, zwischen multipliziertem Horn und vorzeitlichem Mannenzug, war der Angelpunkt des Werkes. Mit Recht, denn es bliesen Spezialisten des sauberen Ansatzes, des samtigen Pianissimo und der niemals grobschlächtigen Wucht. Sie waren die phonstärksten Exponenten des Aufführungsstils: ausmusizierter, voller und expressiver Klang, breitgezogen, plastisch, auf die Kontur des Thematischen abgestellt.

William Steinberg stand auf dem Podium als einer der Letzten aus der guten alten Schule, ruhig, uneitel, autoritär aus Überlegenheit. Welch ein Gruß aus besseren Zeiten, einen Dirigenten sehen zu können, der mit Augenzeichen und Taktstockspitze auskommt und die Unsitte beidarmiger Gymnastik selbst bei heiklen Bläsereinsätzen nicht nötig hat. Welch ein Triumph manueller Technik, als Steinberg mit der Rechten eine Kantilene der Violoncelli aufheizte und mit dem kleinen Finger der Linken die Einsätze für die Hörner gab. Steinbergs Besonderheit ist der Diagonalschlag, mit dem Taktstock von links oben bis fast zur Fußspitze rechts. Aber wenn es brenzlig wird, wendet er die fast sadistische Praktik à la Fritz Reiner an: Er schlägt ganz klein und zwingt dadurch das Orchester, sich auf die Taktstockspitze zu konzentrieren. Damit ist an die Frage gerührt, ob das Boston Symphony Orchestra unfehlbar sei. Es ist dies — Gott sei dank! nicht. Es wurde beim Bruckner-Finale etwas müde. Es spielen herrliche, selbstbewußte Musiker, keine Roboter des Bürokraten-Ideals der schonungslosen Präzision. Sie sind ein Orchester des vollen Klanges: musizierende Rubens-Naturen, Fetischisten des Wohllauts, Herren und (auffallend wenige) Damen, in denen so etwas wie ein „Urbehaben" am großen Ton lebt.

Steinberg, drahtig, bestimmt und alterlos, wirkt wie der Chef eines Stahlkonzerns, der aus tiefem Mißtrauen gegen Waffen keine Kanonen gießen möchte. Der Sarkasmus, mit dem er über das Geschäft des Dirigierens spricht, ließe Schopenhauer und Karl Kraus erbleichen. Er arbeitet einem Steinberg-Mythos entgegen, als handle es sich um üble Nachrede. Auch am Pult, wo er nichts auskostet oder aufbauscht, nicht einmal die Luftpausen, in denen bekanntlich nichts schiefgehen kann. Fast ärgerlich ist er darum besorgt, daß es weitergeht; mit Vorliebe zieht er einen neuen Themenbeginn schon unter das Ende des vorherigen Themas. Er dirigiert episch, nicht dramatisch. Er „erzählt" Beethoven und Bruckner. Das unterscheidet ihn am Ende doch von dem, an den er in vielerlei Betracht erinnert: von Hans Knappertsbusch.

DER BERNSTEIN DER SIEBZIGER JAHRE

Das Boston Symphony Orchestra, privates Unternehmen mit einem Jahresetat von 4,5 Millionen Dollar, lanciert in einigen Tourneestädten seinen „associate conducter", den 26jährigen Michael Tilson Thomas. Er scheint der Typus des modernen Kronprinzen zu sein, hin und her gerissen zwischen Sensibilität, Show und Ehrgeiz. Jedenfalls lassen das seine ersten Schallplatten (Tschaikowsky, Ives) vermuten. Er wird als „Bernstein der siebziger Jahre" verzückt gerühmt. Die Photos auf den Plattentaschen zeigen einen schweißgebadeten Nervendämon, der sich mit knapper Mühe ins Atonale gerettet hat. In Wahrheit ist Mr. Thomas ein ebenso sensitiver wie cleverer junger Mann, gepflegt und unhysterisch, dazu von vielversprechender russischer Abkunft. Der dritte Bostoner Dirigent — er zeigt sich nur in Bonn —, der 75jährige Arthur Fiedler, ist Leiter der Boston Pops Konzerte, die von April bis Juni in der zum Restaurant umfunktionierten Bostoner Konzerthalle vor sich gehen, Programme von Mozart bis „Hair" bringen und das Orchester ohne die Virtuosen von den ersten Pulten aufbieten. Die Bostoner bringen es im Jahr auf etwa 160 Konzerte, meist in ihrer Ein-Millionen-Stadt und beim Festival in Tanglewood.

Ein Novum ist, daß das Boston Symphony Orchestra neuerdings als erstes amerikanisches Orchester exklusiv bei einer deutschen Schallplattenfirma unter Vertrag steht. Die Deutsche Grammophon Gesellschaft weiß diesen Einbruch in USA-Reservate zu würdigen; sie startete die Deutschland-Tournee, als handle es sich um das wichtigste Ereignis seit der Landung des Columbus. Die Liaison ist ein phonodiplomatischer Schachzug: gründlicher Einbruch in den amerikanischen Plattenmarkt. Zum zweiten ist sie Ersatz für den der Firma weitgehend verlorengegangenen Karajan. Zum dritten Gewinn eines idealen Produktionslokals, denn in der Boston Symphony Hall (2600 Sitze) läßt sich sogar eine Duosonate von Debussy klangschön aufzeichnen, ebenso die Intimkunst der Boston Chamber Players. Schon knüpfen sich enge Bande mit der Stadt des Teesturms. Rafael Kubelik, Claudio Abbado, Christoph Eschenbach und weitere „Hiesige" sind bereits in die Schallplattenstrategie einbezogen. Die Deutschland-Tournee der Bostoner besiegelt konzertant, was musikpolitisch eingefädelt wurde. Ein Beispiel, aber ein künstlerisch ergiebiges, für die zeitgemäße Dreieinigkeit von Musik, Kommerz und Wirbel.

KARL SCHUMANN

argus Seit 1887

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Briefe an die Süddeutsche Zeitung

Statt der Bostoner die Wiener

In dem Artikel „Amerika exportiert Bruckner" über die Europa-Tournee des Boston Symphony Orchestra (SZ vom 10./11./12. 4.) schreibt Herr Dr. Karl Schumann, daß sich in München kein Veranstalter für ein Konzert des Orchesters gefunden habe. Diese Feststellung ist unrichtig.

Im Januar 1970 wurde uns ein Konzert des Boston Symphony Orchestra in München am 19. April 1971 verbindlich bestätigt. Im Spätsommer 1970 erhielten wir von dem für die Organisation der Europa-Tournee zuständigen Management die Nachricht, daß das Konzert am 19. April abgesagt werden müsse. Der Grund sei der schlechte Gesundheitszustand von William Steinberg, der eine völlige Umdisposition und Verkürzung der Tournee erforderlich mache. Wir versuchten mit allen Mitteln, das Münchner Konzert des Boston Symphony Orchestra doch noch zu „retten". Wir erklärten uns damit einverstanden, daß das Konzert von Michael Tilson Thomas an Stelle von William Steinberg dirigiert würde, aber auch das ließ sich nicht realisieren.

Prozesse ersetzen keine Konzerte. Wir haben uns deshalb um Ersatz bemüht, und wir glauben, mit den beiden Konzerten der Wiener Philharmoniker unter Leitung von Leonard Bernstein (ursprünglich war nur ein Konzert geplant) eine gute Lösung gefunden zu haben.

Dr. Göhre
Concerto C. W. Winderstein
München 22, Steinsdorfstraße 1

translation of article on following page

translation of letter

INSTEAD OF THE BOSTONIANS, THE VIENNESE.

Herr Dr. Karl Schumann writes in the article "America Exports Bruckner" about the European tour of the Boston Symphony Orchestra (S.Z. from April 10/11/12) that there was no manager to be found for a concert of this orchestra in Munich. This statement is wrong.

In January of 1970 a concert of the Boston Symphony Orchestra in Munich was contracted for the 19th of April, 1971. In late summer of 1970 we received the news from the management responsible for the European tour of this organization that the concert for April 19 had to be cancelled. The reason was supposedly the poor health of William Steinberg which made it necessary to change completely and abbreviate the tour. We left no stone unturned to save the Munich concert of the Boston Symphony Orchestra. We agreed that Michael Tilson Thomas would conduct the concert instead of William Steinberg, but even this could not be put into certainty.

Lawsuits do not replace concerts. Therefore we tried to find a substitute and we believe that we have found a good solution with the two concerts by the Vienna Philharmonic, under the direction of Leonard Bernstein (originally only one concert was planned).

Dr. Göhre
Concerto C.W.Winderstein
Munich 22, Steinsdorfst. 1

SÜDDEUTSCHE ZEITUNG

April 10-12, 1971

Review by KARL SCHUMANN of BSO Stuttgart concert

...The concert began with that with which a concert begins only in exceptional cases: a speech. Stravinsky's death provided the occasion...the Funeral March from the Eroica began and became almost the core of the concert. After this Beethoven performance, the preconception disappeared that American orchestras are all technique and no soul. Restrained in its expression of dignified mourning, integrated through a relentlessly forward moving basic tempo, the procession moved along. Without exaggerated dynamics in the development, a shadow of the minor still remaining in the "maggiore" section, supported by the tonal intensity of a solo oboist fully the equal of his Cleveland colleague, everything proceeded without calling attention to itself, and with that subtle insistence on essentials that comes only from the hands of masters to whom effect for its own sake, over-precious subtleties, and such popular effects have long become empty and worthless.

Hindemith's Concert music for strings and brass, composed for one of the Bostonians' anniversary occasions, sounds tired and routine whenever one hears it played by an orchestra other than the one for which it was written. The long unison passages can be understood only in the Boston performance. They show off the absolutely incomparable power, fullness, and precision of this orchestra, its broad strength of tone, the rich timbre of its unsurpassable cello section, the power of the first violins as led by Joseph Silverstein, and the magnificent dignity of the brass. The acoustics of the Beethoven Room of the Liederhalle framed in splendor this parade of orchestral virtues.

As the main, and final, work, the Bostonians played Bruckner's 7th. Tuba players were specially flown in for this program item, which was played only in Stuttgart. It must have been the first time an American orchestra introduced itself in Europe with a Bruckner symphony. Until recently, Bruckner in the USA was regarded as a "kraut" to be patronized, the "deeply probing and gigantic" symphony department having been monopolized by the recently devaluated Sibelius. It is as though a French three-star restaurant had elevated boiled beef, potato dumplings, and bock beer to a sensational specialty.

Naturally the Schalk edition was used. The cymbal clash shone as it used to under Knappertsbusch. The triangle, which usually gets slammed against the wall by the cymbal, was instead clearly to be heard. Steinberg sees the symphony as a gigantic concert piece for five tubas and large orchestra. The sound of the Wagner tubas, somewhe between multiple horns and prehistoric warriors, was the cornerstone of the work. Rightly so, for the playing was done by specialists of clean entrances, velvety pianissimos, and the avoidance of rough power. They were the most powerfully sonorous exponents of this style of performance, a completely musical, full, and expressive sound, broadly drawn, three-dimensional, and adjusted to the contours of the themes.

William Steinberg stood on the podium like one of the last of the good old school of conductors, quiet, modest, his authority stemming from superiority. How it harks back to better times to be able to watch a conductor whose cues come from his eyes and from the tip of his baton and who, even at tricky brass entrances, does not need to resort to unmannerly two-armed gymnastics! What a triumph of baton technique it was when Steinberg increased the sound of a cello cantilena with his right hand gave the horns a cue with the little finger of his left. Steinberg's specialty is a diagonal beat with his baton, moving from the up left to the tip of his right shoe. But when things get heated he turns to Fritz Reiner's almost sadistic tactics: his beat gets very small and it forces the orchestra to concentrate on the point of his stick. That brings us to the question as to whether the Boston Symphony is infallible: That, thank God, it is not. It became a little tired during the Bruckner finale. The playing is done by magnificent, confident musicians, not robots (the bureaucratic ideal of relentless precision.) They are a full-toned orchestra, the equivalent of Rubens figure-types, fanatical devotees of beautiful tone, gentlemen and (strikingly few) women who seem to have something like a primaeval joy in grand orchestral tone.

Steinberg, wiry, firm, and ageless, seems rather like the head of a steel manufacturing concern who, out of a deep mistrust of weapons, prefers to manufacture no cannons. The sarcasm with which he speaks about the business of conducting would make Schopenhauer and Karl Kraus blanch. He works against a Steinberg myth as though it were slander. Likewise on the podium, where he indulges himself in nothing, exaggerates nothing, not even the "luftpauses," in which, as is generally known, nothing can go wrong. He is almost angrily concerned to keep things moving; he likes to push the beginning of a new theme under the end of the previous one. His conducting is epic, not dramatic. He "recounts" Beethoven and Bruckner. That, in the end, is the difference between him and the one of whom in many respects he reminds us, Hans Knappertsbusch...

NB -- Balance of the review, which is considerably longer, has to do with the history of the BSO, its prior European tours, Arthur Fiedler, the Pops, Michael Tilson Thomas, and Deutsche Grammophon's assistance in promoting the tour. Mostly background material for German readers not familiar with it.

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Die „Bostoner" in Deutschland

„Wir sind da zu demonstrieren", erklärte Chefdirigent William Steinberg zu Beginn der Deutschland-Tournee des Boston Symphony Orchestra in Stuttgart vor Journalisten. Damit meinte er nicht das „herkömmliche Programm", welches sein Orchester im großen und ganzen bietet, sondern zeitgenössische amerikanische Musik von Schuller und Piston. In Stuttgart allerdings hielten sich die Bostoner im herkömmlichen Rahmen: Beethoven, Hindemith, Bruckner. Die Tournee des Orchesters steht freilich noch unter einem anderen Aspekt: die Deutsche Grammophon-Gesellschaft hat die Bostoner unter Vertrag genommen

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Das Boston Symphony Orchestra

William Steinberg dirigierte in Stuttgart zu Beginn der Tournee

Im Rahmen der Stuttgarter Meisterkonzerte begann das weltberühmte Boston Symphony Orchestra eine Deutschland-Tournee, die es noch in weitere acht bundesdeutsche Städte führen wird. Dirigent ist dabei der aus Köln gebürtige, 1936 emigrierte William Steinberg, der seit 1969 die Leitung des Bostoner Klangkörpers (neben der des Pittsburger Symphonie-Orchesters) innehat.

Die Bostoner Symphoniker sind in Stuttgart keine Unbekannten. Vor Jahren hörte man sie hier unter Charles Munch und war von ihrem virtuosen Können, ihrem herrlichen Klang und ihrer Ausgeglichenheit in allen Gruppen fasziniert. Diesmal begannen

identical stories appeared in six papers

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Es folgte Hindemiths „Bostoner Symphonie" genannte, Konzertmusik für Streichorchester und Blechbläser, die 1931 zum fünfzigjährigen Jubiläum des Orchesters geschaffen wurde. Das meisterlich gearbeitete, bewußt populär gehaltene Werk, das eine Übergangsstellung zwischen dem jungen und dem reiferen Hindemith (des „Mathis") einnimmt, wurde mit wahrer Vollendung dargeboten.

Gewisse an Bruckner gemahnende Partien des Werkes ließen bereits Schlüsse auf die Wiedergabe des Hauptwerks des Programms, der siebten Brucknersinfonie, zu. Will man diese Wiedergabe kennzeichnen, so kann man etwa sagen, daß Steinberg weniger das Monumentale, thematisch scharf Geprägte der Brucknerschen Musik betonte, als ihr strömend Seelisches, das sich vor allem in den herrlichen Streicherkantilenen beglückend darbot, und daß die Klarheit und Durchsichtigkeit des Orchesterklangs, die genaue Durchleuchtung der Struktur dem Werk eine vielleicht etwas einseitige, aber immer fesselnde Gestalt gab.

Dirigent und Orchester wurden vom Publikum zu Recht überaus herzlich gefeiert.

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Bruckner als Prunkstück

Das Boston Symphony Orchestra unter Steinberg in Stuttgart

In Amerika gehen die Uhren anders. Ohne einen Pfennig Unterstützung von staatlicher Seite unternimmt zur Zeit das renommierte Boston Symphony Orchestra eine dreiwöchige Tournee durch Europa. Erste Station in Deutschland — fünf weitere Städte folgen — war die Stuttgarter Liederhalle. Das mit einem Jahresetat von viereinhalb Millionen Dollar von privater Seite ausstaffierte Orchester ist das Resultat eines Mäzenatentums, wie es in Deutschland schon seit Auflösung der Fürstenhäuser nicht mehr existiert. Als Henry Lee Higginson das Orchester vor knapp 90 Jahren gründete, gab er der Institution ein Siebenpunkteprogramm mit, das sich auch heute noch sehen lassen kann: Man wollte ein ständiges Orchester mit wöchentlichen Saisonkonzerten bei niedrigen Eintrittspreisen. Higginson forderte höchstes Niveau und übertrug die Alleinverantwortung für künstlerische Dinge dem Dirigenten.

Und Dirigenten wie Nikisch, Muck, Monteux, Koussevitzky, Munch, Leinsdorf und seit 1969 William Steinberg gaben dem Orchester markantes Profil. 1972 wird Steinberg (71), gleichzeitig in Pittsburgh Chef auf Lebenszeit, das Bostoner Orchester abgeben.

Das Stuttgarter Programm änderte Steinberg zu Ehren des toten Strawinsky. Anstelle der dritten Leonoren-Ouvertüre spielten die Amerikaner den „Trauermarsch" aus Beethovens „Eroica". Schon hier wurde deutlich, welch außerordentliches Orchester die Bostoner sind. Alle Musik, die sie an diesem Abend spielten, lebt von einem Cello-Baß-Fundament, wie es kein deutsches Orchester aufzuweisen hat. Ganz Ton in Ton die Klangfärbung der Blechbläser: weich der Ansatz, nie schneidend oder vordergründig die Brillanz. Für eine ausgewogene Mitte sorgen vorzüglich besetzte Holzbläser. Steinberg regiert wie ein großflächiger Knappertsbusch. Ein Achselzucken genügt, um den herrlichsten Streicherklang auf die Welt zu setzen, der seit langem zu hören war.

Hindemiths „Boston Symphony" kam sonor, kraftvoll kontrapunktiert, schwer und substanzreich. Hindemith muß gewußt haben, wie ein Bostoner Streicher-Unisono sich anhört. Man verstand endlich, warum er dieses Werk geschrieben hat.

Prunkstück des Programms: Bruckners 7. Sinfonie, die erste Bruckner-Aufführung eines amerikanischen Orchesters in Deutschland. Steinberg baute mit melodischen Formstücken von beträchtlichem Gewicht. Dunkel und sehr expressiv die Streicher, ein Bläserklang, in dem eindeutig Hörner und Tuben dominierten. Schmerzliche Schwermut zog sich hinein bis ins Scherzo.

Helmut Lesch

Westdeutsche Rundschau, 10. April 1971

Meisterliches Meisterkonzert

Michael Tilson Thomas mit den „Bostonern"

Von Jochen Rentsch

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argus
Seit 1887

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Ausschnitt aus:

General-Anzeiger der Stadt Wuppertal, Wuppertal

vom 2. April 1971

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General-Anzeiger der Stadt Wuppertal, Wuppertal
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wuppertal

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Enthusiastic Applause For M.T. Thomas' Precise Direction

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Westdeutsche Allgemeine Zeitung, 15. April 1971

WZ Wuppertal, 15.4.71

Bostoner Orchester sorgt für die Konzertsensation

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General-Anzeiger der Stadt Wuppertal Samstag, 10. April 1971 Seite 7

Ein Feuergeist am Dirigentenpult

Wuppertaler Meisterkonzert: Bostor Symphony Orchestra unter Michael Tilson Thomas

Wuppertal war die dritte Station, die das weltberühmte amerikanische Boston Symphony Orchestra auf seiner Europa-Tournee berührte. Nach London und Stuttgart. Von heute bis zum 24. April folgen Berlin, Hannover, Hamburg, Frankfurt, Bonn, Wien, Rom, Barcelona, Paris. Wuppertal befindet sich also in illustrer Gesellschaft. Dank seinem guten Ruf als Musikstadt und dank der Initiative von Rudolf Wylach, der den Abend in seine Meisterkonzertreihe einbaute.

Im dichtbesetzten großen Stadthallensaal (mit bekannten Gesichtern aus Düsseldorf und Köln) war denn auch das Fluidum eines außerordentlichen Ereignisses zu spüren. Ungewöhnlich war die durch schroffe Gegensätze charakterisierte Programmfolge, die sich von dem bei Gala-Konzerten gemeinhin gereichten kulinarischen Gericht unterschied. Schließlich trat ein 26jähriger ans Pult der Bostoner, Michael Tilson Thomas, in seiner amerikanischen Heimat bereits hochgelobt, kaum bekannt bei uns. Erstmals stellte er sich in Wuppertal einem deutschen Publikum vor.

Zunächst mit ein paar Sätzen in deutscher Sprache, in denen er die zusätzliche Aufführung von Debussys Vorspiel zum „Nachmittag eines Fauns" ankündigte — dem verstorbenen Strawinski zum Gedächtnis. Das mediterran flirrende Licht dieser mythischen Vision hatte offenbar den jungen Strawinski („Feuervogel"-Ballett) inspiriert — und gerade das Bostoner Orchester war berufen, den weich betörenden Klang aufs delikateste auszuformen.

Mit Beethovens 8. Sinfonie bekundete dann Thomas auf Anhieb sein energisch zupackendes Temperament. Konnte man zunächst befürchten, gestische Schau überdecke inneres Engagement, so wurde man doch bald inne, daß hier ein Feuergeist das „Allegro vivace„ kräftig anheizt und akzentuiert. Nicht nur mit Händen und Augen — mit dem ganzen, geradezu tänzerisch ausschwingenden Körper. Die bukolische Heiterkeit dieser Sinfonie wurde zwar in den Ecksätzen allzu sehr der dionysisch wirbelnden Dämonie der Siebenten angenähert — eine schlankere, gelöstere thematische Entwicklung ist mir lieber. Aber wie die Streicher und Bläser die metronomische Aribie des zweiten Satzes mit Charme würzten, wie im Trio Klarinette und Horn über den Pizzicati der Celli und Kontrabässe Zwiesprache hielten — das belegte eine kaum überbietbare klangliche Ausgewogenheit ebenso wie die Sensibilität des Dirigenten.

Weit diffiziler, auch zersplitterter und zerklüfteter ist das Klanggewand von Arnold Schönbergs „Fünf Orchesterstücken"; Triumph der Atonalität, doch spätromantisch-expressiv durchglüht. Die Zwölfton-Methode war — entgegen der Programmheft-Erläuterung — als neu bindendes Gesetz damals noch nicht erkannt. Doch weist die Klangfarben-Studie des dritten Stücks bereits auf Ligeti hin. Dem Gefühlsüberschwang — Wagners „Tristan" ist immer noch nahe — war Thomas mit ausladender Verve zugetan, vom Orchester mit einer Nuancierungskunst ohnegleichen unterstützt.

In Mozarts Fagott-Konzert war dann die Intimität alles. Auch in den lustig brabbelnden Sechzehnteln und Trillern des Soloparts, den Sherman Walt mit verblüffender Atemführung und ohne Ausrutscher blies. Von der Kantilene des langsamen Satzes möchte man noch lange träumen, auch davon, wie sie das Orchester zart grundierte.

Fulminanter Abschluß des Abends war Ravels „La Valse", diese flammende Apotheose des Tanzes, die aber auch Kantiges, Widerborstiges aufdeckt. Thomas, scheinbar entfesselter Hexenmeister, war hier ganz in seinem Element. Gab sich dem Rausch hin, ohne ihn überborden zu lassen, gab dem Rhythmus und den Klanggruppen scharfe Kontur, stufte die dynamische Skala meisterhaft ab, von zärtlicher Koketterie bis zur wildesten Entladung. Und das Orchester konnte zeigen, daß auch mit geschliffenster Virtuosität die musikalische Substanz nicht dem Effekt geopfert zu werden braucht.

Die Wogen der Begeisterung gingen hoch. *Alfred Mayerhofer*

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3

Ein Orchester im Delirium

Glanzvolles Gastspiel des Boston Symphony Orchestra in Wuppertal

VON KURT WITTERSTÄTTER

Die Bostoner sind, was Orchesterspielkultur betrifft, schon seit Jahrzehnten in der Musikwelt ein Begriff. In den 50er Jahren, als Charles Münch ihr Chefdirigent war, bezeichnete man sie zuweilen als bestes Orchester der Welt. Aus Anlaß seines 90jährigen Bestehens befindet sich dieses Orchester nun zur Zeit nach zehn Jahren wieder einmal auf Europatournee, in deren Verlauf nach London und Stuttgart auch Wuppertal berührt wurde. Das Wuppertaler Konzert wurde von dem 26jährigen Michael Tilson Thomas geleitet. In Thomas, der blitzartig vom Korrepetitor zum zweiten Dirigenten der Bostoner und zum Chef des Buffalo Philharmonic Orchestra avancierte, sehen viele einen zweiten Leonard Bernstein.

Man durfte also auf die Begegnung mit Thomas und den Bostonern gespannt sein. Das Programm steigerte dieses Interesse noch um ein Weiteres: Beethovens Achter folgten Schönberg, Mozart und Ravel. Wenn überhaupt, dann kann man nur bei der Beethoven-Interpretation Kritik üben. Tilson Thomas ist ein temperamentvoller Instinktmusiker, dirigiert rudernd, unternimmt regelrechte Spaziergänge auf dem Podium, mit oder ohne Taktstock, aber immer mit Partitur. Die vergleichsweise natürlich-ruhige Achte lag ihm nicht so sehr.

Mozarts Fagottkonzert nach der Pause wurden Witz und Wärme gleichermaßen mitgegeben. Erstaunliche Routine bewies Thomas, als er souverän über eine Gedächtnislücke des Solisten Sherman Walt im zweiten Satz hinwegzudirigieren wußte, der im übrigen klanglich sehr sonor, im Technischen elegant-geläufig und mit schön schwingendem Klang blies.

Die großen Domänen von Thomas und den Bostonern sind der Impressionismus und jüngst auch die Moderne. So transparent gespielt wie von den Bostonern mußten Schönbergs Fünf Orchesterstücke op. 16 jeden Zuhörer begeistern. Einen Vorgeschmack ihrer Spielkultur hatten die Bostoner zu Beginn ihres Programms mit Debussys zum Gedenken Strawinskys gespieltem „Nachmittag eines Faun" gegeben. Befremdet zunächst das forsche Tempo, so merkte man bald, daß es Thomas weniger auf Stimmung als auf Ziselierung der motivischen und ornamentalen Struktur ankam. Und die lag offen wie in einer Nervenzeichnung — trotz der Riesenbesetzung mit elf Celli und neun Kontrabässen.

Die Transparenz frappierte erst recht bei dem Taumel, in den Thomas das Orchester mit Ravels „La Valse" trieb. Derart brodelnd und kontrolliert zugleich dürfte Ravels Walzer-Apotheose kaum einem anderen Orchester gelingen. Und doch waren bei aller Klangentfesselung die raffinierten Deliriums-Akzente Ravels höchst präzise gesetzt.

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BETTER ROMANTIC BACCHAE THAN CLASSICAL PRIESTS

The Boston Symphony Orchestra, conducted by Steinberg, performed at Philharmonic Hall.

During their "friendly missions"through the musical parts of Europe, they visited Philharmonic Hall for two days, rehearsing, performing, with man, mouse, management and three conductors in their luggage. Nicknamed "the Bostonians" and officially " The Boston Symphony Orchestra", this monumental musical machine from the East Coast of America, showed that the New World cultivates more than the orchestrial "Schnellbrenner" (litteraly: "quick burner") like the New York Philharmonic or the Cleveland Orchestra. The friendly, portly Bostonians, glowing with a great tradition, are the Vienna Philharmonic of America.

Certainly they are not civil servants performing music, but rather a young elite class of performers. And when the string section, in particular the very basic Cello-Bass-chorus, plucked their strings, an extremely rare antique gold revealed itself, a tone of romantic volume opened up wide. With their sense of fullness of music, the Bostonians are like an X-ray screen for musical scores. They prefer to shine rather than to shine through(the musical scores).

Both concerts in Berlin were conducted by William Steinberg. He is the "Chef de Plaisier" (Head of Enjoyment) until 1972. His personal "plaisier" (enjoyment- selections?) may not be consistent with the inclinations and abilities of the orchestra. During rehearsal he had the stern authority of an Otto Klemperer but during the performance he conducted with the slowness of an old man, in order to avoid breathing on the rendition with Furtwanglerian breath. The dramatic element reversed momentarily and the subtleness sounded surprisingly constrained. On the other hand, the contours melted as if the Clock of Music were touched by Dali.

During the incredibly original Beethoven-Program of pure crown jewels- Leonore 111, Dritte and Funfte Symphony, the convential, almost routine interpretations momentarily radiated rays of the glowing orchestra. The old man on the podium permitted the twilight of second-rate epenthesis to fall over the so well-known, sharply defined Beethoven Forms.

To those listeneres accustomed to the Berlin Philharmonic, the Bostonians" may have seemed like romantic Bacchae rather than classical Priests. In the second program, they set Wagner's prelude to the "Meistersinger" in a firmly disicplined frenzy and in the second symphony by Brahms sipped their well developed charms dry.

That so "un-American" technique of epicureanism could serve as a model if Steinberg's almost ostentatious passiveness were not always there. In Brahms, the orchestra rendered its best moments alone, rather than with his directions. The same is true in Hindersmith's 1932 "Bostoner Symphonie", the counterpoints of which have been, for a long time, becoming trite. They are nevertheless useful in the duel between the strings and the magnificent, rustic, triumphant winds. The orchestra attained its limit in Gunter Schuller's "Five Bagatelles", a modern sound-pastiche in several tempos and variations included in the portfolios of other skilled composers.

Berlin also experienced the fragil, elastic form of the 26 year old junior conductor, Michael Tilson Thomas, but he didn't perform. He is, in many ways, Steinbergs living opposite. At a rehearsal of Tschaikowsky and Schumann for the performance in Hannover, he conducted with a very direct emotional pulse which transformed the orchestra into sound. It allowed itself to be molded softly, tenselv and sensitively, and it assumed the exact gestures. Only after a public emergency might it be determined whether this "early bloomer" lecturn poet should dare to enter the forum of music wherein direction and reason are synonymous. His public relations in the U.S. favor this, his recordings are against it.

In conclusion: During the tour, if Bonn should enjoy the pleasure of a Boston-Pop Concert with the entertainment version of the orchestra, then Berlin wouldn't take it without protest. The grand old man of every typical Boston Show, Arthur Fiedler, adorns the performance for appearance only. That's wonderful: mustache and silver hair produce the effect of an American TV- Grandfather. Bonn may overhear his "Hair".

Walter Bachauer.

DIE WELT - Nr. 85 - Dienstag, 13. April 1971

Eher sind sie romantische Bacchanten als Priester der Klassik

In der Philharmonie gastierte das Boston Symphony Orchestra unter seinem Dirigenten Steinberg

Auf ihren „friendly missions" durch das musikalische Europa belagerten sie für zwei Tage die Philharmonie, probend und konzertierend, mit Mann, Maus, Management und drei Dirigenten im Troß. Im Jargon „The Bostonians", offiziell das „Boston Symphony Orchestra" geheißen, zeigte der monumentale Musikapparat von der amerikanischen Ostküste, daß die Neue Welt nicht nur perfekte orchestrale Schnellbrenner wie das New York Philharmonic oder das Cleveland Orchestra züchtet. Die in großer Tradition glänzenden, freundlich behäbigen Bostoner sind Amerikas Wiener Philharmoniker.

Keine musizierenden Staatsbeamten obzwar, vielmehr im Durchschnitt eine junge Spieler-Elite; und doch, wenn diese Streichertruppe, zumal der wahrhaft fundamentale Celli-Bässe-Chor, die Saiten rührt, prunkt ein äußerst selten gewordenes Altgold auf, ein Klang romantischen Volumens öffnet sich weit. Bei ihrem Gefühl für das Runde in der Musik muß man die Bostoner schon zwingen, Röntgenschirm für Partituren zu sein. Sie wollen lieber leuchten als durchleuchten.

Die beiden Berliner Konzerte standen allein unter William Steinbergs Diktat. Er ist bis 1972 Chef de Plaisier in Boston. Sein privates Plaisier indes mag mit den Fähigkeiten und Lüsten des Orchesters nicht kongruent sein. Bei Proben hat Steinberg einen Zug zur unwirschen Autorität Otto Klemperers, im Konzert teilt er mit ihm die langsamen Alterstempi, doch nicht die Kunst, Überlängen mit Furtwänglerschem Atem anzuhauchen. Dramatisches rutscht bisweilen auf den Knien daher, Mildes kann unversehens hartleibig klingen, umgekehrt Konturiertes hinschmelzen, als hätte Dali die musikalischen Uhren erweicht.

In dem unglaublich originellen Beethoven-Programm aus puren Kronjuwelen — Leonore III, Dritte und Fünfte Symphonie — schoß der Strahl des Bostoner Glanzes immer nur Augenblicke aus konventionellen, beinahe routinemäßigen Interpretationen. Der alte Mann am Pult ließ es gewähren, daß über die so wohlbekannten, scharf geschnittenen Beethoven-Formen die Dämmerung zweitrangiger Epen fiel.

Nun, den an Berlins Philharmoniker gewöhnten Hörern mögen die „Bostonians" von Natur aus nicht als Priester der Klassik erscheinen, eher als romantische Bacchanten, die — im zweiten Programm — Wagners Meistersinger-Vorspiel in einen festlich disziplinierten Taumel versetzten oder die Zweite Symphonie von Brahms in ihrer vollschlanken Grazie bis zur Neige kosteten. Jene so „unamerikanische" Technik des Epikuräertums könnte exemplarisch sein, wäre da nicht stets wieder Steinbergs fast ostentative Passivität. Die besten Momente bei Brahms erspielte sich das Orchester eher gegen als mit seinem Willen. Ebenso in Hindemiths 1932 komponierter „Bostoner Symphonie", deren längst banal gewordene Kontrapunkte immerhin noch zum Duell der Streicher mit den prächtigen, rustikal triumphierenden Bleichbläsern taugen. An seinem äußersten Ende war der Bostoner Aktionsradius in Gunther Schullers „Five Bagatelles" angelangt: eine modernistische Klang-Pastiche in mehreren Tempi und Variationen, die von der geschickten Hand im Portefeuille anderer Komponisten leben.

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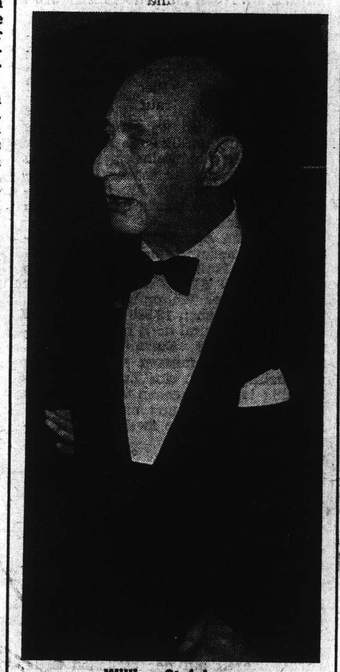

William Steinberg dirigierte das Boston Symphony Orchestra in den Berliner Gastkonzerten

Foto: v. d. Becke

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BETTER ROMANTIC BACCHAE THAN CLASSICAL PRIESTS

The Boston Symphony Orchestra, conducted by Steinberg, performed at Philharmonic Hall.

During their "friendly missions"through the musical parts of Europe, they visited Philharmonic Hall for two days, rehearsing, performing, with man, mouse, management and three conductors in their luggage. Nicknamed "the Bostonians" and officially " The Boston Symphony Orchestra", this monumental musical machine from the East Coast of America, showed that the New World cultivates more than the orchestrial "Schnellbrenner" (litteraly: "quick burner") like the New York Philharmonic or the Cleveland Orchestra. The friendly, portly Bostonians, glowing with a great tradition, are the Vienna Philharmonic of America.

Certainly they are not civil servants performing music, but rather a young elite class of performers. And when the string section, in particular the very basic Cello-Bass-chorus, plucked their strings, an extremely rare antique gold revealed itself, a tone of romantic volume opened up wide. With their sense of fullness of music, the Bostonians are like an X-ray screen for musical scores. They prefer to shine rather than to shine through(the musical scores).

Both concerts in Berlin were conducted by William Steinberg. He is the "Chef de Plaisier" (Head of Enjoyment) until 1972. His personal "plaisier" (enjoyment- selections?) may not be consistent with the inclinations and abilities of the orchestra. During rehearsal he had the stern authority of an Otto Klemperer but during the performance he conducted with the slowness of an old man, in order to avoid breathing on the rendition with Furtwanglerian breath. The dramatic element reversed momentarily and the subtleness sounded surprisingly constrained. On the other hand, the contours melted as if the Clock of Music were touched by Dali.

During the incredibly original Beethoven-Program of pure crown jewels-Leonore 111, Dritte and Funfte Symphony, the convential, almost routine interpretations momentarily radiated rays of the glowing orchestra. The old man on the podium permitted the twilight of second-rate epenthesis to fall over the so well-known, sharply defined Beethoven Forms.

To those listeneres accustomed to the Berlin Philharmonic, the Bostonians" may have seemed like romantic Bacchae rather than classical Priests. In the second program, they set Wagner's prelude to the "Meistersinger" in a firmly disicplined frenzy and in the second symphony by Brahms sipped their well developed charms dry.

That so "un-American" technique of epicureanism could serve as a model if Steinberg's almost ostentatious passiveness were not always there. In Brahms, the orchestra rendered its best moments alone, rather than with his directions. The same is true in Hindersmith's 1932 "Bostoner Symphonie", the counterpoints of which have been, for a long time, becoming trite. They are nevertheless useful in the duel between the strings and the magnificent, rustic, triumphant winds. The orchestra attained its limit in Gunter Schuller's "Five Bagatelles", a modern sound-pastiche in several tempos and variations included in the portfolios of other skilled composers.

Berlin also experienced the fragil, elastic form of the 26 year old junior conductor, Michael Tilson Thomas, but he didn't perform. He is, in many ways, Steinbergs living opposite. At a rehearsal of Tschaikowsky and Schumann for the performance in Hannover, he conducted with a very direct emotional pulse which transformed the orchestra into sound. It allowed itself to be molded softly, tenselv and sensitively, and it assumed the exact gestures. Only after a public emergency might it be determined whether this "early bloomer" lecturn poet should dare to enter the forum of music wherein direction and reason are synonymous. His public relations in the U.S. favor this, his recordings are against it.

In conclusion: During the tour, if Bonn should enjoy the pleasure of a Boston-Pop Concert with the entertainment version of the orchestra, then Berlin wouldn't take it without protest. The grand old man of every typical Boston Show, Arthur Fiedler, adorns the performance for appearance only. That's wonderful: mustache and silver hair produce the effect of an American TV- Grandfather. Bonn may overhear his "Hair".

Walter Bachauer.

Eher sind sie romantische Bacchanten als Priester der Klassik

In der Philharmonie gastierte das Boston Symphony Orchestra unter seinem Dirigenten Steinberg

Auf ihren „friendly missions" durch das musikalische Europa belagerten sie für zwei Tage die Philharmonie, probend und konzertierend, mit Mann, Maus, Management und drei Dirigenten im Troß. Im Jargon „The Bostonians", offiziell das „Boston Symphony Orchestra" geheißen, zeigte der monumentale Musikapparat von der amerikanischen Ostküste, daß die Neue Welt nicht nur perfekte orchestrale Schnellbrenner wie das New York Philharmonic oder das Cleveland Orchestra züchtet. Die in großer Tradition glänzenden, freundlich behäbigen Bostoner sind Amerikas Wiener Philharmoniker.

Keine musizierenden Staatsbeamten obzwar, vielmehr im Durchschnitt eine junge Spieler-Elite; und doch, wenn diese Streichertruppe, zumal der wahrhaft fundamentale Celli-Bässe-Chor, die Saiten rührt, prunkt ein äußerst selten gewordenes Altgold auf, ein Klang romantischen Volumens öffnet sich weit. Bei ihrem Gefühl für das Runde in der Musik muß man die Bostoner schon zwingen, Röntgenschirm für Partituren zu sein. Sie wollen lieber leuchten als durchleuchten.

Die beiden Berliner Konzerte standen allein unter William Steinbergs Diktat. Er ist bis 1972 Chef de Plaisier in Boston. Sein privates Plaisier indes mag mit den Fähigkeiten und Lüsten des Orchesters nicht kongruent sein. Bei Proben hat Steinberg einen Zug zur unwirschen Autorität Otto Klemperers, im Konzert teilt er mit ihm die langsamen Alterstempi, doch nicht die Kunst, Überlängen mit Furtwänglerschem Atem anzuhauchen. Dramatisches rutscht bisweilen auf den Knien daher, Mildes kann unversehens hartleibig klingen, umgekehrt Konturiertes hinschmelzen, als hätte Dali die musikalischen Uhren erweicht.

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Das Boston Symphony Orchestra in der Philharmonie

Prachtvoller Übergang

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88 0 88 Jägernummer!

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Womit wir bei den Glanzleistungen des Orchesters angekommen sind. Die „Eroica" war eine. Steinberg traf genau die richtigen Tempi. Scherzo und Finale-Anfang nimmt er schnell, aber nicht zu schnell. Immer hat die Musik Leben und Nerv.

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At a reception following a performance by the Boston Symphony Orchestra, the Representive of the Arts and Sciences , Dr. Stein, presented Arthur Fielder, the conductor, an unusual gift: a fireman's hat. Fielder has a collection from all over the world.

The Best from Boston

The Boston Symphony Orchestra, one of the most famous American Orchestras, performed at Philmarmonic Hall during Easter(not for the first time). The first evening was devoted entirely to works by Beethoven; the second evening a more interesting concert was offered, including works by Brahms, Wagner, Hindermith and Schuller. Attendance the second evening was smaller but the mood, if possible, was more genuine and more expert.

The orchestra reformed at full strength.
The most important group for the sound effect is the string section. This was evident at the previous afternoon of rehearsals. As is typical of all first class American orchestras, performance is of utmost importance, to reach the most refined functions of "the instrument". Those essentially precise values are, however, less important to us in Europe. Indeed, that striving for perfect expression showed itself in Brahms.

William Steinberg, leading conductor of "the Bostonians" after Munch and Leinsdorff, was born in Cologne in 1899. He has had past experience with the Berlin Orchestra, which he vividly recalls.

He leads his group of master muscians into broader tempo with a minimum of effort. At most, he uses the tip of his baton or a slight hand motion in order to reproduce during the last strains of the music that nuance, which was repeatedly rehearsed. The great form, however, remains even without this.

In addition to Steinberg, two other conductors are participating in this European tour; white haired Arthur Fielder, who as a young man studied music in Berlin and who is capable of holding a good friendly chat; Michael Tilson Thomas, a very promising new comer who will apparently soon be standing on the conductor's podium in Berlin.

The theatre was filled to capacity the evening Beethoven was presented. The imaginary content of the third and fifth symphonies was too similar to be given so closely. The Bostonians easily demonstrated their highly cultured touch in "Eroica" and "Schickalsinfonie".

In the famous march of sadness, the melodic premonition of the turning point transformed especially effectively from sadness into confidence. The already performed third Leonore Overture, overburdened the program with another Beethoven hit. There was almost too much force in this combination.

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Paragraph 2

As is typical of all first-class American orchestras, the highest [illegible] is achieved by [illegible] by the smooth functioning of the instrument, while the expressive values that are at least as essential to us in Europe (as matters of technique) recede (in importance.) Nevertheless, in the Br hms the expressive tendency (lit: striving) manifested itself more strongly (than in the rest of the program.)

Paragraph 7

In the f[illegible] the melodic premonition of the turn from [illegible] especially forcefully. The [illegible] Leonore Overture No.3 overlo ded the program with yet another Beethoven hit. There was almost too much 'giganticness (? - lit: Titanicness) in this combination (of works.)

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R. Locke

Der Abend, Berlin, April 13, 1971

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BESTES AUS BOSTON

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Das Orchester trat in sehr großer Besetzung an. Ausschlaggebend für den Klangeindruck sind die kraftvollen Streichergruppen, wie man schon am Probenvormittag konstatieren konnte. Wie bei allen amerikanischen Orchestern der Elite-Klasse wird der höchste Rang dem spieltechnischen Standard, dem glatten Funktionieren des „Apparates" zugemessen, während die uns in Europa mindestens ebenso wesentlichen Ausdruckswerte zurücktreten. Bei Brahms allerdings äußerte sich auch das expressive Streben stärker.

William Steinberg, der jetzige Chefdirigent der Bostoner nach Münch und Leinsdorff, ist ein gebürtiger Kölner vom Jahrgang 1899. Er hat alte Berliner Orchester-Erfahrungen, an die er sich gern erinnert.

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Außer Steinberg sind zwei andere Dirigenten an der gegenwärtigen Europa-Tournee beteiligt, der weißhaarige Arthur Fiedler, der als junger Mann in Berlin Musik studierte und liebenswürdig zu plaudern weiß, außerdem der erst 26jährige Michael Tilson Tomas, der als große Nachwuchshoffnung gilt und wahrscheinlich in absehbarer Zeit auch in Berlin am Pult stehen wird.

▶ An dem ausverkauften Beethoven-Abend waren sich die dritte und die fünfte Sinfonie in ihrem ideellen Gehalt zu ähnlich, um sich nicht gegenseitig wie zwei Nachbarbäume das volle Licht zu nehmen. Auf jeden Fall konnten die Bostoner aber an der „Eroica" und an der sogenannten „Schicksalssinfonie" ihre hohe Spielkultur flüssig nachweisen.

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Das zweite Konzert der Bostoner verlief irdischer. Das Hauptwerk war Brahms' Zweite Sinfonie, mit der Steinberg nicht nur eine höchst disziplinierte Orchesterleistung anzubieten hatte, sondern auch seine und seiner Spieler tiefe Vertrautheit mit dem Gehalt dieser urdeutschen Musik bekunden konnten. Freilich gehört Brahms seit jeher zu den Grundpfeilern des Bostoner Repertoires, das sich nach der Orchestergründung 1881 unter deutschen Dirigenten herausbildete.

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WOLFGANG SCHIMMING

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At a reception following a performance by the Boston Symphony Orchestra, the Representive of the Arts and Sciences , Dr. Stein, presented Arthur Fielder, the conductor, an unusual gift: a fireman's hat. Fielder has a collection from all over the world.

The Best from Boston

The Boston Symphony Orchestra, one of the most famous American Orchestras, performed at Philmarmonic Hall during Easter(not for the first time). The first evening was devoted entirely to works by Beethoven; the second evening a more interesting concert was offered, including works by Brahms, Wagner, Hindermith and Schuller. Attendance the second evening was smaller but the mood, if possible, was more genuine and more expert.

The orchestra performed at full strength.
The most important group for the sound effect is the string section. This was evident at the previous afternoon of rehearsals. As is typical of all first class American orchestras, performance is of utmost importance, to reach the most refined functions of "the instrument". Those essentially precise values are, however, less important to us in Europe. Indeed, that striving for perfect expression showed itself in Brahms.

William Steinberg, leading conductor of "the Bostonians" after Munch and Leinsdorff, was born in Cologne in 1899. He has had past experience with the Berlin Orchestra, which he vividly recalls.

He leads his group of master muscians into broader tempo with a minimum of effort. At most, he uses the tip of his baton or a slight hand motion in order to reproduce during the last strains of the music that nuance, which was repeatedly rehearsed. The great form, however, remains even without this.

In addition to Steinberg, two other conductors are participating in this European tour; white haired Arthur Fielder, who as a young man studied music in Berlin and who is capable of holding a good friendly chat; Michael Tilson Thomas, a very promising new comer who will apparently soon be standing on the conductor's podium in Berlin.

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WOLFGANG SCHIMMING

Versuchtes und Geglücktes

Aus West-Berliner Konzertsälen

Ein abseitiges und wichtiges Programm brachten die Philharmoniker in einem Konzert der Reihe „Musik des 20. Jahrhunderts". Es brachte zwei Chorwerke religiösen Inhalts. Das eine, aus buddhistischer Welt, kreist direkt um die lamaistische Segensformel „Om mani padme hum", die Lobpreisung des Edelsteins in der Lotosblüte, wie sie auf Zetteln tibetanischer Gebetsmühlen im Wind flattert. Durch Meditation Nirwana zu erreichen ist der Kerngedanke des Textes, den Wolf D. Rogasky aus Buddhas Reden geformt hat. Isang Yun hat ihn zur Grundlage eines halbstündigen Werkes für Sopran, Bariton, Chor und Orchester gemacht. Seine Musik zeigt großen Reichtum der satztechnischen Mittel. Die Palette der Klangfarben schließt Röhrenglocken, Holzblock, Blechkontrapunkte und Spitzentöne des Soprans wirksam ein. Dem Werk haftet eine gar nicht buddhistische Überschwenglichkeit an, Neigung zu Espressivo und Pathos, die durch den Kammerchor Ernst Senff ebenso unterstrichen wurde, wie durch den Dirigenten Reinhard Peters. Neben dem stets musikalisch und stimmlich überzeugenden Barry McDaniel stand, neu für Berlin, die bulgarische Sopranistin Slavka Taskova. Die Stimme ist von großem, lyrischem Zauber, etwas zart in der Mittellage, im Diskant von dramatischer Kraft. Isang Yun, seit seiner Entlassung aus südkoreanischen Gefängnissen wieder in West-Berlin, wurde mit den Ausführenden herzlich akklamiert.

Nach der Pause der in Berlin bekannte „Großinquisitor" von Boris Blacher. Auch er handelt von letzten Dingen, von irdischen Leiden und Erlösung. Doch geht er über die christliche Lehre kritisch weit hinaus zur grundsätzlichen Debatte über Freiheit und Dogma. Christus wird Sieger aus Toleranz: er küßt den Mann, der ihn gefangen hat und zum Scheiterhaufen verurteilt. Die Aktualität war 1942 so brennend wie heute; es gibt in der Weltliteratur kaum einen größeren Stoff als diese Episode aus Dostojewskis „Brüdern Karamasoff". Blachers dramatische Chorsprache wurzelt in den Psalmen von Heinrich Schütz. Doch stärker spricht seine Technik der Aussparung, seine Orchesterökonomie, seine tonal zwielichtige Kanontechnik. Die Aufführung unter Peters war so genau wie stilistisch beherrscht. Als Solobariton löste der Wiener Ernst Gutstein die schwere Aufgabe musikalisch sicher, aber etwas zu stark im Opernton.

Im Studio der Akademie ein neues Kammerorchester aus Wien, „Ensemble Kontrapunkte". Es sind Mitglieder der Wiener Symphoniker, zu zwölft nach Berlin gekommen. Einer von ihnen, der auch Klavier und Glockenspiel bedient, leitet die Gruppe. Peter Keuschnig, so heißt der vielseitige und musikalisch sensitive Mann, hatte ein Programm, das vorwiegend Arbeiten berühmter Exponenten der Moderne brachte. Er begann mit einem „Pentagramm" genannten Bläserquintett von Ernst Krenek. Der vier 1952 komponierten, 1957 überarbeiteten Sätze enthalten temperamentvolle und verspielte Musik, der man die Serien-Konstruktion nicht anmerkt, die aber durch ihr Intervallbewußtsein und die Akkordbildung aus einer Zwölftonreihe das Ohr stets fesselt. Reizvoll ist das Staccato-Scherzo, überraschend das Finale mit dem ausdrucksvollen Beginn, den grotesken Hornquinten und dem Walzer. Offenbar Paradestück des Ensembles, wurde es präzis, durchsichtig und geistreich musiziert.

Nach den Klarinettenstücken von Alban Berg und den „Contrasts" von Bartók gab es Arbeiten von zwei Dreißigjährigen aus der Schule Karl Schiskes und Gottfried von Einems. Martin Bjelfiks 8-Minuten-Oktett ist eine sauber geschriebene, geschmackvolle Arbeit ohne individuelle Sprache. Vier Kammergesänge von Helmut Schmolz nach todessuchtigen Versen Ingeborg Bachmanns deuten ein Talent an, das nicht reif genug ist, um abseitige Wege ungestraft zu gehen. Die Altistin Elisabeth Kummer sang sie mit einer ausdruckslosen Stimme so abseits ihres lyrischen Tons, daß der Eindruck nicht überzeugte.

Applaus für den Kaiserwalzer

Zum Schluß eine Überraschung. Statt des Bläsersextetts von Janáček, das aus technischen Gründen abgesetzt war, hörte man Johann Strauß' Kaiserwalzer, orchestriert von Schönberg. Die Arbeit entstand 1925 zum 100. Geburtstag des Walzerkönigs. Sie ist für Flöte, Klarinette, Streichquartett und Klavier gesetzt, besonders reizvoll durch die ornamentale Behandlung der Blasinstrumente mit Läufen und Trillern. Die Aufführung durch die Wiener Gäste in bestem, schwungvollem Walzergeist, brachte die avantgardistischen Hörer in der Akademie sichtlich in Verlegenheit, löste aber einen Beifallssturm aus, der alle Protestversuche im Keim erstickte.

Programme mit Neuer Musik wirken oft konformistisch. Manchmal verengt sich der Horizont, bis nur noch wichtig zu sein scheint, was der Komponist zu vermeiden wünscht. In diesem Sinne kann man seit den fünfziger Jahren von einer Herdenbewegung derer sprechen, die aus der akademischen Herde links abgebogen sind. Innerhalb dieser Linksabbieger gibt es dann wieder Sekten und Gruppen. Man kennt die ästhetischen und satztechnischen Bilder. Da gibt es den Klingeltypus mit Celesta, Vibraphon und Röhrenglocken; Herkunft aus Tschaikowskis Nußknackerballett, Strauss' „Rosenkavalier" und Schönbergs „Herzgewächsen". Es gibt den Summ- und Tremolotypus, der seine Wagner-Bruckner-schen Ursprünge trotz Tontrauben und Geräuschorganisation nicht verleugnet. Schließlich den Überladungstypus, wo Klänge und Linien so gehäuft werden, daß Ordnung nicht mehr hörbar ist und wohl auch nicht sein soll.

Das 60. Programm des Zyklus „Musik der Gegenwart", das der SFB zusammen mit dem Kölner WDR im Berliner Funkhaus durchführt, zeigte mehr Typisches als Charakteristisches. Makoto Shinohara pflegt in „Visions II" den Klingeltypus. Farben stehen hart nebeneinander. Die Form wächst einseitig aus dem Gegensatz. Extrem hohe Geigen-Clusters antworten auf leise Paukenschläge. Flötenchromatik löst Gegenläufe des ganzen Orchesters aus, Seufzer-Glissandos werden von Trommelfiguren gefolgt, Harfen- und Glockenklängel durch undefinierbare Gleichzeitigkeiten und dünne Kantilenen erwidert. Das eminent gekonnte Stück zeigt den vierzigjährigen Wahlberliner in einem Stadium eklektischer Unsicherheit. Ebenfalls in West-Berlin lebt der Pole Witold Szalonek, Jahrgang 1927, dessen „Mutazioni" für Orchester vor zwei Jahren in Hamburg spukhafter und experimenteller wirkten als jetzt.

Dazwischen, als einzige Uraufführung des Abends, ein Auftragswerk des Schweizers Jacques Wildberger, Solokonzert für wechselnde Flotenarten und Orchester, genannt „Contratempi für einen Solo-Flötisten und vier Orchestergruppen". Der Name, auf deutsch Gegenzeitmaße, bezieht sich laut Kommentar des Autors auf die Struktur der Gruppenverbindung. Hauptperson ist der Flötenbläser, genauer gesagt Aurèle Nicolet, „dessen eminente musikalische Qualitäten ein entscheidender Ansporn bei der Arbeit waren". Von der Baßflöte wechselt er zur Altflöte, von dieser zur Querflöte und dann zum Ryuteki, einer Grifflochflöte der japanischen Hofmusik Gagaku. Er wandert also aus der Baßlage in immer höhere Regionen und dann zurück bis zur Heimkehr in die Tiefe. So entstehen sieben ineinander verfließende Formteile. Wildberger füllt sie mit einem zwanzig Minuten langen Strom musikalischer Substanz von sehr ungleicher Art. Er häuft mit oft magistralem Können die klirrenden, brüsk schlagenden, zornig und grotesk gepaarten Klänge wie Kontrabaßflageolett, Pauke mit Dämpfer, Knall von Röhrenglocken, Xylophoneinwürfe, mystisches Tamtam. Der Solopart steigt aus dieser Brandung wie eine Besinnung auf gesangliche Quellen der Musik. Bei aller Virtuosität ist der Geist der Instrumente nicht ausgeschöpft. Das mag bewußt geschehen, läßt aber auch in Nicolets prachtvoller Interpretation unbefriedigt. Sosehr man Wildbergers Einfallskraft und künstlerische Haltung achten muß: das Ergebnis hat Schwächen, die in der Unvereinbarkeit des Solokonzerts mit dieser Art halb expressiver, halb spekulativer Musik begründet sind.

Nono, Caroll, Maderna

Am Programmschluß stand die Suite aus Luigi Nonos Oper „Intolleranza". Nono ist ein Ausdrucksmusiker der unbedingten Art wie vor ihm Mahler und Schönberg. Er glaubt, was er schreibt, und er schreibt, was er glaubt. Zwei der drei Sätze werden ganz vom Chor und Orchester, der dritte vom Solosopran getragen. Proteste gegen Krieg, Faschismus, Kolonialismus un Rassenhaß bestimmen den agitatorischen ersten Teil. Dem zweiten liegt Majakowskys Gedicht „Unser Marsch" zugrunde. Merkwürdig ist, daß Nonos Textbehandlung die Worte unverständlich macht und damit die Propagandawirkung, um die es ihm doch zu tun ist, vermindert. Doch expressive Kraft der Musik und Wärme des Gefühls sind unverkennbar und überwältigen oft den Hörer. Auch in dem großen Sopransolo, das die Begegnung des Emigranten mit seiner Gefährtin schildert. Es ist die Stelle, wo politische Tragik in persönliche eingreift, sich mit ihr identifiziert und dann von ihr trennt. In Joan Caroll hat Nono eine neue Interpretin gefunden, die mit einem Einsatz ohnegleichen für ihn wirkt. Durch die weit ins dramatische Volumen gewachsene, den schweren Vorgängen in der Höhe gefügige Stimme brachte sie entscheidende Akzente. Der Abend stand unter der souveränen Führung Bruno Madernas. Radio-Symphonie-Orchester und Kammerchor Ernst Senff waren Sprachrohre einer Wiedergabe, die jedem der vier Werke den rechten Stil gab.

Für zwei Abende in der ausverkauften Philharmonie machte das Boston Symphony Orchestra auf seiner Europa-Tournee in Berlin halt. Das erste Programm war mit der dritten Leonoren-Ouvertüre, der Eroica und der c-Moll-Symphonie ganzlich Beethoven gewidmet; das zweite stellte zwischen die Meistersinger-Ouverture und Brahms' Zweite etwas zeitgenössische Musik von Hindemith und Schuller. Wieder, wie schon bei dem ersten Besuch 1952 unter Pierre Monteux, überraschten die Einheitlichkeit des Streichertons, der französische Glanz von Hörnern und Trompeten, die Tonschönheit und Atemruhe der Holzbläser, an der Spitze die Soloflötistin Doriot Anthony Dwyer. William Steinberg, der mit seinen 71 Jahren einen großen Teil der Tournee dirigiert, ist ein strenger, konservativer und langsamer Interpret Beethovenscher Symphonik. Mit überdeutlicher, oft virtuos kreisender und stechender Stabführung, Akzente durch Boxerstöße der Linken und Stampfen des Fußes setzend, ist er doch dem Apoll näher als dem Dionysos.

Nach Hindemiths jugendlich genialer Konzertmusik für Streichorchester und Blechbläser von 1931 gab es fünf Bagatellen von Gunter Schuller. Die knappen, formal freien Stücke sind in einem tonartlosen, farbigen Orchesteridiom geschrieben, mit extremen Registern, manisch wiederholten Akkorden und hochexpressiven Linien. Bergs und Schönbergs Erlebnis ist spürbar. Die beste Aufführung beider Programme fand die zweite Symphonie von Brahms, namentlich in den Übergängen des dritten und Steigerungen des letzten Satzes. Der Erfolg war stürmisch.

Blasende Solisten stehen in der Gunst des Publikums hinter Sängern, Pianisten und Geigern zurück. Um so bemerkenswerter, wenn ein junger, unbekannter Klarinettist Begeisterung weckt wie der Japaner Chitaru Asahina bei seinem Konzert im Hochschulsaal. Sohn des gleichnamigen berühmten Dirigenten, hat er ein Jurastudium abgeschlossen, bevor er in Bremen und bei Heinrich Geuser in Berlin seine Ausbildung als Bläser vollendete. An Fingermechanik, Tonvolumen, Ansatz und Atem ist er ein absolut fertiger Spieler. Seine hohe Intelligenz umfaßt so ungleiche Welten wie die Sonatina von Martinu, die Sonate von Hindemith und die drei Solostücke von Strawinski. Ein Meisterkonzert! **H. H. STUCKENSCHMIDT**

BERLIN
by
H.H. Stuckenschmidt
May 12, 1971
Mittwoch 12 Mai
Musik und Tanz

87

FROM WEST BERLIN's CONCERT HALLS

The Boston Symphony Orchestra, on its European tour, stopped in Berlin for two evenings in the sold out Philharmonic Hall. The first program was entirdy dedicated to Beethoven, with the Leonore Overture III, the "Eroica" and the C Minor Symphony. The second program produced some contemporary music, between the Meistersinger Overture and Brahms Second Symphony, music by Hindemith and Schuller. Just like the first visit in 1952 with Pierre Monteux the unity of the strings surprised one, the French lustre of the horns and the trumpets, the tonal beauty and the restfullness of the woodwinds, led by the top soloist Doriot Anthony Dwyer. William Steinberg, who has conducted a great part of the tour, is a strict, conservative and slow interpreter of Beethoven's symphonic style. With a too clear, often virtuoso circling and pointing direction, accenting with boxing punches of his left and the pounding of his foot he more resembles Apollo than Dionysos.

After Hindemith's youthful, genial Konzertmusik for Strings and Brasses written in 1931, one heard five bagatelles by Gunter Schuller. The short, form-free pieces are written in a keyless colorful orchestra dialect, with extreme registers, repeated chords and highly expressed lines. Berg's and Schonberg's experiences are felt. The best performance of both programs was Brahms's Second Symphony, mainly in the passages of the third movement and the climax in the last movement, The result was stormy.

H.H. Stuckenschmidt

MUSIKERKONTAKTE nach Konzertschluß: Arthur Fiedler (links), dem Boston Symphony Orchestra seit über 40 Jahren als Dirigent der „Boston Pops" verbunden, im Gespräch mit dem Intendanten der Berliner Philharmoniker, Dr. Wolfgang Stresemann. Foto: von der Becke

Unbegrenzte Möglichkeiten

Gastspiel des Boston Symphony Orchestra in der Philharmonie

Des Klangkörpers Altersgenossenschaft mit dem Berliner Philharmonischen Orchester hob Senator Stein in seiner Ansprache im Foyer der Philharmonie hervor, wo er dem Boston Symphony Orchestra und seinem Chefdirigenten William Steinberg nach erfolgreich beendetem Beethoven-Konzert Dank und Glückwunsch im Namen der Stadt Berlin überbrachte. Auch von Geld war notwendig die Rede, denn das 1881 von einem Idealisten namens Major Henry Lee Higginson ins Leben gerufene und jahrelang bezahlte Orchester hat staatliche Subvention nie genossen, sondern baut, eine öffentliche Stiftung, bis heute auf die Hilfe von Freunden und Mäzenen, auf die Hilfe seines großen Publikums also und dessen unterschiedlich hohe Schenkungen — neben den eigenen Einnahmen. So hat die Unterstützung eines bedeutenden Industrieunternehmens, das bei dieser Gelegenheit zudem der Deutsch-amerikanischen Studienhilfe einen Scheck über 10 000 DM zukommen ließ, auch die derzeitige Europa-Tournee der Bostoner möglich gemacht.

Sie reisen mit drei Dirigenten: ihrem Chef Steinberg, dem jungen Associate Conductor Michael Tilson Thomas und dem legendär-berühmten Maestro der „Boston Pops", Arthur Fiedler. Dieser war denn auch, im weißen Haar, ein bißchen Star des Empfangs, da der Kultussenator ihm, als erklärtem Liebhaber derartiger Souvenirs, einen Helm der Berliner Feuerwehr zum Geschenk machte. Zum Dirigieren kamen der Senior und der Junior des Bostoner Dirigententeams in Berlin nicht.

William Steinberg, der das Orchester 1969 von Erich Leinsdorf übernommen hat — vorangegangen waren unter anderen Georg Henschel, Artur Nikisch, Karl Muck, Serge Kussevitzky und Charles Munch —, ist hierzulande auch der jüngeren Generation durch seine Gastspiele bei den Berliner Philharmonikern bekannt. Die Älteren konnte der gebürtige Kölner, der heute nicht nur Chef der Bostoner, sondern auch der Pittsburgh Symphony ist, an Staatsopern-Zeiten erinnern.

Da kommen also die Bostoner nach Deutschland und bringen uns zunächst ein abendfüllendes Beethoven-Programm zu Gehör: die dritte Leonoren-Ouvertüre, dann die dritte Sinfonie und die fünfte noch dazu; ein Perfektionsorchester erster Ordnung, ein Abend ohne interpretatorisches Risiko. Steinberg bevorzugt breite, ruhige Tempi, und das groß besetzte Orchester mit Bläser-Verdoppelung, acht Kontrabässen und entsprechender Vielzahl der höheren Streicher beantwortet seine meist gelassene Zeichengebung — dies nicht zuletzt sein Verdienst — mit einem Klangstrom von makelloser Rundung. Niveaubestimmend sind die sonoren Streicher-Chöre, beispielsweise im Trauermarsch, die Holzbläser-Solisten neigen eher zu Understatement. Vibrierende Spannung kommt nur manchmal auf, etwa wenn Steinberg das Finale der Eroica prompt der Coda des Scherzos nachschickt. In der Fünften trumpfen nicht nur die Hörner auf.

Kein sonderlich prägnantes oder gar neuartiges Beethoven-Bild frappiert den Hörer, wohl aber eine Orchesterleistung, die charakteristisch zu sein scheint für das Land der unbegrenzten Möglichkeiten. Steinberg und die Gäste aus Boston wurden herzlich und lange gefeiert.

Sybill Mahlke

★

Schon mit den ersten Takten des „Meistersinger"-Vorspiels, das den zweiten Abend des Gastorchesters aus Boston eröffnete, war man gepackt von dem Pomp der Bläserakkorde und der sonoren Fülle der Streichergruppen. Der Dirigent hatte das Programm auf die volle Entfaltung der instrumentalen Qualitäten seiner Musiker in mehreren klanglich unterschiedenen Stilbereichen ausgerichtet. Dem dekorativen Glanz der Wagnerschen Instrumentation standen die gedeckten Farbtöne der zweiten Sinfonie von Brahms und die robuste Polyphonie der dem Bostoner Ensemble gewidmeten „Konzertmusik für Streichorchester und Blechbläser" von Hindemith gegenüber.

Wir haben William Steinberg mit seinem Pittsburgher Orchester, dem er sich lebenslang verpflichtet hat, und auch am Pult unserer Philharmoniker als universalen Musiker, insbesondere auch als hervorragenden authentischen Interpreten der Mahlerschen Sinfonik kennengelernt. Als ein wahrer Souverän zwingt er die Spielgemeinschaft scheinbar mühelos, aber doch wohl nach unerbittlichen Proben, zum höchsten Einsatz ihrer Kräfte. Dabei verzichtet er auf hektische Gebärden, der Exhibitionismus Leonard Bernsteins ist ihm fremd. Es geht ihm auch weniger um die dynamischen Extreme, die dieser den Musikern abzufordern sucht. Die Anspannung seines Willens verrät Steinberg allenfalls in einem leichten Aufstampfen des linken Fußes; die rhythmische Perfektion des Bostoner Ensembles, dem er nun seit zwei Jahren vorsteht, ist ihm selbstverständliche Voraussetzung. Die breiten Flächen des Wagnerschen Vorspiels sind nach Art barocker Terrassendynamik gegeneinander abgesetzt, in üppigem kantablem Wohllaut schwingen die dreifach kontrapunktierten Linien aus, in machtvoller Stauung des Zeitmaßes wird die Schlußsteigerung erreicht.

Hindemith hat seine „Bostoner Sinfonie" 1931 als Virtuosenstück für die vielgerühmte Blechbläsergruppe des Orchesters konzipiert, aber auch dem Streicherchor, in dem die Violinen nicht geteilt sind, kraftstrotzende thematische Linien und stürmisch bewegte Figurationen zugeteilt. Während sich die Hörer hier von Werk und Wiedergabe willig gefangennehmen ließen, verhielten sie sich gegenüber den „Five Bagatelles" von Gunther Schuller zurückhaltend. Der als künstlerischer Leiter des Tanglewood-Festivals mit dem Boston Symphony Orchestra eng verbundene Komponist ist in Deutschland kein Unbekannter mehr. Seine Bagatellen sind ausgesparte, punktuell strukturierte Klangstudien, die aber das empfindsame Seelenklima der Webernschen Vorbilder nicht erreichen.

Die zweite Sinfonie vom Brahms kam mit ihrem relativ freundlichen landschaftlichen Charakter der maßvollen Interpretationsgesinnung Steinbergs entgegen. Er kommandiert seine Truppe nicht, in einladender Gebärde bereitet er das wohllautende Melos der Violinen, Celli und insbesondere der herrlich intonierenden Hörner vor. Die Scheu vor überfließendem Sentiment gibt dem Werk auch in den lyrischen Partien eine formale Strenge, die an den frühen Klemperer erinnert und heute vielleicht bei Brahms seine Rechte auf Authentizität beanspruchen darf. Es gab zum Schluß lange Ovationen für das illustre Orchester und seinen meisterlichen Dirigenten.

Walther Kaempfer

Donnerstag, 15. April 1971 Hannoversche Allgemeine Zeitung

Amerikanische Sinfoniker der Weltklasse

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Das mit Spannung erwartete Gastspiel des Boston Symphony Orchestra im ausverkauften Kuppelsaal Hannover, das achte und letzte Pro-Musica-Orchesterkonzert der Spielzeit, begann – was als ungewöhnlich empfunden wurde – mit einem Fagottkonzert. Der Solofagottist des Orchesters, Sherman Walt, ein tüchtiger Instrumentalist, der gleichsam stellvertretend den solistischen Rang der amerikanischen Bläser demonstrierte, spielte Mozarts B-Dur-Werk KV 191 beinahe als Kammermusik. Der junge Dirigent Michael Tilson Thomas (Jahrgang 1944) hatte den großen Orchesterapparat auf das Minimum eines Kammerorchesters reduziert, um die Begleitung nicht zu belasten. So lief das Konzert, wahrlich kein Meisterwerk, sondern nur ein Gelegenheitsstück aus der Feder des Komponisten, als er 18 Jahre alt war, wie am Schnürchen ab, um so mehr als der Solist im auswendigen Vortrag über alle technischen Schwierigkeiten souverän hinwegkam.

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Origineller, weil sich spontan anbietend, hätte ein Werk Strawinskijs in dieser Vortragsfolge gewirkt. Ja, man nahm eigentlich an, daß das Boston Symphony Orchestra als Gedenken für den großen russischen Komponisten, der so lange in Amerika gewirkt hat und in diesen Tagen in New York gestorben ist, eine seiner Schöpfungen erklingen lassen würde, nachdem ihm das Orchester vor einigen Tagen im Stuttgarter Abend der Europatournee den Trauermarsch aus Beethovens „Eroica" gewidmet hatte.

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Aber solche Äußerlichkeiten werden sich bei einem hochbegabten jungen Dirigenten von der Art Thomas' mit der Zeit abschleifen. Auf jeden Fall darf man gespannt sein, wie sich dieser vielversprechende, schlagtechnisch perfekte junge Orchesterleiter – man bedenke, daß er erst 27 Jahre alt ist! – weiter entwickeln wird, dessen erste Schallplatten bei der Deutschen Grammophon Gesellschaft, die das Boston Orchestra in Exklusivvertrag genommen hat, bereits große Beachtung gefunden haben.

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Erich Limmert

hannover

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AMERICAN SYMPHONIC OF WORLD RENOWN

Boston Orchestra with Thomas and Eschenbach in the Kuppelsaal

The guest performance of the Boston Symphony Orchestra, the eighth and last Pro-Musica-Orchestra concert was sold out in the Kuppelssal of Hannover. Anticipated with exitement, the concert started with a bassoon concerto which was taken as an unusual beginning. The first chair of the orchestra, Sherman Walt, played Mozart's B Flat Major Concerto, KV 191, almost as a chamber work. He is an ambitious instrumentalist who demonstrated as though representing the virtuoso rank of the woodwinds. The young conductor Michael Tilson Thomas (born in 1944) had reduced the huge orchestral machine to the minimum of a chamber orchestra in order not to burden the accompaniment. This way the concerto ran off as smoothly as can be, even more so as the soloist mastered all technical difficulties with superiority. The concerto, truely, is not a masterpiece but only a work of convenience written when the composer was eighteen years old.

This really wasn't a piece to warm up the players or the audience. Right after, though, the orchestral scene of the Bostonians changed suddenly typical of the American-virtuoso style: Walter Piston's Second Symphony (written in 1944). The work was constructed distinct in form, unproblematic and after more than 25 years it is still a very academic-sounding piece. It was welcomed in so far as it moved the power, intensity and precision of the orchestral sound into the right perspective. A work of Stravinsky would have been more original in this series, as it would have been more spontaneous.Really, one expected the Boston Symphony Orchestra to play one of his creations in the memory of the great Russian composer who created in America for such a long time and who died these recent days in New York. The orchestra dedicated the Funeral March from Beethoven's "Eroica" at the Stuttgart concert, a few days ago.

One can say anything against the Piston Symphony, but one thing is sure; it was written precisely for the virtuosity of all the instrument groups of this philharmonic. Thomas attacked the theatrical sound gestures of the symphony almost turbulantly. As a conductor he is between rebelling gesticulation, youthful cleverness and exhibitionism. One admires the mighty volume of the eighteen first violins and also the timbre, the sound culture of the expressive cello group which lent so much sound sensuality to the radiation of the strings. They always produced the correct balance to the elastic woodwinds and the pompous brass. One can not suppress the thought that the lavish display and sound intensity of possibly the largest American orchestra would be more suitable to a more important topical score of our century.

In the reproduction of Ravel's "La Valse" the self exhibition and self admiration of the young conductor Thomas went too far. Here more self control would have been more appropriate. As one saw and heard, an orchestra as excellent as the Bostonians doesn't need a conductor's attitude almost at the border of hysteria, into which Thomas advanced and even imitated the jump effects of Leonard Bernstein. The apotheosis of the Vienese Waltz of Ravel is fantastic and sybaritical enough by itself. The illuminating colors of the refined instrumentation would gain an even more infatuated Vienese elasticity and rythmical elegance with this world renowned orchestra if the conductor had not overheated the whole piece so barbaricly because of his physical influence.

In time such habits wear away with such highly intelligent young conductors like Thomas. At any case, one may be anxious to see how this highly promising young orchestra leader with his perfect rythmic technical skill will develop further. One should not forget that he is only 27 years old and whose first recordings with DGG (which has an exclusive contract with the Boston Orchestra) has already found great consideration.

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Boston Orchestra with Thomas and Eschenbach in the Kuppelsaal

The guest performance of the Boston Symphony Orchestra, the eighth and last Pro-Musica-Orchestra concert was sold out in the Kuppelssal of Hannover. Anticipated with exitement, the concert started with a bassoon concerto which was taken as an unusual beginning. The first chair of the orchestra, Sherman Walt, played Mozart's B Flat Major Concerto, KV 191, almost as a chamber work. He is an ambitious instrumentalist who demonstrated as though representing the virtuoso rank of the woodwinds. The young conductor Michael Tilson Thomas (born in 1944) had reduced the huge orchestral machine to the minimum of a chamber orchestra in order not to burden the accompaniment. This way the concerto ran off as smoothly as can be, even more so as the soloist mastered all technical difficulties with superiority. The concerto, truely, is not a masterpiece but only a work of convenience written when the composer was eighteen years old.

This really wasn't a piece to warm up the players or the audience. Right after, though, the orchestral scene of the Bostonians changed suddenly typical of the American-virtuoso style: Walter Piston's Second Symphony (written in 1944). The work was constructed distinct in form, unproblematic and after more than 25 years it is still a very academic-sounding piece. It was welcomed in so far as it moved the power, intensity and precision of the orchestral sound into the right perspective. A work of Stravinsky would have been more original in this series, as it would have been more spontaneous.Really, one expected the Boston Symphony Orchestra to play one of his creations in the memory of the great Russian composer who created in America for such a long time and who died these recent days in New York. The orchestra dedicated the Funeral March from Beethoven's "Eroica" at the Stuttgart concert, a few days ago.

One can say anything against the Piston Symphony, but one thing is sure; it was written precisely for the virtuosity of all the instrument groups of this philharmonic. Thomas attacked the theatrical sound gestures of the symphony almost turbulantly. As a conductor he is between rebelling gesticulation, youthful cleverness and exhibitionism. One admires the mighty volume of the eighteen first violins and also the timbre, the sound culture of the expressive cello group which lent so much sound sensuality to the radiation of the strings. They always produced the correct balance to the elastic woodwinds and the pompous brass. One can not suppress the thought that the lavish display and sound intensity of possibly the largest American orchestra would be more suitable to a more important topical score of our century.

In the reproduction of Ravel's "La Valse" the self exhibition and self admiration of the young conductor Thomas went too far. Here more self control would have been more appropriate. As one saw and heard, an orchestra as excellent as the Bostonians doesn't need a conductor's attitude almost at the border of hysteria, into which Thomas advanced and even imitated the jump effects of Leonard Bernstein. The apotheosis of the Vienese Waltz of Ravel is fantastic and sybaritical enough by itself. The illuminating colors of the refined instrumentation would gain an even more infatuated Vienese elasticity and rythmical elegance with this world renowned orchestra if the conductor had not overheated the whole piece so barbaricly because of his physical influence.

In time such habits wear away with such highly intelligent young conductors like Thomas. At any case, one may be anxious to see how this highly promising young orchestra leader with his perfect rythmic technical skill will develop further. One should not forget that he is only 27 years old and whose first recordings with DGG (which has an exclusive contract with the Boston Orchestra) has already found great consideration.

90

15. April 1971 Hannoversche Presse / Nummer 87

Michael Tilson Thomas

Dieser Walzer wurde in Ekstase dirigiert

Show oder ekstatisches Aufgehen in der Musik? Das war hier die Frage. Ohne Zweifel: Er verausgabte sich restlos, der jetzt 26jährige Michael Tilson Thomas, der jüngste der drei Dirigenten, die das berühmte Boston Symphony Orchestra auf seiner diesjährigen Europa-Tournee begleiten. Die Konzertdirektion Hans Ulrich Schmid Hannover stellte ihn in ihrem letzten Orchesterkonzert in dieser Saison vor. Schlagartig war der junge Dirigent bekanntgeworden, als er für den plötzlich erkrankten William Steinberg ein Konzert spontan übernommen hatte.

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WERNER FREYTAG

THIS WALTZ WAS CONDUCTED IN ECSTASY

A show or unfolding ecstasy in music? This was the question here. Without any doubt: He spent himself completely, the now 26 year old Michael Tilson Thomas, the youngest of the three conductors who accompanied the famous Boston Symphony Orchestra on its European tour this year. The concert management Hans Ulrich Schmid Hannover introduced him in this, their last concert of this season. Suddenly the young conductor became known after he substituted for Steinberg, who suddenly was taken ill at this concert.

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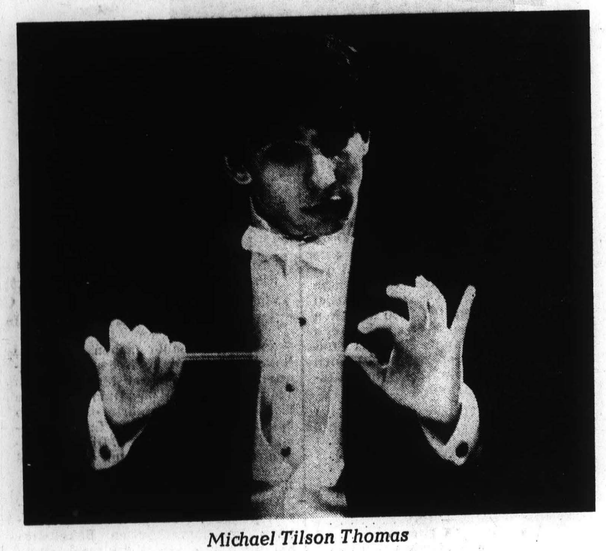
How conspicuously Michael Tilson Thomas interpreted Ravel's "La Valse". He almost jumped and danced on the podium - highly strung conducting in all variants. He resembled almost a satirical play and did it brilliantly. A chapter of "optical music" was opened up - as the modern trend likes it. The acoustical was almost displaced by the optical, although the Boston Symphony Orchestra unfolded all its virtuosity. It remained a show in the force of rythm. But it succeeded and awoke some grins.

Werner Freytag

15. April 1971 Hannoversche Presse / Nummer 87



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DER Ausschnitt
1 BERLIN 45, Telex: 1-83538
Aufl. i. Tsd. / Richtung: / lt. Stamm 1970 205,4;u
Berliner Morgenpost I
1000 Berlin 61 (BW) 14.4.71 L

In Europa fest verwurzelt

Das Boston Symphony Orchestra gastierte an der Spree

Auch auf ihrer dritten Europa-Tournee ließen die Bostoner Symphoniker Berlin nicht aus. Sie gastierten an zwei Tagen in der Philharmonie. Wir hörten das Konzert am Ostersonnabend, das Chefdirigent William Steinberg ausschließlich Beethoven gewidmet hatte.

Steinberg, der gebürtige Kölner, der 1938 auf Einladung Toscaninis in den USA Fuß faßte, gehört zu den Pultstrategen alter Schule, denen man nichts vormachen kann. Er hat seine Musiker fest im Griff und boxt seinen Willen unmißverständlich mit harter Faust durch. Obwohl er vom Temperament her zur offensiven Dirigierweise neigt, gönnt er seinen Solisten Muße zu schöner, selbständiger Phrasierung.

Der Leistungsstandard des Orchesters gestattete es Steinberg, schon in der dritten „Leonoren"-Ouvertüre langsame Tempi vorzulegen, die den Pianissimo-Passagen wohl anstanden und das Stück sogleich aus der Nähe des Konzertsaal-Schlagers wegrückten.

Steinberg ist zu gründlich in der europäischen Musiktradition verwurzelt, als daß er es darauf anlegte, Beethoven partout aus modernem Gesichtswinkel zu bieten. Er hat ihn im Kopf wie andere ihren „Faust"- oder „Wallenstein"-Monolog und verwaltet ihn auch in Übersee nach bestem deutschen Gewissen. Interpretations-Finessen, intelektuell getüftelte Deutungen und psychologische Durchleuchtungen sind von ihm nicht zu erwarten.

Demzufolge hörte man sowohl die Dritte, die „Eroica", als auch die Fünfte, die Schicksals-Symphonie, in jener klaren Gelassenheit und strengen Zucht, die beiden Werken eine Sonderstellung im Schaffen Beethovens und in der Gunst des Publikums sichert.

Den amerikanischen Gästen war die Befriedigung über den begeisterten Beifall in Berlin anzumerken. **H. F.**

Junger Dirigent

Michael Tilson Thomas ist 26 Jahre alt und schon ein Star am Dirigentenpult. In Fachkreisen gilt er als Amerikas stärkste Dirigentenbegabung seit dem jungen Leonard Bernstein. Das Gastspiel des Boston Symphony Orchestra führte ihn jetzt auch nach Berlin. Thomas leitet die Tournee des Orchesters durch Europa als Co-Dirigent.

Er selbst erklärt seine Blitzkarriere ganz unkompliziert: „Es war natürlich eine Menge Glück dabei. Dann hat mir die Vielseitigkeit meiner Ausbildung sehr geholfen. Ich habe mich während meines Musikstudiums in Los Angeles mit den verschiedenen Aspekten der Musik befaßt und wurde damit für ziemlich alles vorbereitet, was auf mich zukommen kann."

Thomas war gerade 24, als er seine erste große Chance bekam: Im Herbst 1969 erkrankte William Steinberg. Thomas übernahm für ihn die Leitung des Boston Symphony Orchestra für die ganze Saison. Seine Erfolge in 34 Konzerten machten Schlagzeilen. Seit kurzem hat er nun auch sein eigenes Orchester; er ist Chefdirigent des Buffalo Philharmonic Orchestra.

In den wenigen Jahren seiner Praxis hat Thomas bereits feste Ansichten über die Zukunft der Orchesterkonzerte entwickelt. Das Repertoire sollte, findet er, „das ganze weite Spektrum vom Mittelalter bis zur Avantgarde umfassen". In einem Bostoner Konzert stellte er kürzlich die Werke von Magnus Perotinus, Karlheinz Stockhausen und Robert Schumann nebeneinander.

Hinter der Dirigentenpraxis tritt die eigene Kompositionsarbeit jetzt zurück. Wenn er heute komponiert, dann sei es, erklärt er, „ganz privat. Es ist kein Entdeckungsgang mehr durch die Musik. Es soll mir neue Aufschlüsse über das geben, was schon geschrieben ist".

Entsprechend den Entdeckungen wechseln die musikalischen Vorlieben. Schumann schätzt er im Moment am meisten, und der gerade gestorbene Strawinsky ist eine seiner „ganz großen Leidenschaften". **Schr.**

Gastspiel mit „Rusalka"

250 Mitglieder der Oper des Prager Nationaltheaters sind jetzt mit Sonderbussen in Schweinfurt eingetroffen. Sie geben dort fünf Vorstellungen der Dvořák-Oper „Rusalka". (AP)

DER Ausschnitt
1 BERLIN 45, Telex: 1-83538
Aufl. i. Tsd. / Richtung: / lt. Stamm 1970 331,8;u
B.Z.
1000 Berlin 61 (BW)

Gestern trafen sie in Berlin ein: der Dirigent William Steinberg und das Boston Symphony Orchestra, die mit dieser Reise zum drittenmal in Europa sind. Schon 1952 war das Orchester in Berlin mit seinem langjährigen Dirigenten Charles Münch. Steinberg hat jetzt dessen Stelle inne. Er wird an zwei Abenden in der Philharmonie, heute und morgen, Werke von Beethoven, Wagner, Hindemith, Schuller und Brahms dirigieren.

Foto: v. d. Becke

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DER Ausschnitt
1 BERLIN 45, Telex: 1-83 538
Aufl. i. Tsd. / Richtung: } lt. Stamm 1970 : 52,0;u
nacht-depesche
1000 Berlin 33 (BW) 14.4.71 F

Bostoner Ostern

William Steinberg und sein Symphony Orchestra in der Philharmonie

Das war ein gutes Ostergeschenk an das musikalische Berlin: das Gastspiel des Boston Symphony Orchestra unter William Steinberg in der Philharmonie am Vorabend des Festes und am 1. Feiertag. Die Bostoner – das ist auch ein Stück deutscher Musiktradition von Anfang an, denn deutsche Dirigenten leiteten und formten dieses Orchester, darunter Nikisch und Muck, zuletzt Leinsdorf und nun seit rund zwei Jahren Steinberg. Aber auch sonst verbinden sich mit ihm große Namen wie Monteux und Kussevitzky. So etwas schafft Tradition, technische wie künstlerische, eine an europäischen Maßstäben gewachsene Tradition.

Die Bostoner sind ein Orchester von absoluter Spitzenklasse. Da ist nicht nur Perfektion, „amerikanische", da steht diese Perfektion, diese Präzision, die vielfach bis ins handwerkliche Detail der Musiker reicht, im Dienste künstlerischen Gestaltens. Und da läßt eine weite Ausdrucksskala aufhorchen und eine feine klangliche Homogenität.

Der erste Abend galt Beethoven mit der Leonore III, der 3. und der 5. Sinfonie; am zweiten standen Wagner mit dem „Meistersinger"-Vorspiel, Hindemith mit der Konzertmusik für Streichorchester und Blechbläser (die „Bostoner Symphonie"), Gunther Schuller mit „Five Bagatelles" und Brahms mit der Zweiten auf dem Programm. Interessanterweise erwies sich der erste Abend (Beethoven!) als viel publikumsattraktiver als der zweite.

Steinberg bedient sich des leicht ansprechenden Klangkörpers souverän. Hat man ihn früher einen Antiromantiker genannt, so scheint Altersweisheit diese Askese überwunden zu haben. Gewiß, geblieben ist seine analysierende dirigentische Sicht, und vielleicht noch gesteigert, aber indem er mit den Mitteln der Dynamik und der Phrasierung analysiert, ja seziert, fügt er zugleich mit denselben Kräften das Ganze in breiter Formübersicht, breitet die Partitur förmlich vor den Zuhörern aus und erfüllt sie mit angemessener Beseelung. Manifestation der Erfahrungen eines langen Musikerlebens im Blickpunkt der geistigen wie der menschlichen Inhalte der Musik.

Da gewannen Beethoven und Brahms beglückende Deklaration, da wurde bei Wagner zwar ein Schluck aus der vollen klangschwelgerischen Pulle genommen und dabei doch nobel maßgehalten. Hindemiths Konzertmusik ist in Satztechnik und musikalischer Aussage ein unmittelbar ansprechendes Werk, Schullers Bagatellen steht wohl die Konstruktion auf der Stirn geschrieben, aber sie gewinnen als klangsucherische Experimente Interesse.

F.

DER Ausschnitt
1 BERLIN 45, Telex: 1-83 538
Aufl. i. Tsd. / Richtung: } lt. Stamm 1970 : (+);u
Telegraf
1000 Berlin (BW) 14.4.71 G

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Seit 1887
Auflage (i. Ts.): 30,3
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ostfriesenzeitung, Leer
vom 23. April 1971

3

Hochbegabter junger Dirigent

Bostoner Sinfonieorchester zu Gast in Hannover

Hannover. Dem Wagemut eines vorbildlichen Mäzens, des Majors Higginson, verdankt das Bostoner Symphony-Orchestra seine Existenz. Vor genau 90 Jahren wurde es von ihm gegründet, bedeutende Dirigenten von Arthur Nikisch über Karl Muck, Pierre Monteux und Serge Kussevitzky bis zu William Steinberg, der vor 2 Jahren an die Spitze trat, erzogen es zu einem Klangkörper, der zu den führenden der Welt gehört. Das Steinberg, der heute Einundsiebzigjährige, eine anstrengende Europa-Tournee seines Orchesters nicht allein leiten kann, ist verständlich. Deshalb übertrug er das Pro-Musica-Konzert im hannoverschen Kuppelsaal seinem „brillanten Assistenten" Michael Tilson Thomas.

Die Bekanntschaft mit diesem jungen Musiker lohnte sich. Selbst wenn man berücksichtigt, daß er das Glück hat, mit einem hervorragenden Orchester zu arbeiten, für das keine Schwierigkeiten zu existieren scheinen, so blieb doch genug des Bewundernswerten. Aus der „neoklassizistischen", (richtiger: brav epigonalen) zweiten Sinfonie seines Landsmannes Walter Piston wußte er die Reize einer gekonnten Instrumentation förmlich herauszukitzeln. Und durch sein — auch in der Gestik — spontan-exzessives Temperament wurde „La Valse" von Ravel zwar in ein viel zu vehementes Grundtempo hineingesteigert, aber mit einem so faszinierenden Zug von Rauschhaftigkeit versehen, daß sich zum Schluß ein förmlicher Begeisterungssturm erhob.

Was Michael Tilson Thomas an echter Dirigierbegabung besitzt, zeigt sich allerdings am besten bei der Solistenbegleitung. Dem erstklassigen Fagottisten Sherman Walt, der Mozarts B-Dur-Konzert mit allem klanglichen und dynamisch-agogischen Reichtum echter Kammermusik ausstattete, sekundierte er — trotz einer zu zahlreichen Streicherbesetzung — sehr feinhörig. Aber dann überraschte er durch die wendige Geistesgegenwart, mit der er sich allen Willkürlichkeiten anzupassen wußte, die Christoph Eschenbach dem Klavierkonzert von Schumann angedeihen ließ. Eschenbach ist ja, wie man immer wieder feststellen muß, trotz seiner Jugend künstlerisch in das Virtuosenzeitalter des 19. Jahrhunderts einzuordnen. Romantische Musik, die solche Interpretation durchaus verträgt, ist deshalb seine eigentliche Domäne. Man erkannte es dankbar an.

G. R.

A HIGHLY TALENTED YOUNG CONDUCTOR

The Boston Symphony Orchestra as guest in Hannover

Through the gallantry of a representative patron, the Mayor Higginson, the Boston Symphony Orchestra is indebted for their existence. It was founded exactly ninety years ago. Famous conductors, from Arthur Nikisch, Karl Muck, Pierre Monteux and Serge Koussevitzky to William Steinberg, who has lead it for two years now, educated it to a philharmonic which has become one of the leading orchestras of the world. That the now 71 year old Steinberg cannot lead a strenuous tour of the orchestra all by himself is understandable. Therefore he put in charge his "brilliant assistant" Michael Tilson Thomas for the Pro Musica Concert in Hannover's Kuppelsaal.

The aquaintance with this young musician was worth it. Even if one takes into consideration that he was fortunate enough to work with such an excellent orchestra which didn't seem to have any difficulties whatsoever, there was enough left for admiration. He knew downright to tickle the response of a well done instrumentation in the "neo-classic" (better: honest decadent) Second Symphony of his countryman Walter Piston. And because of his spontaneity and excessive temperament - also in gestures - Ravel's La Valse was intensified into a much too impetuous basic tempo. But he did it with such a fascinating stroke of intoxication that a storm of ovation arose at the end.

What Michael Tilson Thomas possesses of true leadership certainly showed best as an accompanist for the soloist. The first-class bassoonist Sherman Walt who performed Mozart's B Flat Concerto provided it with timbre and the dynamicly paced richness of true chamber music. Thomas's accompaniment was very refined, although with too many strings. But then he surprised us with a versatile presence of mind. He knew how to adapt himself to all the arbitrarinesses which Christoph Eschenbach bestowed upon Schumann's Piano Concerto. One has to confirm again and again that Eschenbach is classified in the virtuoso age of the 19th century artistically, despite his youth. Romantic music is his real domain as it can stand such interpretation. One recognized it gratefully.

G.R.

pan american - public relations - hamburg - 12. april 1971

e i l t - termin, dienstag, 13. april 1971
treffpunkt: 11.40 uhr luftaufsicht langenhagen

das bostoner symphonie orchester auf europa-tournee -
am dienstag, 13. april 1971 in hannover

im jahre seines 90jaehrigen bestehens charterte das boston symphony orchestra zwei boeing 707 clipper der pan am und traf am 3. april zu der ersten europa-tournee seit 15 jahren in london ein.

am dienstag, 13. april wird das orchester mit pan am-jets in hannover-langenhagen eintreffen (pa 641 um 11.55 uhr und pa 643 um 13.00 uhr) und abends in der stadthalle ein konzert geben, bei dem auch christoph eschenbach als solist auftreten wird.

die symphoniker werden auf dieser tournee begleitet von den bostoner kammermusikern und dem boston pops orchestra. insgesamt reisen 220 personen, die musiker, zum teil auch deren frauen, vertreter der orchester-administration und journalisten.

nach stuttgart, wuppertal und berlin ist hannover die vierte deutsche stadt, die von dem weltberuehmten orchester besucht wird. weitere stationen der europa-tournee sind hamburg, frankfurt, bonn, wien, rom, barcelona und paris, von wo aus der rueckflug am 25. april angetreten wird.

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Hochbegabter junger Dirigent

Bostoner Sinfonieorchester zu Gast in Hannover

Hannover. Dem Wagemut eines vorbildlichen Mäzens, des Majors Higginson, verdankt das Bostoner Symphony-Orchestra seine Existenz. Vor genau 90 Jahren wurde es von ihm gegründet, bedeutende Dirigenten von Arthur Nikisch über Karl Muck, Pierre Monteux und Serge Kussevitzky bis zu William Steinberg, der vor 2 Jahren an die Spitze trat, erzogen es zu einem Klangkörper, der zu den führenden der Welt gehört. Das Steinberg, der heute Einundsiebzigjährige, eine anstrengende Europa-Tournee seines Orchesters nicht allein leiten kann, ist verständlich. Deshalb übertrug er das Pro-Musica-Konzert im hannoverschen Kuppelsaal seinem „brillanten Assistenten" Michael Tilson Thomas.

Die Bekanntschaft mit diesem jungen Musiker lohnte sich. Selbst wenn man berücksichtigt, daß er das Glück hat, mit einem hervorragenden Orchester zu arbeiten, für das keine Schwierigkeiten zu existieren scheinen, so blieb doch genug des Bewundernswerten. Aus der „neoklassizistischen", (richtiger: brav epigonalen) zweiten Sinfonie seines Landsmannes Walter Piston wußte er die Reize einer gekonnten Instrumentation förmlich herauszukitzeln. Und durch sein — auch in der Gestik — spontan-exzessives Temperament wurde „La Valse" von Ravel zwar in ein viel zu vehementes Grundtempo hineingesteigert, aber mit einem so faszinierenden Zug von Rauschhaftigkeit versehen, daß sich zum Schluß ein förmlicher Begeisterungssturm erhob.

Was Michael Tilson Thomas an echter Dirigierbegabung besitzt, zeigt sich allerdings am besten bei der Solistenbegleitung. Dem erstklassigen Fagottisten Sherman Walt, der Mozarts B-Dur-Konzert mit allem klanglichen und dynamisch-agogischen Reichtum echter Kammermusik ausstattete, sekundierte er — trotz einer zu zahlreichen Streicherbesetzung — sehr feinhörig. Aber dann überraschte er durch die wendige Geistesgegenwart, mit der er sich allen Willkürlichkeiten anzupassen wußte, die Christoph Eschenbach dem Klavierkonzert von Schumann angedeihen ließ. Eschenbach ist ja, wie man immer wieder feststellen muß, trotz seiner Jugend künstlerisch in das Virtuosenzeitalter des 19. Jahrhunderts einzuordnen. Romantische Musik, die solche Interpretation durchaus verträgt, ist deshalb seine eigentliche Domäne. Man erkannte es dankbar an.

G. R.

A HIGHLY TALENTED YOUNG CONDUCTOR

The Boston Symphony Orchestra as guest in Hannover

Through the gallantry of a representative patron, the Mayor Higginson, the Boston Symphony Orchestra is indebted for their existence. It was founded exactly ninety years ago. Famous conductors, from Arthur Nikisch, Karl Muck, Pierre Monteux and Serge Koussevitzky to William Steinberg, who has lead it for two years now, educated it to a philharmonic which has become one of the leading orchestras of the world. That the now 71 year old Steinberg cannot lead a strenuous tour of the orchestra all by himself is understandable. Therefore he put in charge his "brilliant assistant" Michael Tilson Thomas for the Pro Musica Concert in Hannover's Kuppelsaal.

The aquaintance with this young musician was worth it. Even if one takes into consideration that he was fortunate enough to work with such an excellent orchestra which didn't seem to have any difficulties whatsoever, there was enough left for admiration. He knew downright to tickle the response of a well done instrumentation in the "neo-classic" (better: honest decadent) Second Symphony of his countryman Walter Piston. And because of his spontaneity and excessive temperament - also in gestures - Ravel's La Valse was intensified into a much too impetuous basic tempo. But he did it with such a fascinating stroke of intoxication that a storm of ovation arose at the end.

What Michael Tilson Thomas possesses of true leadership certainly showed best as an accompanist for the soloist. The first-class bassoonist Sherman Walt who performed Mozart's B Flat Concerto provided it with timbre and the dynamicly paced richness of true chamber music. Thomas's accompaniment was very refined, although with too many strings. But then he surprised us with a versatile presence of mind. He knew how to adapt himself to all the arbitrarinesses which Christoph Eschenbach bestowed upon Schumann's Piano Concerto. One has to confirm again and again that Eschenbach is classified in the virtuoso age of the 19th century artistically, despite his youth. Romantic music is his real domain as it can stand such interpretation. One recognized it gratefully.

G.R.

pan american - public relations - hamburg - 12. april 1971

a i l t - termin, dienstag, 13. april 1971
treffpunkt: 11,40 uhr luftschutzbunker langenhagen

das bostoner symphonie orchester auf europatournee -
am dienstag, 13. april 1971 in hannover

im rahmen seines 90jährigen bestehens startete das bostoner symphonie orchester zwei weitere 707 clipper der pan am auf ihre erste europa-tournee. [illegible] der ersten europatournee auf 15 tagen [illegible] dauert.

am dienstag, 13. april [illegible] in hannover [illegible] gehen, [illegible] sind.

die [illegible] spielen auf einigen [illegible] der bostonian symphonie [illegible] orchester, insgesamt sind es 90 musiker, die [illegible] zum teil [illegible] damen fahren. [illegible] der [illegible] tournee.

nach [illegible] ist, ausgerechnet [illegible] hannover [illegible] wird. weitere stationen der [illegible] frankfurt, bern, wien, rom, barcelona und paris, von wo aus den rückflug am 25. april angetreten wird.

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94

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Osteroder Kreisanzeiger, Osterode

vom 16. April 1971

Die Bostoner und ihr 26jähriger Dirigent / *Konzert in Hannover*

Nach zwei erfolgreichen Gastspielen in der Berliner Philharmonie (wo besonders das Beethoven-Konzert unter William Steinberg das Publikum enthusiasmierte) musizierte jetzt im Rahmen seiner Europa-Tournee das Boston Symphony Orchestra in Hannover. Ein für uns etwas ungewohntes Programm erwartete den Hörer in dem akustisch nicht gerade idealen Kuppelsaal der Stadthalle: das Fagottkonzert von Mozart, Walter Pistons zweite Sinfonie, das Klavierkonzert in a-moll, op. 54, von Robert Schumann und das Poème choréographique „La Valse" von Maurice Ravel. Wie immer man auch zu einer derartigen Zusammenstellung stehen mag — die kräftig bunte Mischung gab Gelegenheit, die charakteristischen Eigenschaften des renommierten amerikanischen Orchesters und zugleich das junge Dirigiertalent Michael Tilson Thomas kennenzulernen.

Der Abend wurde quasi kammermusikalisch, mit einer Rarität eingeleitet. Wann erklingt schon das einzige auf uns überkommene Fagott-Konzert in B-dur, KV 191, von Mozart in unseren Sälen? Diese reizvolle Komposition wurde 1774 für den Baron Dürnitz geschrieben (zwei weitere gingen verloren) und eröffnen dem Solisten mancherlei Möglichkeiten, virtuoses Können zu zeigen. Diese Chance ließ sich dann auch der erste Fagottist des Orchesters, Sherman Walt, nicht entgehen. Der vornehme, aber doch etwas stumpfe Ton des Instruments verhinderte zwar die Entfaltung bis zur Brillanz. Dennoch mußte man von der Eleganz des Spiels angetan sein, die sich ebenso in den Figurationen wie in den melodischen Arabesken des Andante, besonders aber in den ausgeweiteten Kadenzen in jedem Satz kundtat. Das Orchester spielte seinen Part sehr dezent; der Streichkörper (besonders die ersten Violinen) bevorzugte den bedeckten Klang und erzielte damit Intimität in dem pompösen Raum.

Dieses Charakteristikum der Geigen, dem sich die vortrefflichen Bläser anglichen, bestimmten im wesentlichen alle weiteren Wiedergaben. Es wurde evident bei der Darstellung der zweiten, 1944 entstandenen Sinfonie des 1894 in Rockland geborenen Amerikaners Walter Piston. Das Werk, mit einer Aufführungsdauer von etwa einer halben Stunde, erhielt 1945 den New Yorker Musikkritikerpreis, obgleich Virgil Thomson sich damals äußerte, daß die Sinfonie zwar „zweifelsohne untadelig im methodischen Aufbau und von klarer Ausdruckskraft, jedoch mangelhaft im Gehalt" sei.

Dieser Wertung kann man heute nur beipflichten, denn die in neoklassizistischen und spätromantischen Bereichen beheimatete Sinfonie erweckt wohl manche freundliche Erinnerung an Dvořák, Sibelius und Grieg. Wirklich Eigenständiges ist schwerlich zu entdecken. Dennoch faszinierte die Farbskala dieser Partitur, die die Bostoner zu erregendem Leuchten brachten. Nach dem schon unkonventionell dirigierten Mozart demonstrierte der 26jährige Michael Tilson Thomas seine spezifische Eigenart, die Präzision, Exaltation und Emphase miteinander verband. Diese Dirigierweise vor einem großen Sinfonieorchester wird freilich von europäischen Augen als Show empfunden und zieht die Aufmerksamkeit vom Werk ab hin zum Kapellmeister. Jener Tatbestand konnte jedoch nicht darüber hinwegtäuschen, daß sich eine außerordentliche Begabung präsentierte, die freilich am Schluß mit der Wiedergabe von Ravels Apotheose auf den Wiener Walzer zum Knalleffekt ihrer selbst wurde.

Michael Tilson Thomas entpuppte sich hier als Tänzer auf dem Podium à la Bernstein, trieb es bis zur Karikatur eines Künstlers à la Wilhelm Busch, erreichte allerdings auch den tosenden Beifall des Publikums, das sich an der fernsehgerechten Aktion eines jungen Individualisten vergnügte. Die bemerkenswerten Qualitäten des Orchesters zeigten sich dennoch im hellsten Licht. Der Rausch der Klänge und Rhythmen, mit Elan aufgewirbelt, riß dann auch das Auditorium zu stürmischem Beifall hin.

Den eigentlichen künstlerischen Höhepunkt des Abends brachte indessen zuvor die Wiedergabe des Klavierkonzertes von Schumann. In seiner so unverwechselbaren Verflechtung von Orchester und Solopart, in seiner zartgliedrigen Rhythmik, in seinen poetischen Dialogen der Streicher und einzelner Instrumente, der Oboe und der Violoncelli mit dem Klavier etwa, wurde es mit federnder Verve musiziert. Man vergaß, daß der Klang des Flügels für den Hörer im Parkett nicht voll erblühen konnte, denn Christoph Eschenbach spielte seinen Part technisch und geistig überlegen und immer in engem Kontakt mit dem Orchester, das ihm seit langem aus gemeinsamer Konzerttätigkeit vertraut ist.

Christoph Eschenbach wie auch jüngst das Boston Symphony Orchestra stehen bei der Deutschen Grammophon Gesellschaft exklusiv unter Vertrag. Die Produzentin gab aus diesem und dem Anlaß der Europa-Tournee für das berühmte amerikanische Orchester (und seinen Solisten) in Hannover einen Empfang. Christoph Eschenbach, der vor drei Jahren in Braunschweig das zweite Klavierkonzert von Henze spielte, wurde als Solist des Yomiuri Nippon Symphony Orchestra Tokio verpflichtet, das im Rahmen der Braunschweiger Philharmonischen Konzerte in der kommenden Saison gastieren wird.

Gotthard Schmidtke

Auf Eis gelegt

Solschenizyns neuer Roman

Alexander Solschenizyn hat nach Angaben seiner Freunde die sowjetischen Staatsverlage Anfang des Jahres vergeblich darum ersucht, seinen neuen, fertiggestellten Roman „August 1914" zu veröffentlichen. Aus der gleichen Quelle verlautete, die sowjetischen Behörden verhinderten auch, daß der in seiner Heimat offiziell geächtete Autor in den Genuß der gesamten mit dem Nobelpreis verbundenen Prämien gelangt. Solschenizyn hat noch Verbindung zu dem Zürcher Anwalt, der eine unautorisierte Veröffentlichung seines neuen Romans im Westen verhindern soll. Nachdem „Der erste Kreis der Hölle" und „Krebsstation" gegen den Willen des Schriftstellers im Westen erschienen waren, war er 1969 vom sowjetischen Schriftstellerverband ausgeschlossen worden.

Westdeutsche Allgemeine Zeitung, 15. April 1971

Bostoner Orchester sorgt für die Konzertsensation

Enthusiastischer Beifall für M. T. Thomas' Präzisions-Dirigat

AUS DEM KREIS. Die Begeisterungswogen des Publikums gingen in der ausverkauften Elberfelder Stadthalle wieder einmal hoch: Das Bostoner Sinfonieorchester, eines der traditionsreichsten der Welt, sorgte für „die" Konzertsensation innerhalb der Saison 1970/71.

Der junge, ungemein talentierte — wenn auch oftmals tänzerisch akrobatische — Dirigent Michael Tilson Thomas, schon oft als „Bernstein Nummer zwei" in den USA wegen seines emotionsgeladenen Dirigats artikuliert, ließ die „Hundertmann-Armada" in einem Präzisionsakt ohnegleichen singen, schluchzen, heulen, donnern und — bei Ravels „La Valse" - Tondichtung zum Schluß — explodieren.

Der vibrierende, bei der Schlußstretta nahezu orgiastisch in Klangbewegung gekommene Apparat, dabei empfindlich wie ein Geigerzähler und auf die subtilsten Nuancen seines Chefs eingehend, brodelte bis zum Bersten.

Kaum war in Wuppertal bei einem Konzert der Beifall enthusiastischer und spontaner als bei dieser Begegnung, die in live vom Rundfunk übertragen wurde, womit zugleich auf die außergewöhnliche Bedeutung hingewiesen sei, daß die „Bostonians" in Wuppertal als einziger Stadt in Nordrhein-Westfalen im Rahmen ihrer Europa-Tournee anläßlich des 90jährigen Bestehens dieses Orchesters gastierten.

Das Programm war für europäische Traditionen unorthodox: Beethovens „Achte", hier ein wenig zu forsch und aggressiv, als mehr wünschenswert introvertiert und „schwebend" transparent gespielt, dann Schönbergs schwierig zu interpretierenden „Fünf Orchesterstücke op. 16", mit deren Leuchtkraft und technischer Differenzierung die Bostoner ein Paradebeispiel orchestralen Schliffs abgaben und eingangs Debussys „Tongedicht" „Prélude à l'après-midi d'un faune", zauberhaft durftig und irdisch gelöst „hingeworfen" in memoriam Igor Strawinski zugeeignet.

Dazwischen eine Konzertsaal-Rarität: Mozarts Fagottkonzert B-Dur, KV 191, das der Solofagottist Sherman Walt mit derart hinreißender Grazie und technischer Wandlungsfähigkeit blies, daß das Publikum aus dem Häuschen geriet.

Jochen Rentsch

hamburg

pre-concert publicity

das bostoner symphonie-orchester auf europa-tournee -
in hamburg am 14. april

die m a e z e n e kommen zuerst (am 13.4. um 10.00 uhr)

im jahre seines 90jaehrigen bestehens charterte das boston symphony orchestra zwei boeing 707 der pan am und traf am 3. april 1971 +zu der ersten europa-tournee seit 15 jahren in London ein.

hamburg gehoert zu den 12 staedten, die auf dem kontinent besucht werden: hier wird das weltberuehmte orchester unter seinem dirigenten william steinberg am 14. april in der grossen musikhalle ein konzert geben.

in boston, dem wirtschaftlichen und kulturellen mittelpunkt neu-englands, gesellte sich zu den musikern ein kreis von potentiellen foerderern, es sind die ''friends of the boston symphony''. 40 dieser herren sind mit dem orchester ueber den atlantik gereist, besuchen aber nur neun europaeische staedte und treffen in hamburg bereits am dienstag, 13. april, 10.00 uhr mit pan am-flug 605 aus berlin ein, waehrend das orchester erst am 14.4. anreisen wird.

die symphoniker werden auf dieser tournee begleitet von den bostoner kammermusikern sowie von arthur fiedler mit seinem beliebten boston pops orchestra, das erstmalig ausserhalb der usa zu hoeren ist. insgesamt reisen etwa 220 personen, die musiker, teilweise auch deren frauen, die friends, vertreter der orchester-administration und journalisten.

nach stuttgart, wuppertal , berlin und hannover ist hamburg die fuenfte deutsche stadt, die von dem orchester besucht wird. weitere stationen der europa-tournee, die am 25. april endet, sind frankfurt, bonn, wien, rom, barcelona und paris.

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3

Menschlich gesehen

Chefdirigent aus Boston

Seit dem Frühjahr 1968 leitet William Steinberg das weltbekannte Boston Symphony Orchestra. Der gebürtige Kölner, dessen Vitalität so bemerkenswert ist wie sein außergewöhnliches Können, hat damit ein Novum der amerikanischen Geschichte gesetzt: Er ist Chefdirigent zweier führender Orchester in den USA, nämlich der Bostoner und des Pittsburgh Symphony Orchestra, mit dem ihn heute ein Kontrakt auf Lebenszeit verbindet.

Der über 70jährige William Steinberg begann seine Karriere als Assistent des Dirigenten Otto Klemperer an der Kölner Oper. Er ging 1925 an das Deutsche Theater in Prag und wurde 1929 Chefdirigent der Frankfurter Oper. Dort und auch in Berlin, wo er mehrfach am Pult der Staatsoper stand, widmete er sich besonders der Moderne.

Doch 1936 mußte Steinberg aus dem nationalsozialistischen Deutschland emigrieren und gründete mit Bronislav Hubermann das Palästina-Orchester. Auf Einladung Toscaninis ging er schließlich 1938 in die Staaten, um ihm beim Aufbau und der Schulung des NBC Symphony Orchestra zu assistieren.

Kaum hatte William Steinberg in den USA Fuß gefaßt, rissen sich die amerikanischen Symphony-Orchester um ihn. Bei vielen war er Gastdirigent. 1945 übernahm er das Buffalo-Philharmonic-Orchestra und sieben Jahre später die gleiche Stellung bei den Symphonikern in Pittsburgh.

Sein Leitsatz: „Ich arbeite mit Orchestern, in denen die Spieler außergewöhnliche Persönlichkeiten sind." Daran hat er sich stets gehalten. Heute abend wird William Steinberg am Pult in der Hamburger Musikhalle stehen und seine Bostoner dirigieren.

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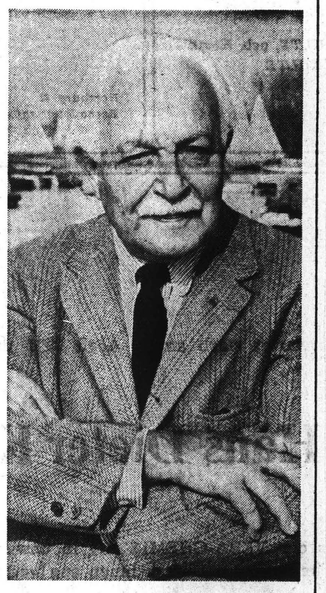
DIE WELT, Hamburg - April 14, 1971

Alsterbummel vor dem Konzert



Einen Bummel an der Außenalster machte gestern Arthur Fiedler, einer der drei Dirigenten des Bostoner Symphonie-Orchesters, das unter seinem Chefdirigenten William Steinberg heute um 20 Uhr in der Musikhalle ein (seit langem ausverkauftes) Konzert gibt. Das weltberühmte Ensemble charterte aus Anlaß seines 90jährigen Bestehens zwei Boeing 707 der PanAm, um seine erste Europa-Tournee seit 15 Jahren anzutreten. Gewissermaßen als Vorhut des Orchesters, das am 3. April seinen ersten Abend in London absolvierte, traf Fiedler, in den USA bekannt und beliebt durch seine Konzerte mit seinem Boston Pops Orchestra, schon gestern in der Hansestadt ein. Hamburg gehört zu den zwölf Städten, die auf dem Kontinent besucht werden, und ist die fünfte deutsche Station nach Stuttgart, Wuppertal, Berlin und Hannover. Die weiteren Ziele des Gastorchesters sind Frankfurt, Bonn, Wien, Rom, Barcelona und Paris. Eine Abordnung des Orchesters sowie Vertreter der „Friends of the Boston Symphony" werden heute vormittag im Rathaus empfangen. Wir werden auf das Hamburger Gastspiel noch ausführlich zurückkommen.

Foto: Conti-Press

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Boston Symphony Orchestra kommt in die Bundesrepublik

pd. **Hamburg**, 22. März

Das Boston Symphony Orchestra unternimmt im April seine dritte Europatournee. In der Bundesrepublik sind sieben Konzerte vorgesehen. Der erste Abend findet am 7. April in Stuttgart statt und wird geleitet von William Steinberg, der seit 1969 neben dem von ihm seit 1952 geleiteten Pittsburgh Orchestra auch Chefdirigent der Sinfoniker in Boston ist.

Steinberg dirigiert in der Bundesrepublik vier Konzerte. Drei Konzerte werden von dem 26jährigen Michael Tilson Thomas geleitet. Im Rahmen der Deutschland-Tournee gibt es am 16. April ein Konzert der Boston Pops. Das aus Mitgliedern der Sinfoniker gebildete Ensemble, das sich vorwiegend der Unterhaltungsmusik widmet, wird ein Programm spielen, das von Beethoven bis zu Ausschnitten aus dem Musical „Hair" reicht.

hamburg

pre-concert publicity

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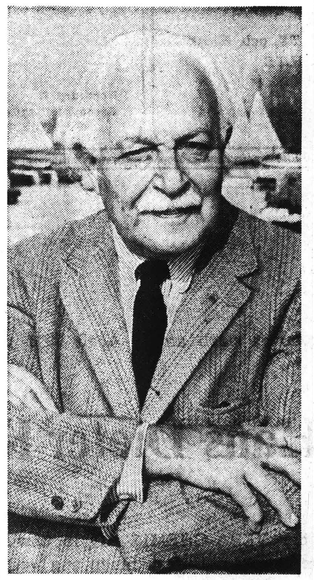

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Foto: Conti-Press

argus Seit 1887
Auflage (i. Ts.): 280,8
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Die Welt, Hamburg
vom 5. 3. 71

Boston Symphony Orchestra kommt in die Bundesrepublik

pd. **Hamburg,** 22. März

Das Boston Symphony Orchestra unternimmt im April seine dritte Europatournee. In der Bundesrepublik sind sieben Konzerte vorgesehen. Der erste Abend findet am 7. April in Stuttgart statt und wird geleitet von William Steinberg, der seit 1969 neben dem von ihm seit 1952 geleiteten Pittsburgh Orchestra auch Chefdirigent der Sinfoniker in Boston ist.

Steinberg dirigiert in der Bundesrepublik vier Konzerte. Drei Konzerte werden von dem 26jährigen Michael Tilson Thomas geleitet. Im Rahmen der Deutschland-Tournee gibt es am 16. April ein Konzert der Boston Pops. Das aus Mitgliedern der Sinfoniker gebildete Ensemble, das sich vorwiegend der Unterhaltungsmusik widmet, wird ein Programm spielen, das von Beethoven bis zu Ausschnitten aus dem Musical „Hair" reicht.

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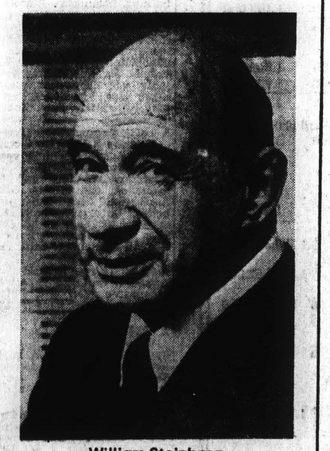
HAMBURGER ABENDBLATT

13 April 1971

Besuch aus Boston



William Steinberg

Eines der bedeutendsten Orchester der USA, das Boston Symphony Orchestra, unternimmt vom 4. bis 24. April seine erste Europa-Tournee seit 15 Jahren. Das Hamburg-Konzert unter Leitung des Chefdirigenten William Steinberg am 14. April mit Werken von Mozart, Hindemith und Beethoven ist seit Monaten ausverkauft. Es wird von einer Reihe gesellschaftlicher Ereignisse umrahmt:

Am Vormittag empfängt der Senat im Rathaus eine Gruppe von amerikanischen Gästen, die sogenannten „friends" — Persönlichkeiten aus Industrie, Wirtschaft und Kultur, die Mäzene des Orchesters sind. Für den Nachmittag hat die Deutsche Grammophon, die seit Herbst 1970 exklusiv Schallplatten mit den Bostonern aufnimmt, die drei Dirigenten William Steinberg, Arthur Fiedler und Michael T. Thomas sowie eine Orchester-Delegation in ihr Stammhaus am Harvestehuder Weg eingeladen. Im Anschluß an das Konzert in der Musikhalle findet ein Gala-Empfang für die amerikanischen Gäste und Persönlichkeiten des Hamburger Kulturlebens im Hotel Atlantic statt. Unter ihnen befindet sich auch Joan Kennedy, die Frau des Senators Edward Kennedy, die in Bonn in Prokofieffs „Peter und der Wolf" als Sprecherin mitwirkt.

Arthur Fiedler, seit 40 Jahren Leiter der traditionellen „Boston Pops"-Konzerte und Ehrenmitglied zahlreicher Feuerwehrvereinigungen in aller Welt, kann seinen 100. Feuerwehrhelm in Empfang nehmen: er wird coram publico zum Ehrenmitglied der Freiwilligen Feuerwehr Hamburg-Sasel ernannt. t.

HAMBURGER ABENDBLATT - 15.4.1971

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Nach dem Konzert des Boston Symphony Orchestra in der Hamburger Musikhalle stand gestern abend bei einem Empfang für 400 Ehrengäste im Atlantic Hotel Dirigent Arthur Fiedler im Mittelpunkt. Dem 77jährigen weltberühmten Künstler wurde, als er im Hotel die 24köpfige Blaskapelle der Freiwilligen Feuerwehr Hamburg-Sasel dirigierte, nicht weniger applaudiert als zuvor in der Musikhalle. (Es ist Fiedlers Hobby, in aller Welt Feuerwehrkapellen zu dirigieren.) Mit der Überreichung eines Saseler Feuerwehrhelms wurde er zum Ehren-Feuerwehrmann ernannt. Mittags hatte Fiedler auf dem Hamburger Flughafen Joan Kennedy, Frau des Senators Edward Kennedy, mit Rosen empfangen. Freitag abend wollen sie gemeinsam in der Bonner Beethovenhalle auftreten. (Siehe auch Seite 9) Fotos: KIESEL/FEDDERSEN

Vom Flughafen ins Hotelbett: Übermüdete Joan Kennedy

Die Welt, 14/4/71

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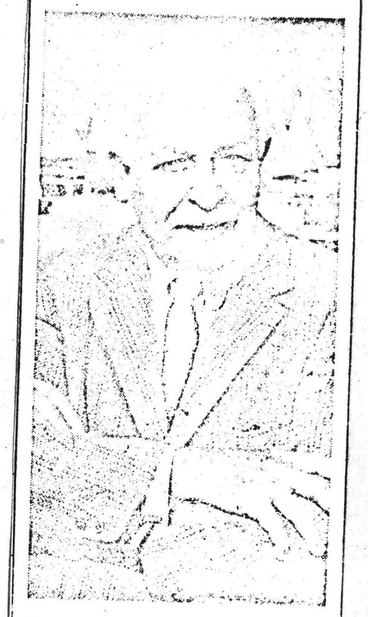

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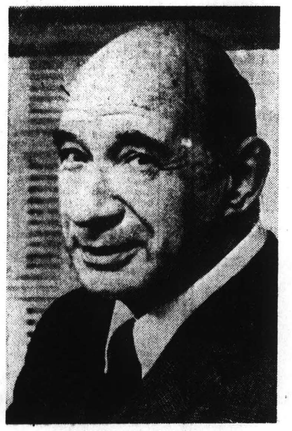

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Die Welt, 14/4/71

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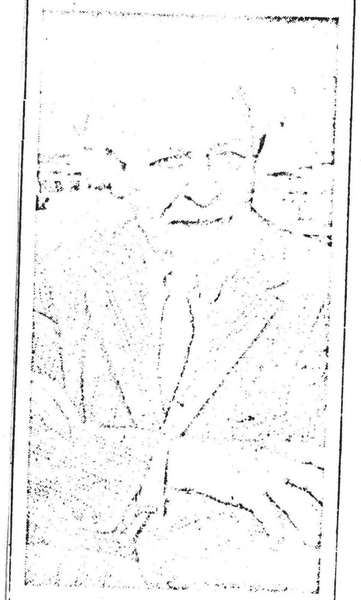

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Foto: Conti-Press

argus Seit 1887 Auflage (l. Ta.): 314,2 — lt. Jahrbuch 1970 —

Ausschnitt aus:
Hamburger Abendblatt, Hamburg
vom 15. April 1971

Donnerstag, 15. April 1971 HAMBURGER ABENDBLATT Theater · Kun

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Boston Symphony Orchestra in Hamburg / Problematischer Mozart

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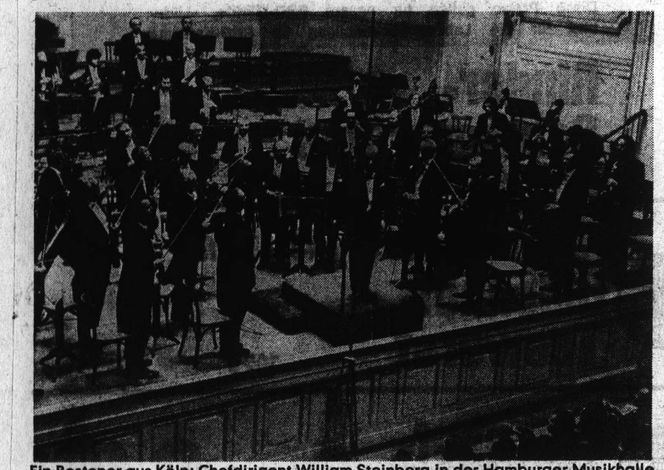

Ein Bostoner aus Köln: Chefdirigent William Steinberg in der Hamburger Musikhalle

*

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Auch in Beethovens Eroica gab es Partien, in denen die Strukturen fast schmerzhaft deutlich hervortraten, ohne daß der Impuls sie mit musikalischem Leben auffüllte: die Durchführung im ersten Satz, besonders aber die von Nüchternheit gezeichnete Reprise. Für einen Bostoner, so schien es hier, liegt ein Piano oder gar ein Pianissimo jenseits allen künstlerischen Interesses. Das muß zu manchen Ungereimtheiten führen, wie dem fast lehrhaft plumpen Auftakt der Hörner im Scherzo-Trio, der (genau wie die Auftakte im Mozart-Menuett zuvor schon) isoliert vom Folgenden in der Luft hängen blieb.

Auch hier wiederum die breiten Tempi des Anfangssatzes und des — nun freilich auch mit Herz gespielten — Trauermarsches von geradezu Furtwänglerischem Sentiment. Das äußerst sauber hingelegte Scherzo und der Stretta-Wirbel der ersten Finale-Variationen — Herausforderungen an ein Elite-Ensemble und also ein gefundenes Fressen für das Bostoner Orchester! — unterstrichen abschließend die Qualitäten dieses in vielen Dingen sehr typischen amerikanischen Orchesters. Das Publikum sparte nicht mit Beifall und Sympathiekundgebungen — mit kleinen, aber hörbaren Unterschieden.

CARL-HEINZ MANN

hamburg reviews

At Every Desk Sits A Virtuoso

Boston Symphony Orchestra in Hamburg
Problematic Mozart

Long introduction including a reference to "the 26-year-old 'crown-prince', M.T.Thomas."

* *

"Ravishing Hindemith but unmistakable problems with the Viennese classics, especially Mozart"---Thus read the contradictory visiting card that the Bostonians gave us last night in the Hamburg Musikhalle.

Further, there can be no doubt about the high rank of this orchestra. At every desk sits a well-versed virtuoso, who--at least this is the impression--needs only occasional gentle assistance from the conductor and otherwise makes his entry and his contribution to the (larger) musical picture with fabulous security and self-confidence. For these pros there is no such thing as chance! Admittedly the coin has another side...

But first we must mention Hindemith's Konzertmusik for String Orchestra and Brass, a work commissioned for Boston and which offered shining testimony to the commissioning orchestra in Hamburg. Particular remarkable was the homogeneous group of brass players with their compact and weighty sound that never was blustery or shrill. Captivating was the performance--rehearsed by Steinberg--which united exemplary vitality with rhythmic elegance and which further never let the closely-linked dialogue between the two so different groups of instruments fall apart. This Hindemith from the New World has--very much in contrast to many others prepared in this land--no trace yet of dust or sonic fat stuck to it.

It was different with the Mozart and Beethoven. First it was strange with what almost inconceivable calmness (laxness) Steinberg presented the first three movements of the Linz Symphony (K. 425), only to make up for lost time with a real Finale-Presto. An outward indication of the lack of a natural relationship to this music.

Steinberg, still after all a born Cologner (Colognian?), does more than his share to underline the accents and the musical divisions by means of completely modest, precise, at time even overrefined gestures. The result however is that the melody does not flow but rather keeps coming to a standstill. The transitions are too clear, the alternation of instruments within one period too pasted together. The impression was of Mozart played literally from the printed score but--in spite of all instrumental vibrato--without any real warmth, without spiritual (emotional) involvement.

In Beethoven's Eroica too there were parts in which the structure was almost painfully clear without it being infused with musical life: the development in the first movement, but especially the sober recapitulation. For a Bostonian, so it seemed here, a piano or pianissimo is far from all artistic interest (concern). That can only lead to many absurdities, such as the almost textbook-clumsy upbeat of the horns in the Scherzo Trio that (exactly like the upbeats in the Mozart minuet before it) hang in mid-air, isolated from what follows.

Here again were the broad tempi in the opening movement and in the Funeral March, admittedly played with the heart and nearly Furtwänglerian sentiment. The extremely clear Scherzo and the giddy stretti of the first variations in the finale--these are challenges to an elite ensemble (and therefore peanuts for the Boston orchestra) and they underlined finally the qualities of this in many ways very typical American orchestra. The audience was generous in their applause and expressions of sympathy--with small but audible distinctions.

CARL-HEINZ MANN

translated by Ralph Locke

further translation notes on the following page

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Auch in Beethovens Eroica gab es Partien, in denen die Strukturen fast schmerzhaft deutlich hervortraten, ohne daß der Impuls sie mit musikalischem Leben auffüllte: die Durchführung im ersten Satz, besonders aber die von Nüchternheit gezeichnete Reprise. Für einen Bostoner, so schien es hier, liegt ein Piano oder gar ein Pianissimo jenseits allen künstlerischen Interesses. Das muß zu manchen Ungereimtheiten führen, wie dem fast lehrhaft plumpen Auftakt der Hörner im Scherzo-Trio, der (genau wie die Auftakte im Mozart-Menuett zuvor schon) isoliert vom Folgenden in der Luft hängen blieb.

Auch hier wiederum die breiten Tempi des Anfangssatzes und des — nun freilich auch mit Herz gespielten — Trauermarsches von geradezu Furtwänglerischem Sentiment. Das äußerst sauber hingelegte Scherzo und der Stretta-Wirbel der ersten Finale-Variationen — Herausforderungen an ein Elite-Ensemble und also ein gefundenes Fressen für das Bostoner Orchester! — unterstrichen abschließend die Qualitäten dieses in vielen Dingen sehr typischen amerikanischen Orchesters. Das Publikum sparte nicht mit Beifall und Sympathiekundgebungen — mit kleinen, aber hörbaren Unterschieden.

CARL-HEINZ MANN

hamburg reviews

At Every Desk Sits A Virtuoso

Boston Symphony Orchestra in Hamburg
Problematic Mozart

Long introduction including a reference to "the 26-year-old 'crown-prince', M.T.Thomas."

* *

"Ravishing Hindemith but unmistakable problems with the Viennese classics, especially Mozart"---Thus read the contradictory visiting card that the Bostonians gave us last night in the Hamburg Musikhalle.

Further, there can be no doubt about the high rank of this orchestra. At every desk sits a well-versed virtuoso, who--at least this is the impression--needs only occasional gentle assistance from the conductor and otherwise makes his entry and his contribution to the (larger) musical picture with fabulous security and self-confidence. For these pros there is no such thing as chance! Admittedly the coin has another side...

But first we must mention Hindemith's Konzertmusik for String Orchestra and Brass, a work commissioned for Boston and which offered shining testimony to the commissioning orchestra in Hamburg. Particular remarkable was the homogeneous group of brass players with their compact and weighty sound that never was blustery or shrill. Captivating was the performance--rehearsed by Steinberg--which united exemplary vitality with rhythmic elegance and which further never let the closely-linked dialogue between the two so different groups of instruments fall apart. This Hindemith from the New World has--very much in contrast to many others prepared in this land--no trace yet of dust or sonic fat stuck to it.

It was different with the Mozart and Beethoven. First it was strange with what almost inconceivable calmness (laxness) Steinberg presented the first three movements of the Linz Symphony (K. 425), only to make up for lost time with a real Finale-Presto. An outward indication of the lack of a natural relationship to this music.

Steinberg, still after all a born Cologner (Colognian?), does more than his share to underline the accents and the musical divisions by means of completely modest, precise, at time even overrefined gestures. The result however is that the melody does not flow but rather keeps coming to a standstill. The transitions are too clear, the alternation of instruments within one period too pasted together. The impression was of Mozart played literally from the printed score but--in spite of all instrumental vibrato--without any real warmth, without spiritual (emotional) involvement.

In Beethoven's Eroica too there were parts in which the structure was almost painfully clear without it being infused with musical life: the development in the first movement, but especially the sober recapitulation. For a Bostonian, so it seemed here, a piano or pianissimo is far from all artistic interest (concern). That can only lead to many absurdities, such as the almost textbook-clumsy upbeat of the horns in the Scherzo Trio that (exactly like the upbeats in the Mozart minuet before it) hang in mid-air, isolated from what follows.

Here again were the broad tempi in the opening movement and in the Funeral March, admittedly played with the heart and nearly Furtwänglerian sentiment. The extremely clear Scherzo and the giddy stretti of the first variations in the finale--these are challenges to an elite ensemble (and therefore peanuts for the Boston orchestra) and they underlined finally the qualities of this in many ways very typical American orchestra. The audience was generous in their applause and expressions of sympathy--with small but audible distinctions.

CARL-HEINZ MANN

translated by Ralph Locke

further translation notes on the following page

98 translation notes cont. from the preceding page

Hamburger Abendblatt

Review by Karl-Heinz Mann

A VIRTUOSO SITS AT EVERY DESK

...THERE CAN BE NO DOUBT ABOUT THE HIGH CLASS OF THIS ORCHESTRA. A VIRTUOSO SITS AT EVERY DESK, WHO, ONE HAD THE IMPRESSION, NEEDED ONLY A LITTLE GENTLE HELP FROM THE DIRECTOR AND IN GENERAL PLAYED WITH FABULOUS CERTAINTY AND SELF-CONFIDENCE.

HINDEMITH: Particularly remarkable was the homogenous group of brass players with their compact and powerful sound -- there was never a single ugly or shrill note. Steinberg's studied interpretation was gripping....

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Bild Welt, 15/4

Empfang und Gala-Souper für die Symphoniker

Ein Empfang im Rathaus, ein Stehkonvent bei der Deutschen Grammophon, das Hauptereignis eines ausverkauften Konzerts und ein anschließendes Gala-Souper im Atlantic Hotel — und all dies an einem einzigen Tag: Das Gastspiel des berühmten Boston Symphony Orchestra unter seinem Chefdirigenten William Steinberg gestern hätte kaum anstrengender, aber kaum auch glanzvoller verlaufen können. Für die Hansestadt wurde es nicht nur zu einem musikalischen, sondern auch zu einem gesellschaftlichen Ereignis. Und das Frühlingswetter kam den 107 Musikern aus den USA wie ein Geschenk.

Im Rathaus hatte sich der über 70jährige Steinberg für den freundlichen Empfang durch Staatsrat Gerhard Schattschneider in deutscher Sprache bedankt. Sein Kollege Arthur Fiedler hatte auf dem Flughafen Joan Kennedy abgeholt: Sie wird, in Anwesenheit ihres Mannes Edward Kennedy, morgen in der Bonner Beethovenhalle die Partie der Sprecherin in Serge Prokofieffs „Peter und der Wolf" unter Fiedlers Leitung übernehmen. Das Konzert gestern abend in der Musikhalle und das anschließende Souper vereinigten alles an Prominenz, was abkömmlich und interessiert war.

Hamburg ist eine der insgesamt zwölf Stationen, die das Bostoner Orchester auf seiner ersten Europa-Tournee nach 15 Jahren besuchte. In seiner nunmehr 90jährigen Geschichte hat das Ensemble so bedeutende Dirigenten wie Karl Muck, Charles Munch, Serge Koussevitzky, Erich Leinsdorf und — seit 1969 — William Steinberg gehabt.

„Karl Muck war es, der mich vor 57 Jahren als Mitglied des Orchesters verpflichtete", sagt mir Arthur Fiedler, „damals spielte ich Bratsche und andere Instrumente." Ich frage: „Haben Sie auch als Solist gewirkt?" Fiedler: „Nein, den Ehrgeiz habe ich nie gehabt." Der Mann mit dem prächtigen weißen Haar ist durch seine Pop-Konzerte selbst eine volkstümliche Figur geworden, die man bewundert und liebt. Er ist seit 41 Jahren Dirigent bei den Bostonern — „länger als irgendein anderer", betont er. Was er unter Pop in concert versteht? „Alles, von Bach bis zur Moderne", erklärt Fiedler, der das Deutsch seines österreichischen Vaters (auch er war Mitglied im Orchester) nicht verlernt hat.

Eine besondere Ehrung für Arthur Fiedler: Gestern nach dem Konzert wurde ihm von der Freiwilligen Feuerwehr Sasel ein Feuerwehrhelm überreicht und die Ehrenmitgliedschaft angetragen. „Feuerwehr ist mein Hobby", erzählt Fiedler, „ich bin Feuerwehrhauptmann in 275 Wehren und habe schon mehr als 70 oder 80 Helme. Sie stehen alle bei mir zu Hause oder in meinem Büro auf Regalen — meine Frau hat sich so lange über die Staubfänger geärgert, daß ich jetzt alles dem Museum schenke, einschließlich eines Feuerwehrwagens, der in meiner Garage steht."

Schade, daß wir weder Fiedler noch seinen 26jährigen Kollegen Michael Tilsen Thomas hier zu hören bekamen.

Walter Deppisch

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Harburger Anzeigen und Nachrichten
15. April 1971

Enthusiastisch gefeiert

Das Bostoner Symphony-Orchester in der Musikhalle

Die Musikhalle war dicht besetzt und das gastierende großartige Bostoner Symphony-Orchester sah sich mit seinem hervorragenden Dirigenten William Steinberg vom Auditorium sogleich mit starken Sympathiekundgebungen empfangen. Die Gäste boten ein schönes, die Hörer entflammendes Programm. Schon mit der einleitend vom Dirigenten nobel interpretierten Sinfonie Mozarts K. V. 428 offenbarte sich ihre musikalische Kultur, verbunden mit einer Nobilität des Vortrags, in der viele eingeflochtene Feinheiten die Hörer entzückten.

Dieser Auftakt war bereits verheißungsvoll, denn das Orchester musizierte nicht nur im Glanz von Kultur und Musikalität; es bot Eigenwertiges in der Gestaltung, die sich aus der Initiative des Dirigenten entwickelte. Im lichten Gesamtvortrag entzückten sogleich die substantiellen Feinheiten bestechender Orchesterkultur.

Dem Auftakt folgte Hindemiths „Konzertmusik für Streichinstrumente und Blechbläser, op. 99", eine gehaltvolle — eigenwertige Komposition, die, als Bostoner Sinfonie gezeichnet, eine sich gedanklich und musikalisch frei entfaltende Linie verfolgt, die durch Schönheit der Diktion wie der Charakteristik beeindruckte.

Nach beiden Werken sahen sich Dirigent und Orchester stürmisch gefeiert. Höhepunkt des Konzerts war dann Beethovens abschließend erklingende „Eroica" — dritte Sinfonie Es-Dur, op. 55. Hier überzeugte die großartige dirigistische Form und die von ihr ausgehende, das Orchester befeuernde Initialkraft. Gerade in den Standardwerken, die immer mehr einem Überlieferungsstil verfallen, ist es wichtig, neue vortragliche Aspekte zu gewinnen. Sie sind von der Konvention zu lösen, um durch künstlerische Direktiven neu erlebt zu werden, wobei die Materie in das Licht ihrer eigenwertigen, von der Norm abweichenden Gestaltung rückt. Da zeigt sich, daß ein großes Kunstwerk unausschöpfbar ist, daß die scheinbar festliegende Diktion in die Aura einer Subjektivität gerückt werden kann, dank der das Kunstwerk in bereicherter Schönheit neu aufblüht. Die Hörer erkannten diesen Wandel — der die sachliche Objektivität natürlich nicht tangierte — als musisches Geschenk von eigenherrlicher Schönheit. Die Gesamtheit entzückte. Die Gäste und ihr hervorragender Dirigent sahen sich mit enthusiastischen Beifallsbezeigungen gefeiert.

Hans Hauptmann

ENTHUSIASTICLY CELEBRATED

The Boston Symphony Orchestra in the Musik Hall

The Musik Hall was filled. The splendidly entertaining Boston Symphony Orchestra with its excellent conductor William Steinberg was immediately welcomed with strong applause. The guests offered a beautiful program to inflame the listeners. Their musical culture was revealed already in Mozart's Symphony, KV 428, nobly interpreted by the conductor, combined with the nobility of the reproduction into many fine details were interwoven, exciting the listeners.

The opening was already promising as the orchestra didn't just make music in the splendor of culture and musicality. It offered characteristic value in the construction which developed from the initiative of the conductor. All in all the bright performance was enchanting, with substantial fine details of the attractive orchestral culture.

Hindemith's Konzertmusik for String Orchestra and Brasses, op.99 followed the opening, a rich valuable composition, called the "Boston Symphony". The composition follows a freely developed line, intellectually and musically which impressed through its beauty of diction and character.

After both works the conductor and the orchestra were honored stormily. The highlight of the concert was Beethoven's Eroica, Third Symphony in E Flat Major, op.55. Here the grandly directed form convinced, and coming from it, the initial strength, stimulating the orchestra. Especially in those war horses which deteriorate to a traditional style, it is very important to gain new aspects in performing. They should withdraw from the conventional to experience them again through artistic direction in which the matter moves into the light of its own condition, divergent from the rule. There it shows that a work of art is inexhaustible, that the apparently defined diction can be moved into the aura of subjetivity which makes the work of art bloom again in enriched beauty. The listeners recognized the change - which didn't touch upon the essential objectivity - as a musical gift of magnificant splendor. The entirety was delightful. The guests and their excellent conductor were honored with enthusiastic applause.

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Hans Hauptmann

100

Klasse-Musiker kamen aus USA

Boston Symphony Orchestra. Dirigent William Steinberg. Programm: Linzer Symphonie von Mozart; Bostoner Symphonie von Hindemith; Eroica von Beethoven.

Die Gäste aus USA fühlten sich spürbar wohl. Unsere Stadt gilt ihnen als eines der Musikzentren Europas. Aber ihre Fragen nach Hamburgs musikalischer Repräsentanz mußten negativ beantwortet werden. „Wo ist Schmidt-Isserstedt? Wo Leopold Ludwig?" — „In Amerika!" — „Und Sawallisch, Horst Stein?" — Auch nicht zu Hause!" Staatsopern-Intendant Liebermann, obzwar er gleich zwei Theater am Hals hat, war da, fand sich umringt von vielen Freunden aus Amerika. Hochstimmung überall: bei den Empfängen im Rathaus, beim US-Generalkonsul, im Atlantic Hotel. Die ausverkaufte Musikhalle in gespannter Erwartung.

Den 100. Helm ergattert: Feuerwehrfan Fiedler (Fotos: Krauss)

Das Orchester präsentierte sich unter William **Steinberg** (72) als ein sehr ausgewogener, mit hervorragenden Bläsern bestückter Klangkörper. Musiziert wurde ohne Perfektionsstreben, dafür aber mit äußerster Konzentration, Disziplin und heißem Engagement. William Steinberg zeichnet sich durch hochkultivierten Klangsinn und brillante Disposition aus. Seine Zeitmaße scheinen an dem Furtwängler-Lehrsatz orientiert, nach welchem die jeweiligen Tempi immer von den kleinsten Notenwerten bestimmt werden sollen.

Das Ereignis war die Bostoner Symphonie, die Hindemith im Zenith seiner Schöpferkraft für das Bostoner Orchester geschrieben hat (1931). Ein großartiges Stück, und eine unvergleichlich brillante Wiedergabe. Der Mozart erschien uns etwas matt und farblos; Beethovens Eroica gedieh blut- und kraftvoll, aber ohne Weltschmerz. Da hatte alles das rechte Gewicht, das gute Maß und noble Würde.

Ludwig Pollner

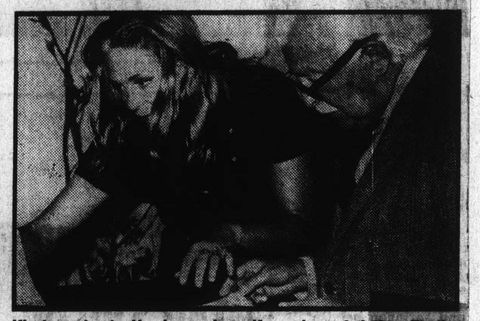
Ganz ohne Konzertsaal-Würde, sehr flott, sehr leger, ging vonstatten, was zwischen „den Bostonern" in Hamburg und den Bostonern in Bonn noch zu erledigen war: Die Klavierprobe von Mrs. Joan Kennedy, dem sprechenden Star für die Musik-Legende von „Peter und der Wolf". Joan, die schöne, lässige Senatorenfrau, kam morgens um 9 Uhr mit blauen Jeans vors Klavier im Atlantic Hotel marschiert:

„Hey, Arthur", begrüßte sie ihren Dirigenten, „war's lang gestern nacht?" Und Arthur Fiedler antwortete freundlich brummelnd durch seinen weißen Schnauzbart: „Anstrengend, aber ich bin ein Pferd und schnell wach — ich schlafe auf den Füßen."

Und während die beiden die Partituren durchblätterten, wollte sie wissen, wie wohl das Hamburger Konzert gewesen sei. „Ach, schön, schön, aber ich wär lieber hinters Hotel gelaufen, da gab's nämlich ein Feuer." — „Ach ja", antwortete Mrs. Kennedy und lächelte verständnisvoll, „ich habe es gerochen."

Daß Arthur Fiedler, der Weißhaarige, Alerte, der gern Lackschuhe mit Schleifchen trägt, ein Feuerwehr-Fan ist, wußte man auch in Hamburg: Die Freiwilligen von Sasel überreichten ihm ihren Helm — den 100. übrigens, den Arthur Fiedler nach Boston trägt, wo er Ehren-Chief der Stadtfeuerwehr ist und ein eigenes Feuerwehrauto hegt und pflegt.

Eva Kohlrusch



Klavierprobe in Hamburg: Joan Kennedy und Arthur Fiedler

QUALITY MUSICIANS CAME FROM U S A

The Boston Symphony Orchestra. Conductor: William Steinberg. Program: Mozart, Linz Symphony, Boston Symphony by Hindemith, Eroica by Beethoven.

It was obvious that the guest from USA felt great. For them our city is one of the music centers of Europe. But their inquiries for Hamburg's musical representatives had to be answered negative. "Where is Schmidt-Isserstedt? Where is Leopold Ludwig?" "In America!" "And Sawallisch, Horst Stein?" "Not at home either!" Liebermann, the director of the opera, encumbered with two theaters, was surrounded by many friends from America. Good feeling was everywhere: At the receptions in the City Hall, at the US Consul-General and at the ATlantic Hotel. The sold out Muisc Hall was filled with anticipation.

The orchestra showed a very calibrated philharmonic, with excellent brasses, under William Steinberg (72). They made music without trying to achieve perfection, but instead with extreme concentration and firey involvement. William Steinberg excelled with highly cultural feeling for sound and brilliant management. His tempi seemed to be oriented towards the Furtwangler-teachings at which each tempo is determined by the smallest note value.

The sensation was the Boston Symphony which Hindemith had written for the Boston Orchestra in 1931, at the hight of his creative career. A splendid piece, and an incomparibly brilliant randition. Mozart seemed to us a bit colorless and weak; Beethoven's Eroica developed full of body and power, but without weariness of life. Everything had the right weight, the good measure and noble dignity.

Ludwig Pollner

Very gay and down to earth and completely without concert hall dignity, there was a matter that had to be settled between the "Bostonians" in Hamburg and the Bostonians in Bonn: The piano rehearsel of Mrs. Joan Kennedy, the narrator for the musical legend of "Peter and the Wolf". Joan the beautiful, indolent Senator's wife appeared in the morning at 9 o'clock, in blue jeans in front of the piano at the Atlantic Hotel.

"Hi, Arthur" she greeted the conductor, "Have you been out late last night?" And Arthur Fiedler answered through his white mustache, mumbling aimiably "It was strenuous, but I am like a horse and wake up quickly - I sleep on my feet."

And while the two leafed through the score she wanted to know how the concert in Hamburg had been: "Very well, very well, but I'd rather run behind the hotel, because they had a fire there." "oh yes, answered Mrs. Kennedy smilingly and understanding. "I smelled it."

In Hamburg, too, everybody knew that Arthur Fiedler was a fire bug, the white-haired, alert man, who likes to wear patent leather shoes with laces. The volunteer fire department of Sasel gave him their helmet, the hundredth that Arthur Fiedler brings to Boston. There he is Honorary Chief of the city's fire department and he cares and cherishes his own fire engine.

Eva Kohlrusch

Fiedler, the fire bug, gets his hundredth helmet.

Piano rehearsel in Hamburg: Joan Kennedy and Arthur F.

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Klasse-Musiker kamen aus USA

Boston Symphony Orchestra. Dirigent William Steinberg. Programm: Linzer Symphonie von Mozart; Bostoner Symphonie von Hindemith; Eroica von Beethoven.

Die Gäste aus USA fühlten sich spürbar wohl. Unsere Stadt gilt ihnen als eines der Musikzentren Europas. Aber ihre Fragen nach Hamburgs musikalischer Repräsentanz mußten negativ beantwortet werden. „Wo ist Schmidt-Isserstedt? Wo Leopold Ludwig?" – „In Amerika!" – „Und Sawallisch, Horst Stein?" – Auch nicht zu Hause!" Staatsopern-Intendant Liebermann, obzwar er gleich zwei Theater am Hals hat, war da, fand sich umringt von vielen Freunden aus Amerika. Hochstimmung überall: bei den Empfängen im Rathaus, beim US-Generalkonsul, im Atlantic Hotel. Die ausverkaufte Musikhalle in gespannter Erwartung.

Den 100. Helm ergattert: Feuerwehrfan Fiedler (Fotos: Krauss)

Das Orchester präsentierte sich unter William **Steinberg** (72) als ein sehr ausgewogener, mit hervorragenden Bläsern bestückter Klangkörper. Musiziert wurde ohne Perfektionsstreben, dafür aber mit äußerster Konzentration, Disziplin und heißem Engagement. William Steinberg zeichnet sich durch hochkultivierten Klangsinn und brillante Disposition aus. Seine Zeitmaße scheinen an dem Furtwängler-Lehrsatz orientiert, nach welchem die jeweiligen Tempi immer von den kleinsten Notenwerten bestimmt werden sollen.

Das Ereignis war die Bostoner Symphonie, die Hindemith im Zenith seiner Schöpferkraft für das Bostoner Orchester geschrieben hat (1931). Ein großartiges Stück, und eine unvergleichlich brillante Wiedergabe. Der Mozart erschien uns etwas matt und farblos; Beethovens Eroica gedieh blut- und kraftvoll, aber ohne Weltschmerz. Da hatte alles das rechte Gewicht, das gute Maß und noble Würde.

Ludwig Pollner

Ganz ohne Konzertsaal-Würde, sehr flott, sehr leger, ging vonstatten, was zwischen „den Bostonern" in Hamburg und den Bostonern in Bonn noch zu erledigen war: Die Klavierprobe von Mrs. Joan Kennedy, dem sprechenden Star für die Musik-Legende von „Peter und der Wolf". Joan, die schöne, lässige Senatorenfrau, kam morgens um 9 Uhr mit blauen Jeans vors Klavier im Atlantic Hotel marschiert:

„Hey, Arthur", begrüßte sie ihren Dirigenten, „war's lang gestern nacht?" Und Arthur Fiedler antwortete freundlich brummelnd durch seinen weißen Schnauzbart: „Anstrengend, aber ich bin ein Pferd und schnell wach — ich schlafe auf den Füßen."

Und während die beiden die Partituren durchblätterten, wollte sie wissen, wie wohl das Hamburger Konzert gewesen sei. „Ach, schön, schön, aber ich wär lieber hinters Hotel gelaufen, da gab's nämlich ein Feuer." — „Ach ja", antwortete Mrs. Kennedy und lächelte verständnisvoll, „ich habe es gerochen."

Daß Arthur Fiedler, der Weißhaarige, Alerte, der gern Lackschuhe mit Schleifchen trägt, ein Feuerwehr-Fan ist, wußte man auch in Hamburg: Die Freiwilligen von Sasel überreichten ihm ihren Helm — den 100. übrigens, den Arthur Fiedler nach Boston trägt, wo er Ehren-Chief der Stadtfeuerwehr ist und ein eigenes Feuerwehrauto hegt und pflegt.

Eva Kohlrusch

Klavierprobe in Hamburg: Joan Kennedy und Arthur Fiedler

QUALITY MUSICIANS CAME FROM U S A

The Boston Symphony Orchestra. Conductor: William Steinberg. Program: Mozart, Linz Symphony, Boston Symphony by Hindemith, Eroica by Beethoven.

It was obvious that the guest from USA felt great. For them our city is one of the music centers of Europe. But their inquiries for Hamburg's musical representatives had to be answered negative. "Where is Schmidt-Isserstedt? Where is Leopold Ludwig?" "In America!" "And Sawallisch, Horst Stein?" "Not at home either!" Liebermann, the director of the opera, encumbered with two theaters, was surrounded by many friends from America. Good feeling was everywhere: At the receptions in the City Hall, at the US Consul-General and at the ATlantic Hotel. The sold out Muisc Hall was filled with anticipation.

The orchestra showed a very calibrated philharmonic, with excellent brasses, under William Steinberg (72). They made music without trying to achieve perfection, but instead with extreme concentration and firey involvement. William Steinberg excelled with highly cultural feeling for sound and brilliant management. His tempi seemed to be oriented towards the Furtwangler-teachings at which each tempo is determined by the smallest note value.

The sensation was the Boston Symphony which Hindemith had written for the Boston Orchestra in 1931, at the hight of his creative career. A splendid piece, and an incomparibly brilliant randition. Mozart seemed to us a bit colorless and weak; Beethoven's Eroica developed full of body and power, but without weariness of life. Everything had the right weight, the good measure and noble dignity.

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Bewunderung für „Bostonians"

William Steinbergs Konzert in der Hamburger Musikhalle

Die Bostoner Symphoniker, das erste ständige hochqualifizierte Orchester der Vereinigten Staaten, feiern ihr 90jähriges Jubiläum in diesem Jahr mit einer großen Tournee durch die alte Welt. Nach Stuttgart, Wuppertal, Berlin und Hannover gastierten sie am Mittwochabend in der Hamburger Musikhalle. Große Dirigenten wie Nikisch, Muck, Monteux und Koussevitzky haben dem „Boston Symphony Orchestra" Profil gegeben. Nach Erich Leinsdorf übernahm 1969 William Steinberg die Leitung, der auch das Hamburger Konzert dirigierte.

Das Programm für Hamburg überstieg kaum konventionellen Rahmen: eine Mozart-Symphonie (die „Linzer"), Hindemiths „Bostoner Symphonie" von 1931, sein Auftragswerk zum 50. Jubiläum dieses Orchesters, und die „Eroica" zum Abschluß. Doch verstummt Kritik vor dem unwahrscheinlichen Niveau der Darstellung. Hier erscheint der Idealfall verwirklicht, daß ein Klangkörper noch an den letzten Pulten mit Musikern ersten Ranges und gleicher Intensität des Musizierens besetzt ist. Nur so erklärt sich die einzigartige Ausgewogenheit und Erfülltheit im Klangbild dieses Orchesters. Klassiker wie Mozart und Beethoven erscheinen so in höchster Vollendung, und selbst Hindemiths grobschlächtige Musik gewinnt noch an klanglicher Kultur.

William Steinberg am Pult verkörpert den Dirigenttypus alter Schule. Sparsam und doch klar in der Zeichengebung fördert er klug die zuchtvolle Musizierlust der „Bostonians". Ihre sublime Klangkultur fand denn auch ohne Suggestivgewalt den bewundernden Beifall des Publikums.

Paul Amberg

Es kam ein Dirigent und tanzte

Die verwelkten Vorschußlorbeeren des M.T.T.

Das neunzig Jahre alte Boston Symphony Orchestra gastierte auf seiner diesjährigen Europatournee in den deutschen Städten Hamburg, Bonn (wo die Gattin des Senators Edward Kennedy das russische Märchen vom „Peter und dem Wolf" zu Musik rezitierte) und Frankfurt. Das 108 Musiker starke Orchester wurde in der Höchster Jahrhunderthalle mit herzlichstem Beifall vom gut wattierten Haus empfangen und mit enthusiastischem Applaus, der es allerdings zu keiner Zugabe verleiten konnte, verabschiedet.

Leider stand in Frankfurt nicht der mit der Stadt durch seine Ehrenmitgliedschaft bei den Städtischen Bühnen besonders verbundene Chefdirigent William Steinberg, sondern der in einer echt amerikanischen Blitzkarriere emporgekommene Michael Tilson Thomas am Dirigentenpult. Die vor dem Gastspiel reichlich verteilten Vorschußlorbeeren für den jungen Mann — er ist ein Endzwanziger — welkten allerdings schnell, als er sich nach wenigen Takten der „Dritten" Robert Schumanns als ein ausgesprochener Schaudirigent präsentierte.

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Dynamische Vorschriften der Komponisten, wie etwa das dreifache Pianissimo Schumanns im fünften Takt vor Schluß des dritten Satzes, stören ihn nicht im mindesten. Er bleibt immer im Forte.

Den Solopart in Tschaikowskys „Violinkonzert" spielte der Erste Konzertmeister des Orchesters, Joseph Silverstein. Ein dünnes Tönchen, das schon in der ersten Hochparkettreihe aus der von Thomas überraschend zurückgehaltenen Orchesterbegleitung nicht immer ganz sauber in den raschen Läufen klang und sich die vorgeschriebenen Mehrfachgriffe erleichterte, konnte den Ansprüchen des Komponisten nur sehr bedingt genügen. Mr. Silverstein ist sicher ein ausgezeichneter Konzertmeister — ein Solist ist er nicht.

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Ne, 17.4.71

Nachtausgabe / Abendpost

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HANSESTADT HAMBURG

Wiener Philharmoniker aus Amerika

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Mit gesammelter Energie, nahezu jugendlicher Elastizität und dennoch in jedem Detail mit jener klaren Disposition und weitumspannenden Übersicht, die nur Erfahrung, viel Liebe und jener unfehlbare untrügliche Sinn für die Werte, die gerade aus einer großen Tradition lebendig sich entwickeln können, errichtete der bald 71jährige nach den vom Heldenschlagen der Eroica-Takte zum Wunderbau des ersten Satzes, die Dur-Dur über das dunkelharmonische Spannungen, die den simplen Dreiklangsbeginn grundierten, hinbaute. Von dieser Grundlage des Charakters des ersten Satzes hob sich dramatisch gesteigert im Übergang zum dritten Thema, das den „klassischen" Formtypus auf epochale, später erst von Mahler aufgegriffene Weise für das Entstehungsjahr 1803 geradezu „revolutioniert".

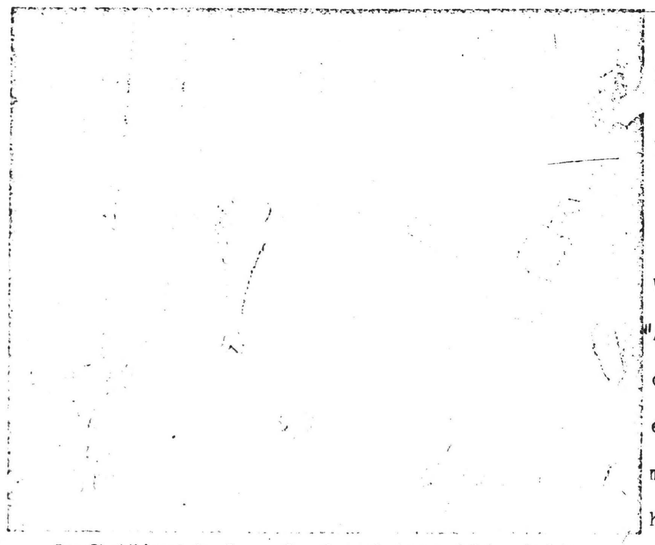
Steinbergs frische, in Tempo und Dynamik sich immer wieder erneuernde, am Werk inspirierte Spannkraft erfüllte auch das sprühend vitale, bezaubernd leicht hingetupfte Scherzo (ein Bravo der schlanken, virtuos gespielten Hornier-Episode) und das pointierte, bis ins Kleinste subtil durchgezeichnete Finale. Dankenswert frei von aller romantischen „Zelebration" a la Furtwängler, aus dem Geist der Frühklassik erlernt, der sich noch eher den strengen Gesetzen einer Doppelfuge beugt als dem Überschwang eines „freien" Gefühls-Expressivo, wurde die „Marcia funebre" zum innern Höhepunkt dieser exzeptionellen Interpretation, die dank der noch differenzierten Wiedergabe durch die Bostoner Sinfoniker zu einer der besten Live-Aufführungen von Beethoven wurde, die wir je hörten.

Wir erlebten, was wir an dem geburtenen Kölner Steinberg verloren, der sich bei Klemperer einübte, dann zu leitender Stelle in Prag, später als Generalmusikdirektor in Frankfurt am Main wirkte, dann nach Gastrollen des Israel-Orchesters durch Frank Wildhorn, an der er erst ebenfalls mitwirkte, als Assistent Toscaninis in die USA emigrierte und endlich schließlich in führender Position unter veränderten Bedingungen nordamerikanische Tradition in das junge, aufnahmebereite Musikleben Neu-Amerikas weiterreichte.

Weniger überzeugte demgegenüber die Begegnung mit Mozarts Linzer Sinfonie (K.V. 425), der es trotz mancher Feinheiten der klanglichen Valeurs und der melodischen Impulse insgesamt etwas an der „atmenden" Atmosphäre des spezifisch österreichischen Idioms fehlte. Mit aller Verve einer erstmalig [illegible] besetzten Streicher und Bläser setzten sich Steinberg und seine Musiker für die „Bostoner Symphonie" ein, die Paul Hindemith Ende 1931 zum 50. Jahrestage des Bestehens dieses weltweiten Ensembles schrieb — noch ganz aus dem „Concerto-grosso"-Geist seiner Frühzeit heraus, ohne die Tiefenperspektiven, die ihm die Beschäftigung mit der Welt etwa des „Mathis der Maler" auch für seine späteren Tonsprache eröffnete. Etwas zu primitiv muten uns heute, vierzig Jahre später, gewisse Fanfaren und Rhythmen an, die stereotype Gegenüberstellung der beiden konzertierenden Gruppen. Trotzdem fehlt es nicht an emotionalen Impuls, der das Stück lebendig hält und nutzter zu schönen, ausdrucksstarken Partien führt wie am Schluß mit seinen deutlich geschwungenen Streichermelodien, in die Bläser-Injektionen ihre charakterisierenden Farben und Akzente werfen.

Das alles wurde so herrlich gespielt, daß man schon am klanglichen Ereignis seine helle Freude haben konnte. Der Beifall war entsprechend enthusiastisch.

Heinz Joachim



Der Chefdirigent des Boston Symphony Orchestra: William Steinberg

Foto: Conti-Press

Hamburg review from Die Welt

By Heinz Joachim

The BSO counts as one of the elite ensembles of the New World and plays a leading role there under the honorary title "America's Vienna Philharmonic." This expression does in fact characterize the orchestra very well. The success of this evening was clearly Beethoven's Eroica and this was in no small measure due to the conductor, Steinberg, who appeared to surpass himself. The 71-year old conductor showed the following qualities in conducting the first movement -- a controled energy coupled with a youthful elasticity which clarified each detail and shaped the general structure....This exceptional interpretation, thanks to the richly differentiated playing of the BSO, was one of the best live performances of Beethoven I've ever heard....

The Hindemith was so splendidly played that one could easily enjoy the sheer sound for its own sake. The applause expressed everyone's enthusiasm.

VIENNA PHILHARMONIC FROM AMERICA

The Boston Sympjony Orchestra as guests in the Musik Halle

It was obviously different in Berlin where the Boston Symphony Orchestra was judged quite differently after the two orchestra concerts under William Steinberg, especially the Beethoven evening. At the visit in Hamburg their strength was definitely with the "Eroica", as the guests from USA played in the soldout Great Musik Hall. This did not only apply to the composition or the performance of the orchestra which is still playing a leading role among the elite ensembles of the New World and stands above all artistical perfection. It has the honorary title of "America's Vienna Philharmonic" and this is characterized to the point. That the success of this evening rests with Beethoven's Third Symphony so clearly, is to be credited especially to the conductor William Steinberg who seem to surpass himself here.

With concentrated energy and almost youthful elasticity the 71 year old erected the miraculous construction of the first movement, after the two e flat major beats. He did it with every detail, with a clear disposition and spacious overlook which can only develop through lively experience and maturity, and an innate, infallible sense for the values of a great tradition. He built the first movement over the dark harmonic tensions which are the basis for the simple triad beginning, contrasting from the melodic charm of the arioso intermezzo. He augmented dramaticly in the bridge to the third theme which "revolutionizes" the "classic" from type, epoch making, in the year of origin, 1803, which was later taken up by Mahler.

Steinberg's vigor was always newly inspired by the work, refreshed, in tempi and dynamics. This also was noticed in the sparkling, lively Scherzo, enchanting and lightly dabbed, (a bravo to the graceful, virtuoso performed horn episode) and the emphazised finale, traced to the smallest, subtlest details. Deserving of thanks that it was free of all romantic "celebrations" a la Furtwangler, as learned by the spirit of the early classic which rather surrenders to the strict laws of a double fugue than to the superabundance of a "free" expressive sentiment. Therefore the "Marcia Funebre" became the spiritual highlight of this exceptional interpretation. Thanks to the richly differential reproduction by the Bostonians, this became one of the best live concerts of Beethoven ever heard.

Less convincing was the encounter with Mozart's Linz Symphony, KV 425, which lacked the "breathing" atmosphere of the specific Austrian idioms, despite some finesses of the sounding depth. With all the verve of this first class, splendid orchestra of strings and brasses Steinberg and his musicians put all their influence into the "Boston Symphony" which Hindenith wrote for the fiftieth anniversary of this magnificant ensemble, in 1930/1931. It is in the "concerto grosso" spirit of his early years, without the depth perspective, which opened the world for him at about Matthis der Maler" and later sound language. Primitive as it seems to us today, after forty years, certain fanfares and rythms, the stereotype comparison of those two concert groups. However no emotional impulses which keep the piece alive were missing, leading to beautiful, expressive and strong parts as in the finale with its melancholic vibrating melodies of the strings, into which injections of the brasses threw their chracteristic colors and accents.

All this was played so beautifully that one took a real pleasure in just the tonal result. Therefore the applause was enthusiastic.

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Mit gebändigter Energie, nahezu jugendlicher Elastizität und dennoch in jedem Detail mit einer klaren Disposition und weitumfassenden Überschau, die nur Erfahrung und Liebe und jener angeborene untrügliche Sinn für die Werte der großen Musik [illegible] Wunderkind der ersten Stunde, [illegible] den dunklen harmonischen Spannungen, die den ganzen Satz [illegible] Dreiklangsbeginn [illegible] Charme des [illegible] und dramatisch gesteigert im Übergang zum dritten Thema, das den „Marcia funebre" Formtypus auf epochale, später erst von Mahler aufgegriffene Weise für das Entstehungsjahr 1803 geradezu „revolutioniert".

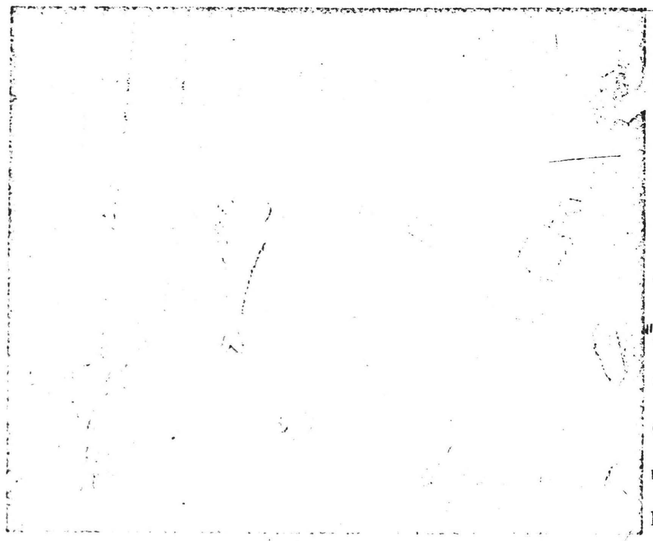
Steinbergs frische, in Tempo und Dynamik sich immer wieder erneuernde, am Werk inspirierte Spannkraft erfüllte auch das sprühend vitale, bezaubernd leicht hingetupfte Scherzo (ein Bravo der schlanken, virtuos gespielten Hornerpisode) und das pointierte, bis ins kleinste subtil durchgezeichnete Finale. Dankenswert frei von aller spätromantischen „Zelebration" a la Furtwängler, aus dem Geist der Frühklassik erwachsen, der sich noch einer den strengen Gesetzen einer Doppelfuge beugt als dem Überschwang eines „drama" Gefühls-Expressivo, wurde die „Marcia funebre" zum inneren Höhepunkt dieser exzeptionellen Interpretation, die dank der reich differenzierten Wiedergabe durch die Bostoner Sinfoniker zu einer der besten Live-Aufführungen von Beethoven wurde die wir je hörten.

Wir erlebten, was wir an dem geburtigen Kölner Steinberg verloren, der sich bei Klemperer stählte, dann an bedeutender Stelle in Prag, später als Generalmusikdirektor in Frankfurt am Main wirkte, dann nach Gründung des Israel-Orchesters durch Frau Dr. Huberman, an der er entscheidend mitwirkte, als Assistent Toscanini in die USA emigrierte und [illegible] in führenden Positionen unter veränderten Bedingungen nordamerikanische Tradition in das jetzt [illegible] gewachsene Musikleben Neu-Amerikas weiterreichte.

Weniger überzeugte demgegenüber die Begegnung mit Mozarts Linzer Sinfonie (K.V. 425), der es trotz mancher Feinheiten der klanglichen Valeurs und der melodischen Impulse insgesamt etwas an der „atmenden" Atmosphäre der spezifisch österreichischen Idiome fehlte. Mit aller Verve ihrer ersten Gruppen bewährten sich Steinberg und seine Musiker für die „Bostoner Symphonie" von Paul Hindemith, Ehrgeiz zum fünfzigsten Jahrestage des Bestehens dieses [illegible] Ensembles schrieb — noch ganz aus dem „Concerto-grosso"-Geist seiner Frühzeit heraus, ohne die Tiefenperspektiven, die ihm die Beschäftigung mit der Welt etwa des „Mathis der Maler" auch für seine späteren Tonsprache eröffnete. Etwas zu primitiv muten uns heute, vierzig Jahre später, gewisse Fanfaren und Rhythmen an, die stereotype Gegenüberstellung der beiden konzertierenden Gruppen. Trotzdem fehlt es nicht an emotionalen Impuls, der das Stück lebendig hält und [illegible] zu schönen, ausdrucksstarken Partien führt wie am Schluß mit seinen [illegible] geschwungenen Streichermelodien, in die Bläser-Injektionen ihre charakterisierenden Farben und Akzente werfen.

Das alles wurde so herrlich gespielt, daß man schon im klanglichen Ereignis seine helle Freude haben konnte. Der Beifall war entsprechend enthusiastisch.

Heinz Joachim



Der Chefdirigent des Boston Symphony Orchestra: William Steinberg
Foto: Conti-Press

Hamburg review from Die Welt

By Heinz Joachim

The BSO counts as one of the elite ensembles of the New World and plays a leading role there under the honorary title "America's Vienna Philharmonic." This expression does in fact characterize the orchestra very well. The success of this evening was clearly Beethoven's Eroica and this was in no small measure due to the conductor, Steinberg, who appeared to surpass himself. The 71-year old conductor showed the following qualities in conducting the first movement -- a controled energy coupled with a youthful elasticity which clarified each detail and shaped the general structure....This exceptional interpretation, thanks to the richly differentiated playing of the BSO, was one of the best live performances of Beethoven I've ever heard....

The Hindemith was so splendidly played that one could easily enjoy the sheer sound for its own sake. The applause expressed everyone's enthusiasm.

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With concentrated energy and almost youthful elasticity the 71 year old erected the miraculous construction of the first movement, after the two e flat major beats. He did it with every detail, with a clear disposition and spacious overlook which can only develop through lively experience and maturity, and an innate, infallible sense for the values of a great traditi He built the first movement over the dark harmonic tensions which are the basis for the simple triad beginning, contrasting from the melodic charm of the arioso intermezzo. He augmented dramaticly in the bridge to the thir theme which "revolutionizes" the "classic" from type, epoch making, in the year of origin, 1803, which was later taken up by Mahler.

Steinberg's vigor was always newly inspired by the work, refreshed, in tempi and dynamics. This also was noticed in the sparkling, lively Scherzo, enchanting and lightly dabbed, (a bravo to the graceful, virtuoso performed horn episode) and the emphazised finale, traced to the smallest, subtlest details. Deserving of thanks that it was free of all romantic "celebrations" a la Furtwangler, as learned by the spirit of the early classic which rather surrenders to the strict laws of a double fugue than to the superabundance of a "free" expressive sentiment. Therefore the "Marcia Funebre" became the spiritual highlight of this exceptional interpretation. Thanks to the richly differential reproduction by the Bostonians, this became one of the best live concerts of Beethoven ever heard.

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Freitag, 16. April 1971 - Nr. 88 - DIE WELT

HANSESTADT HAMBURG

Wiener Philharmoniker aus Amerika

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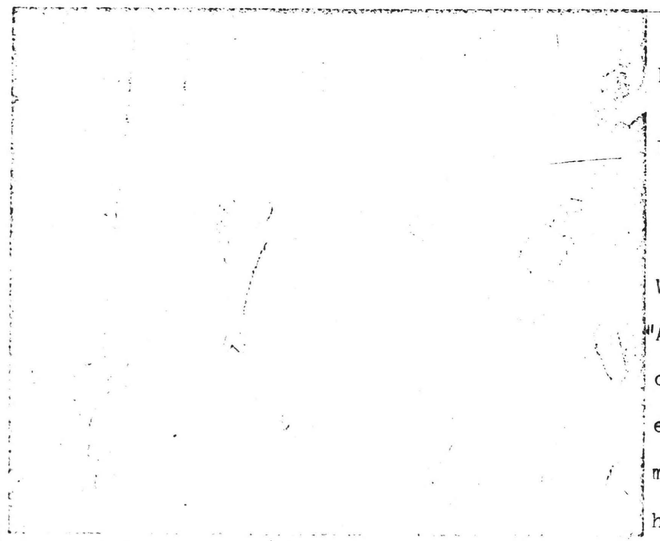

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Foto: Conti-Press

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103

argus Seit 1887

Auflage (i. Ts.): 63,9
– lt. „Leitfaden 1971 –

Ausschnitt aus:

Frankfurter Allgemeine Stadtausgabe, Franfurt Main

vom 25. März 1971

Die Bostoner kommen

f. Das Boston Symphony Orchestra gastiert auf einer Europa-Tournée anläßlich seines 90jährigen Bestehens am 15. April in der Jahrhunderthalle Höchst. Geleitet wird es von Michael Tilson Thomas. Der 26jährige Dirigent und Pianist war bei den Bayreuther Festspielen von 1966 Assistent von Pierre Boulez, wurde 1969 assistierender Dirigent und Pianist der Boston Symphony Chamber Players und ist seit 1970 Associate Conductor der Bostoner Sinfoniker.

argus Seit 1887

Auflage (i. Ts.): 166,2
– lt. „Leitfaden 1971 –

Ausschnitt aus:

Frankfurter Rundschau, Frankfurt/Main

22. März 1971

vom

Konzert der Bostoner Sinfoniker

Die Bostoner Sinfoniker gastieren am 15. April in der Jahrhunderthalle. Der 26jährige Michael Tilson Thomas leitet das Orchester während einer ausgedehnten Europa-Tournee anläßlich seines 90jährigen Bestehens.

argus Seit 1887

Auflage (i. Ts.): 160,0
– lt. „Leitfaden 1971 –

Ausschnitt aus:

Frankfurter Neue Presse, Frankfurt/Main

14. April 197

vom

Werner Stein (57), Westberliner Wissenschaftssenator, überreichte dem Chefdirigenten des Bostoner Pop-Orchesters, Arthur Fiedler, anläßlich eines Gastspiels des Bostoner Symphonie-Orchesters einen Feuerwehrhelm als Erinnerungsgabe. Fiedler ist Sammler von Feuerwehr-Ausrüstungsgegenständen. Auf seinen weltweiten Tourneen hat er bereits mehr als 70 Helme, Spieße, Koppel und ähnliche Ausrüstungsgegenstände zusammengetragen.

argus Seit 1887

Auflage (i. Ts.): 202,9
– lt. „Leitfaden 1971 –

Ausschnitt aus:

Frankfurter Abendpost-Nachtausgabe Frankfurt/Main

vom

DAS BOSTONER symphonische Orchester eroberte die Herzen der Wiener. Nach seinem Wiener Konzert gab es für das Orchester und seinen Dirigenten William Steinberg eine Viertelstunde lang begeisterte Ovationen.

★

frankfurt

argus Seit 1887 Auflage (i. Ts.): 7,1 – lt. „Leitfaden 1971 –
Ausschnitt aus: Taunus-Zeitung, Oberursel
vom 17. April 1971

argus Seit 1887 Auflage (i. Ts.): o. A. – lt. „Leitfaden 1970 –
Ausschnitt aus: Nassauische Landeszeitung, Limburg
vom 17. April 1971

3

Romantik als Klangschwall

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Mit langen schwarzen Flügelarmen scheint der junge Michael Tilson Thomas ins Orchester hineinzugreifen, um dicke Klänge herauszuheben, um einzelne Akkorde an die Oberfläche eines schroffen Tönereliefs zu befördern.

Er muß die vielen enthusiastischen Bravos für seine weit ausgreifenden Gesten bekommen haben, denn zumindest bei Schumanns „Rheinischer Symphonie" waren sie als Lohn fürs Musikalische nicht am Platze. Die Bostoner spielten sie wie Amerikaner, die sämtliche rheinischen Burgen und dabei immer Alt-Heidelberg vor Augen haben. Deutsche Romantik — das scheint pompöse Wucht, graziöse Trägheit, gewaltiger Klangschwall, manchmal à la Wagner, zu bedeuten. Von Schumanns musikalischen Delikatessen blieb dabei nicht viel übrig, zumal das Orchester nur leger auf die Anweisungen seines Dirigenten reagiert. Dennoch Jubel für den jungen Mann, vielleicht, weil er so jung ist, 26 Jahre.

Joseph Silverstein, Konzertmeister der Bostoner Symphoniker, hatte sich mit Tschaikowskis Violinkonzert D-Dur zuviel vorgenommen. Weder in der Technik, noch überhaupt im kargen Klang seines Instruments kann er mit den großen Interpreten konkurrieren. Mit dem Ton nimmt er es nicht so genau, mitunter hört man die Saiten kratzen. Seine Melodien gehen sich kokett und gefühlvoll aufgeputzt.

Bis dahin eigentlich nur Negatives von einem Abend in der Jahrhunderthalle, der durch einen Reklamefeldzug groß angekündigt worden war. Aber dann wartete Michael Tilson Thomas mit einer Überraschung auf, die eines zeigt: Er ist zu jung für „alte" Musik. Er ließ Ravels „Valse" spielen und die Bostoner Symphoniker beweisen, was sie wirklich können: den Klang beherrschen im unergründlichen Tonmeer, aus dem langsam Rhythmus und Thema aufsteigen, über heftig kreisende Melodiebögen bis zu ekstatischen Klangschlägen.

Dabei ersann er eine ungewöhnlich motorische Interpretation. Zuvor hatte er für jeden Satz nur ein stereotypes Schema gefunden.

GN

argus Seit 1887 Auflage (i. Ts.): 160,0 – lt. „Leitfaden 1971 –
Ausschnitt aus: Frankfurter Neue Presse, Frankfurt/Main
vom 17. April 1971

ROMANTICISM AS A SOUND SWELL

The Boston Symphony in the Jahrhundert Hall

The young conductor Michael Tilson Thomas seems to reach into the orchestra with long black winged arms, lifting out heavy sounds in order to bring to the surface a few chords of a rough tone relief.

He must have received the many enthusiastic bravos for his wide grasping gestures as they were not deserved for a reward for Schumann's "Rheinisch Symphony". The Bostonians played it like Americans who have all the Rheinisch castles and Old Heidelberg in front of their eyes. German Romanticism - this seems to mean pompous force, graceful idleness, immense sound swelling, sometimes a la Wagner. Not much was left of Schumann's musical delicacies, especially as the orchestra reacted very off hand to the instruction of the conductor. Nevertheless, exultation for the young man, perhaps because he is so young, 26 years old.

Joseph Silverstein, concertmaster of the Boston Symphony undertook too much with Tchaikovsky's Violin Concerto in D Major. He can't compete with the great interpreters either technically or in the poor sound of his instrument. He wasn't too particular in his tone, and now and then one heard the scratching of the strings. His melodies seem coquettish and dressed up with sentiment.

Until now, essentially, only negatives have been said about an evening in the Jahrhundert Hall which was announced in a big advertising campaign. But then Michael Tilson Thomas had a surprise which showed one thing: He is too young for "old" music. He played Ravel's La Valse and the Boston Symphony proved what they really can do: to control the sound in a bottomless tone sea from which arise slow rythms and themes, from strong circling melody arches to ecstatic sound beats.

With that he invented an unusually moving interpretation. Before, he had found only a stereotype scheme for each movement.

GN

FRANKFURT

Frankfurter Neue Presse, April 17, 1971

Romanticism as a flood of sound

on Schumann's "Rheinisher Symphonie"

says MTT got great applause for this - maybe it was for his theatrical gestures or because he's so young - but it couldn't have been for the music itself - They played it like Americans with visions of Rheineland burghers and Old Heidelberg before them, thinking of the German Romanticism as weighty splendor a la Wagner - no feeling for the delicacy for Schumann's music.

says Joseph Silverstein took on too much with Tchaikovsk's Concerto in D - neither technically nor in the scanty sound of his instrument can he compete with the really great interpreters.

comes to the conclusion that perhaps MTT is too young for "old" music, since he did the Ravel beautifully - in the "Valse" he had the Orchestra really play and show whay they're capable of - in this piece he presented an unusual dynamic interpretation - up until then had found only a stereotyped presentation.

argus Seit 1887
Auflage (i. Ts.): 7,1
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Taunus-Zeitung, Oberursel
vom 17. April 1971

argus Seit 1887
Auflage (i. Ts.): o.A.
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Nassauische Landeszeitung, Limburg
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– lt. „Leitfaden 1971 –
Ausschnitt aus:
Frankfurter Neue Presse, Frankfurt/Main
vom 17. April 1971

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FRANKFURT

Frankfurter Neue Presse, April 17, 1971

Romanticism as a flood of sound

on Schumann's "Rheinisher Symphonie"

says MTT got great applause for this - maybe it was for his theatrical gestures or because he's so young - but it couldn't have been for the music itself - They played it like Americans with visions of Rheineland burghers and Old Heidelberg before them, thinking of the German Romanticism as weighty splendor a la Wagner - no feeling for the delicacy for Schumann's music.

says Joseph Silverstein took on too much with Tchaikovsk's Concerto in D - neither technically nor in the scanty sound of his instrument can he compete with the really great interpreters.

comes to the conclusion that perhaps MTT is too young for "old" music, since he did the Ravel beautifully - in the "Valse" he had the Orchestra really play and show whay they're capable of - in this piece he presented an unusual dynamic interpretation - up until then had found only a stereotyped presentation.

argus Seit 1887 — Auflage (i. Ts.): 15,5 — lt. „Leitfaden 1971 —
Ausschnitt aus: Schwetzinger Zeitung, Schwetzingen
vom 17. April 1971

argus Seit 1887 — Auflage (i. Ts.): 167,8 — lt. „Leitfaden 1971 —
Ausschnitt aus: Mannheimer Morgen, Mannheim
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argus Seit 1887 — Auflage (i. Ts.): 24,3 — lt. „Leitfaden 1971 —
Ausschnitt aus: Fränkische Nachrichten, Tauberbischofsheim
vom 17. April 1971

3

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Kurt Heinz

THE BOSTONIANS IN THE JAHRHUNDERT HALLE

Michael Tilson Thomas conducted the American Orchestra during the guest concert in Höchst.

Many long years have past since the Bostonians were in Germany as guests. Maybe this timely distance was the reason that this guest concert in the Jahrhundert Halle in Höchst was well visited but not sold out? How different has it been when the New York Philharmonic or the Philadelphia Orchestra gave a concert in the same town.

Those concerts, of cause, were conducted by Bernstein (the New Yorkers) and Eugene Ormandy (the Philadelphians), two personalities who rate very highly in the international interests. The Boston Symphony Orchestra, which ends in these weeks its third European tour (from London to Rome and Barcelona, from Berlin, Vienna to Paris) brought with them to the Rhein-Main County Michael Tilson Thomas....

....a 26 year old American, coming from Hollywood whom professional talent hunters from across the Atlantic scent as a coming great. The present "assistant conductor" of the Bostonians and future chief of the Buffalo Symphony Orchestra had been chosen to be the "Musician of the Year" in 1970, in the largest American Musical magazine "Muiscal America". Deutsche Grammophon had made an exclusive contract with the Boston Orchestra and caused quite a sensation in the American record industry. They made several recordings of Michael Tilson Thomas as conductor and as pianist. His career - so it seems - is not to be stopped.

In comparison to European customs the young man offers indeed an unfamiliar sight: tall and skinny as a spindle, sewed into skin tight tuxedo pants, the hair streaming on his convulsive head. He jumps swiftly on the podium. To the right, to the left, back and forward, the same thing in reverse, too, depending on where the main theme of his instrumentarium develops. Suddenly he collapses, bounces up, balancing continuesly on his tip toes, striking wide circles way up in the air and to the side. In short - he didn't just learn how to conduct as assistant from Pierre Boulez but also from a choreographer. The result is a dancing show, the cartoon of the artist, who came to life, drawn by the ominous Wilhelm Busch.

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3

Klangkultur und Pultshow

Das Boston Symphony Orchestra in der Jahrhunderthalle

Zu den europäischen Lieblingsvorstellungen über Amerika gehört die vom Fehlen kultureller Tradition, wie es dem wohlfeilen Gegensatz von Neuer und Alter Welt entsprach. Vorurteile dieser Art lassen sich zwar widerlegen, aber nur schwer abbauen, entspringen sie doch zumeist einer in sich ambivalenten Projektion: stolz wähnt man sich im festen Besitz verbrieften kulturellen Erbes und starrt zugleich sehnsüchtig auf das historisch angeblich unvorbelastete „Land der unbegrenzten Möglichkeiten". Dabei hat sich gerade in Amerika schon in der Mitte des neunzehnten Jahrhunderts der organisierte Konzertbetrieb auf breiter Publikumsbasis entwickelt. Die bekannten amerikanischen Orchester sind kaum jünger als die europäischen. So wurden die New Yorker und die Wiener Philharmoniker im selben Jahr (1842) gegründet. Es folgten die Orchester von Boston (1881), Chikago (1891), Philadelphia (1900) und Cleveland (1918).

„The Boston Symphony Orchestra" wurde durch einen musikbegeisterten Bostoner Geschäftsmann zusammengestellt und finanziert. Die ersten Dirigenten stammten aus Deutschland; die berühmtesten waren Artur Nikisch und Karl Muck. 1919 bis 1924 leitete Pierre Monteux das Orchester, sein Nachfolger war bis 1949 der Russe Serge Koussevitzki. Unter ihm vor allem entwickelte es sich zum Spitzenensemble, in dem sich deutsche Tradition, französische Klangkultur und amerikanischer Perfektionismus vereinten. Besonders die beiden Bläsergruppen erlangten schon bald weltweiten Ruhm. Hindemith widmete dem Orchester 1930 seine Konzertmusik für Streichorchester und Blechbläser, die „Bostoner Sinfonie", Bartok 1943 sein Konzert für Orchester. Von 1949 bis 1962 war Charles Münch Chefdirigent. Ihm folgte bis 1969 Erich Leinsdorf. Seitdem teilt ich William Steinberg in die Leitung des Pittsburgher und des Bostoner Orchesters, dem die Boston Symphony Chamber Players und das von Arthur Fiedler dirigierte „Boston Pops Orchestra" entstammen.

Zur Zeit unternehmen die „Bostoner", die vor einem Jahr einen Exklusivvertrag mit der Deutschen Grammophon Gesellschaft geschlossen haben, von dem schon eine Reihe bemerkenswerter Schallplatten zeugen, seine dritte Europatournee. Dirigiert werden die Konzerte von William Steinberg und dem „Associate Conductor", dem erst sechsundzwanzigjährigen Michael Tilson Thomas, der mit seinen Schallplattenaufnahmen (auch als Pianist der Chamber Players) ausgezeichneten Eindruck machte. Sein Konzert mit dem Bostoner Orchester in der Höchster Jahrhunderthalle hingegen wirkte etwas zwiespältig. Thomas, der auch an neuer Musik interessiert ist, vor kurzem zum Chefdirigenten des bisher von dem Komponisten Lukas Foss geleiteten Buffalo Symphony Orchestra ernannt wurde, gilt in Amerika manchen schon als ein zweiter Leonard Bernstein. Mit diesem teilt er zumindest eine zwar erklärliche, sich musikalisch aber nicht immer ganz vorteilhaft auswirkende Vorliebe für exaltierte Show-Effekte.

Darunter litt Schumanns „Rheinische". Nun sind Schumanns Symphonien, mit Ausnahme der „Vierten", für Orchester wie Dirigenten stets ein wenig heikel, zumindest keine selbstverständlich-dankbaren Zugstücke. Und gerade im Falle des Es-Dur-Werkes ist die Gefahr des Spannungsabfalls nach dem emphatisch-enthusiastischen Kopfsatz ein interpretatorisches Problem, dem mit großem Bewegungsaufwand kaum beizukommen ist. Thomas verließ sich hier zu sehr auf das Prinzip gestischer Verdoppelungen musikalischer Momente. Jeder Akzent, jede unerwartete harmonische Wendung gerät ihm zur impulsiv wirkenden Gebärde. Dirigieren wird zum Tanz, dessen engagierter Eindruck sich freilich nicht adäquat in die klangliche Aktion umsetzte. Die Ekstatik des Optischen und die überraschende Wohltemperiertheit, ja Zähigkeit des Klingenden schienen sich dialektisch zu berühren. Daß das Bostoner Orchester gleichwohl perfekt, plastisch und klangschön spielte, war dabei ebenso erstaunlich wie im Grunde nicht überraschend. Ein größerer Gegensatz als der zwischen dem jungen Thomas und den sparsam agierenden Dirigenten Leinsdorf oder Steinberg ist schwerlich denkbar.

Der Rang eines Orchesters wird durch die solistischen Qualitäten der einzelnen Mitglieder ebenso bestimmt wie durch deren Integration zum Kollektiv. Vor allem an den ersten Pulten sitzen in Boston hervorragende Virtuosen, bei den Bläsern, die mit Beweglichkeit, tonlicher Plastizität und klanglicher Ausgeglichenheit gleichermaßen glänzen wie bei den Streichern. Der Konzertmeister Joseph Silverstein ist sogar ein exzellenter Solo-Geiger, der es sich durchaus leisten kann, sich mit dem Tschaikowsky-Konzert vorzustellen. Zwar bleiben auch bei ihm die immensen Schwierigkeiten des Stückes an einigen Stellen noch erkennbar, doch ist insgesamt die ruhige Sicherheit und Prägnanz seines Spiels sowohl in den motorisch rasanten wie auch in den unaufdringlich phrasierten kantablen Partien imponierend. Hier bewährte sich auch Thomas als überlegener und diskreter Begleiter, zumal ihm Silversteins agogisch unexzentrische Interpretation seine Aufgabe erleichterte.

Finalreißer des Programms war Ravels „La Valse". Thomas, der auf dem Podium frenetische Aktivität entfaltete, legte das Stück als triumphalen orchestralen Bravour- und Kraftakt an, dem es dennoch an drahtiger Transparenz der klanglichen Schichten nicht fehlte.

GERHARD R. KOCH

Aus unserer Morgen

Samstag/Sonntag, 17./18. April 1971 / Nr. 88

Vereint in Amerika viele Hoffnungen auf sich

Michael Tilson Thomas, der 26jährige Amerikaner aus Hollywood, dirigierte das Gastkonzert des Boston Symphony Orchestras in der Jahrhunderthalle Höchst (siehe unsere Kritik auf dieser Seite). Als Kapellmeister wie als Pianist ist er bislang hervorgetreten; 1968 erhielt er den Serge-Koussevitzky-Preis. *Foto: DG/Manos*

Frankfurter Allgemeine
April 17, 1971

Klangkultur und Pultshow
(Musical Refinement and Podium Display)

The Boston Symphony Orchestra
in Centenary Hall

Introduction: history of the orchestra and the Tour. Reference to "a series of notable records" released under exclusive contract with Deutsche Grammaphon.

...The concerts are conducted by William Steinberg and the Assistant Conductor, the just 20-year-old Michael Tilson Thomas, who made an outstanding impression with his recordings (also as pianist of the Chamber Players.) His concert with the Boston orchestra in the Höchst Centenary Hall, on the other hand, had a somewhat variable effect. Thomas, who is also interested in new music and recently was named Conductor of the Buffalo Symphony Orchestra--heretofore led by Lukas Foss--ranks in America already as a second Leonard Bernstein. At the least, he shares with the latter a preference for showy effects, musically effective but not always beneficially so.

Schumann's Rhenish Symphony suffered from this. Now Schumann's symphonies are, with the exception of the Fourth, always a little ticklish for orchestras as well as for conductors and at the very least not automatic (lit: self-evidently grateful) hits. And precisely in the case of the E-flat work is the danger of a falling-off in tension an interpretive problem after the emphatically enthusiastic first movement, a problem which is not to be gotten at with great display of motion. Thomas depends too much on ----- (illegible) duplication of musical moments (events.) Each accent, each unexpected harmonic turn brings out some impulsive gesture from him. Conducting becomes a dance, whose passionate (lit: engagé, committed) impression admittedly does not translate well into musical activity. The ecstasy of the optical and the surprising well-temperedness, even hardness of the sonic seem to touch dialectically. It was therefore as astounding as it was at base unsurprising that the Boston orchestra nevertheless played perfectly, flexibly (graphically?) and beautifully. A greater contrast can hardly be imagined than that between the young Thomas and the economical conductors Leinsdorf or Steinberg.

The rank of an orchestra is determined by the solo quality of its individual members as much as by their integration into the larger whole. Above all, the first desks in Boston are occupied by outstanding virtuosos, and this is as true of the winds--which shine (?) with agility, plastic tone, and well-balanced sound- as of the strings. Comcertmaster Joseph Silverstein is even an excellent solo violinist, fully capable of presenting himself in the Tchaikovsky Concerto. Admittedly the immense difficulties of the piece can still be recognized in his performance, but as a whole the calm security and meaningfulness (Prägnanz) of his playing is impressive in both the motorically impetuous and unostentatiously phrased cantabile sections. Here Thomas proved himself a superior and discreet accompanist, the moreso since Silverstein's rhythmically uneccentric interpretation lightened his task.

The program closed with Ravel's La Valse. Thomas, who displayed frenetic (? - hardly legible) activity on the podium, presented the piece as a triumphal orchestral exercise (Akt) in bravura and force, which however did not lack for (a kind of) wiry transparency of the levels of sound. GERHARD R. KOCH

TRANSLATED BY RALPH LOCKE

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3

Klangkultur und Pultshow

Das Boston Symphony Orchestra in der Jahrhunderthalle

Zu den europäischen Lieblingsvorstellungen über Amerika gehört die vom Fehlen kultureller Tradition, wie es dem wohlfeilen Gegensatz von Neuer und Alter Welt entsprach. Vorurteile dieser Art lassen sich zwar widerlegen, aber nur schwer abbauen, entspringen sie doch zumeist einer in sich ambivalenten Projektion: stolz wähnt man sich im festen Besitz verbrieften kulturellen Erbes und starrt zugleich sehnsüchtig auf das historisch angeblich unvorbelastete „Land der unbegrenzten Möglichkeiten". Dabei hat sich gerade in Amerika schon in der Mitte des neunzehnten Jahrhunderts der organisierte Konzertbetrieb auf breiter Publikumsbasis entwickelt. Die bekannten amerikanischen Orchester sind kaum jünger als die europäischen. So wurden die New Yorker und die Wiener Philharmoniker im selben Jahr (1842) gegründet. Es folgten die Orchester von Boston (1881), Chikago (1891), Philadelphia (1900) und Cleveland (1918).

„The Boston Symphony Orchestra" wurde durch einen musikbegeisterten Bostoner Geschäftsmann zusammengestellt und finanziert. Die ersten Dirigenten stammten aus Deutschland; die berühmtesten waren Artur Nikisch und Karl Muck. 1919 bis 1924 leitete Pierre Monteux das Orchester, sein Nachfolger war bis 1949 der Russe Serge Koussevitzki. Unter ihm vor allem entwickelte es sich zum Spitzenensemble, in dem sich deutsche Tradition, französische Klangkultur und amerikanischer Perfektionismus vereinten. Besonders die beiden Bläsergruppen erlangten schon bald weltweiten Ruhm. Hindemith widmete dem Orchester 1930 seine Konzertmusik für Streichorchester und Blechbläser, die „Bostoner Sinfonie", Bartok 1943 sein Konzert für Orchester. Von 1949 bis 1962 war Charles Münch Chefdirigent. Ihm folgte bis 1969 Erich Leinsdorf. Seitdem teilt ich William Steinberg in die Leitung des Pittsburgher und des Bostoner Orchesters, dem die Boston Symphony Chamber Players und das von Arthur Fiedler dirigierte „Boston Pops Orchestra" entstammen.

Zur Zeit unternehmen die „Bostoner", die vor einem Jahr einen Exklusivvertrag mit der Deutschen Grammophon Gesellschaft geschlossen haben, von dem schon eine Reihe bemerkenswerter Schallplatten zeugen, seine dritte Europatournee. Dirigiert werden die Konzerte von William Steinberg und dem „Associate Conductor", dem erst sechsundzwanzigjährigen Michael Tilson Thomas, der mit seinen Schallplattenaufnahmen (auch als Pianist der Chamber Players) ausgezeichneten Eindruck machte. Sein Konzert mit dem Bostoner Orchester in der Höchster Jahrhunderthalle hingegen wirkte etwas zwiespältig. Thomas, der auch an neuer Musik interessiert ist, vor kurzem zum Chefdirigenten des bisher von dem Komponisten Lukas Foss geleiteten Buffalo Symphony Orchestra ernannt wurde, gilt in Amerika manchen schon als ein zweiter Leonard Bernstein. Mit diesem teilt er zumindest eine zwar erklärliche, sich musikalisch aber nicht immer ganz vorteilhaft auswirkende Vorliebe für exaltierte Show-Effekte.

Darunter litt Schumanns „Rheinische". Nun sind Schumanns Symphonien, mit Ausnahme der „Vierten", für Orchester wie Dirigenten stets ein wenig heikel, zumindest keine selbstverständlich-dankbaren Zugstücke. Und gerade im Falle des Es-Dur-Werkes ist die Gefahr des Spannungsabfalls nach dem emphatisch-enthusiastischen Kopfsatz ein interpretatorisches Problem, dem mit großem Bewegungsaufwand kaum beizukommen ist. Thomas verließ sich hier zu sehr auf das Prinzip gestischer Verdoppelungen musikalischer Momente. Jeder Akzent, jede unerwartete harmonische Wendung gerät ihm zur impulsiv wirkenden Gebärde. Dirigieren wird zum Tanz, dessen engagierter Eindruck sich freilich nicht adäquat in die klangliche Aktion umsetzte. Die Ekstatik des Optischen und die überraschende Wohltemperiertheit, ja Zähigkeit des Klingenden schienen sich dialektisch zu berühren. Daß das Bostoner Orchester gleichwohl perfekt, plastisch und klangschön spielte, war dabei ebenso erstaunlich wie im Grunde nicht überraschend. Ein größerer Gegensatz als der zwischen dem jungen Thomas und den sparsam agierenden Dirigenten Leinsdorf oder Steinberg ist schwerlich denkbar.

Der Rang eines Orchesters wird durch die solistischen Qualitäten der einzelnen Mitglieder ebenso bestimmt wie durch deren Integration zum Kollektiv. Vor allem an den ersten Pulten sitzen in Boston hervorragende Virtuosen, bei den Bläsern, die mit Beweglichkeit, tonlicher Plastizität und klanglicher Ausgeglichenheit gleichermaßen glänzen wie bei den Streichern. Der Konzertmeister Joseph Silverstein ist sogar ein exzellenter Solo-Geiger, der es sich durchaus leisten kann, sich mit dem Tschaikowsky-Konzert vorzustellen. Zwar bleiben auch bei ihm die immensen Schwierigkeiten des Stückes an einigen Stellen noch erkennbar, doch ist insgesamt die ruhige Sicherheit und Prägnanz seines Spiels sowohl in den motorisch rasanten wie auch in den unaufdringlich phrasierten kantablen Partien imponierend. Hier bewährte sich auch Thomas als überlegener und diskreter Begleiter, zumal ihm Silversteins agogisch unexzentrische Interpretation seine Aufgabe erleichterte.

Finalreißer des Programms war Ravels „La Valse". Thomas, der auf dem Podium frenetische Aktivität entfaltete, legte das Stück als triumphalen orchestralen Bravour- und Kraftakt an, dem es dennoch an drahtiger Transparenz der klanglichen Schichten nicht fehlte.

GERHARD R. KOCH

Samstag/Sonntag, 17./18. April 1971 / Nr. 88

Vereint in Amerika viele Hoffnungen auf sich

Michael Tilson Thomas, der 26jährige Amerikaner aus Hollywood, dirigierte das Gastkonzert des Boston Symphony Orchestras in der Jahrhunderthalle Höchst (siehe unsere Kritik auf dieser Seite). Als Kapellmeister wie als Pianist ist er bislang hervorgetreten; 1968 erhielt er den Serge-Koussevitzky-Preis. *Foto: DG/Manos*

Frankfurter Allgemeine
April 17, 1971

Klangkultur und Pultshow
(Musical Refinement and Podium Display)

The Boston Symphony Orchestra
in Centenary Hall

Introduction: history of the orchestra and the Tour. Reference to "a series of notable records" released under exclusive contract with Deutsche Grammaphon.

...The concerts are conducted by William Steinberg and the Assistant Conductor, the just 20-year-old Michael Tilson Thomas, who made an outstanding impression with his recordings (also as pianist of the Chamber Players.) His concert with the Boston orchestra in the Höchst Centenary Hall, on the other hand, had a somewhat variable effect. Thomas, who is also interested in new music and recently was named Conductor of the Buffalo Symphony Orchestra--heretofore led by Lukas Foss--ranks in America already as a second Leonard Bernstein. At the least, he shares with the latter a preference for showy effects, musically effective but not always beneficially so.

Schumann's Rhenish Symphony suffered from this. Now Schumann's symphonies are, with the exception of the Fourth, always a little ticklish for orchestras as well as for conductors and at the very least not automatic (lit: self-evidently grateful) hits. And precisely in the case of the E-flat work is the danger of a falling-off in tension an interpretive problem after the emphatically enthusiastic first movement, a problem which is not to be gotten at with great display of motion. Thomas depends too much on ----- (illegible) duplication of musical moments (events.) Each accent, each unexpected harmonic turn brings out some impulsive gesture from him. Conducting becomes a dance, whose passionate (lit: engagé, committed) impression admittedly does not translate well into musical activity. The ecstasy of the optical and the surprising well-temperedness, even hardness of the sonic seem to touch dialectically. It was therefore as astounding as it was at base unsurprising that the Boston orchestra nevertheless played perfectly, flexibly (graphically?) and beautifully. A greater contrast can hardly be imagined than that between the young Thomas and the economical conductors Leinsdorf or Steinberg.

The rank of an orchestra is determined by the solo quality of its individual members as much as by their integration into the larger whole. Above all, the first desks in Boston are occupied by outstanding virtuosos, and this is as true of the winds--which shine (?) with agility, plastic tone, and well-balanced sound- as of the strings. Comcertmaster Joseph Silverstein is even an excellent solo violinist, fully capable of presenting himself in the Tchaikovsky Concerto. Admittedly the immense difficulties of the piece can still be recognized in his performance, but as a whole the calm security and meaningfulness (Prägnanz) of his playing is impressive in both the motorically impetuous and unostentatiously phrased cantabile sections. Here Thomas proved himself a superior and discreet accompanist, the moreso since Silverstein's rhythmically uneccentric interpretation lightened his task.

The program closed with Ravel's Ia Valse. Thomas, who displayed frenetic (? - hardly legible) activity on the podium, presented the piece as a triumphal orchestral exercise (Akt) in bravura and force, which however did not lack for (a kind of) wiry transparency of the levels of sound. GERHARD R. KOCH

TRANSLATED BY RALPH LOCKE

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Konzert für Konduktor

3

Vom Boston Symphony-Orchestra in Höchst begleitet

Vor zwei Jahren begann Michael Tilson Thomas, der junge Musikstar aus Hollywood, als Pianist und Dirigierassistent der Boston Symphony Chamber Players seine Kometenkarriere, und bald danach rückte er vor zum „Associate Conductor" des Boston Symphony Orchestra, zur stellvertretenden „rechten Hand" des Chefdirigenten William Steinberg. In der Jahrhunderthalle Hoechst — einer Gastspielstation der ausgedehnten Europatournee, die das berühmte Orchester zur Feier seines 90jährigen Bestehens derzeit absolviert — zeigte sich freilich, daß Master Thomas für seine Dirigierleidenschaft weit mehr als nur die Taktstockhand braucht. Warum auch nicht? Vielleicht ist man in Boston der Ansicht, einem erst 26jährigen Ausdrucksgenie dürften schlagtechnische Fesseln keineswegs angelegt werden, und sowohl ihm als auch dem Publikum sei die Schau hemmungslosen Expressionpumpens aus Armen und Beinen, knieweich mit federnder und elektrisiert um sich werfender Klangrauschgebärden, sehr wohl zu gönnen. Zumal ein so durchtrainierter Instrumentalkörper wie der Bostoner für unverbrüchliche Spielpräzision schon selber aufkäme. Ja, wenn dem so wäre.

In der Tat schlug es Schumanns „Rheinischer" Sinfonie gar nicht gut an, daß sie eingangs sozusagen als „Concerto for the Conductor" (mit obligater Streicher- und Bläserbegleitung) herhalten mußte. Im Auditiven wirkte diese „visible music" arg lau und verwaschen, rhythmisch unbestimmt, mitunter trivial melodieselig, ohne Rückgrat in der Hauptthematik des Kopfsatzes wie in der es-Moll-Sakralsprache des 4. Satzes.

Als Thomas dann von seiner Solistenrolle etwas abrückte, dem Konzertmeister Joseph Silverstein als Geiger des Tschaikowsky-Violinkonzerts die Vorhand ließ und bemüht war, einigermaßen akkurat die Begleittempi anzugeben, kam keinerlei agogische Dynamik im Orchester auf; der Solopart — ohnehin eher gekonnt gefiedelt als bedeutungsvoll interpretiert, mit Bravourton zwar, aber bar jeglicher anrührenden Pathetik — wurde so grobkörnig, so unstrukturiert flächenhaft untermalt wie von einem drittklassigen Korrepetitor am Klavier.

Darauf „La Valse" von Ravel: Sie gab zu erkennen, zu welchen phänomenalen Klangsuggestionen dieses Orchester fähig ist, obwohl Ravels eisige Tanzdämonie mit der weit vordergründigeren Turbulenz etwa der „Three Places of New England" von Charles Ives in einen Topf geworfen wurde. fu.

Frankfurter Rundschau
April 19, 1971

Concerto for Conductor

Accompanied by the Boston
Boston Symphony Orchestra in
Höchst Centenary Hall

Two years ago Michael Tilson Thomas, the young star-musician (Musikstar) from Hollywood, began his meteoric career as pianist and assistant director of the Boston Symphony Chamber Players, and soon thereafter he moved on to Assistant Conductor of the Boston Symphony Orchestra, the acting right-hand-man of Conductor William Steinberg. In the Höchst Centenary Hall--one stop of the extended European tour which the orchestra is just now finishing in celebration of its 90th Anniversary--it became evident indeed that Master Thomas needs far more for his conducting passion than just his baton-hand. Well, why not? Perhaps in Boston one is of the opinion that a merely 26-year-old expressive genius should in no way be subjected to the shackles of time-beating and that he himself as well as the audience should not be denied the exhibition of uninhibited expressive pumping of the arms and legs, weak-at-the-knees, with bouncy, electrically-charged delirious gestures (lit: gestures of one in a delirium of sound) tossed around here and there. Besides, an instrumental body as thoroughly trained as the Boston could itself take care of (maintaining) absolute precision in playing. Oh, if it could only be!

In fact, it did not serve Schumann's Rhenish Symphony at all well that the work had to be treated (lit: suffer, bear up) as, so to speak, a "Concerto for the Conductor" (with obbligato string and wind accompaniment.) To the ear, this "visible music" had a destructively (lit: grossly, viciously) tepid and washed-out effect, rhythmically indefinite, now and then with a trivial melodic felicity, (but) without backbone in the main thematic material of the first movement as well as in the e-flat minor religious language of the fourth movement.

When Thomas then stepped back from his solo role somewhat, let Concertmaster Joseph Silverstein call the cards as violinist in the Tchaikovsky Concerto and (instead) took pains to indicate the accompaniment tempi with some degree of precision, there (still) appeared no agogic dynamics (? - If this means anything, it is some kind of rhythmic impulse or forward motion.) in the orchestra. The solo part--in any case (merely) competently fiddled ~~Rather than~~ rather than meaningfully interpreted, admittedly with a bravura tone but devoid of any touching pathos--was so coarsely, so superficially accompanied, without (a sense of) structure, as if by a third-class rehearsal pianist at the keyboard.

After that, Ravel's La Valse made recognizable what phenomenal tonal subtleties (lit: sound-suggestions) this orchestra is capable of (producing), although Ravel's icy diablerie in dance (Tanzdämonie) was thrown together (lit: into one pot) with the far more obvious (lit: in the foreground) turbulence, say, of the Three Places of New England by Charles Ives. fu.

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3

Gäste aus Boston

In der Höchster Jahrhunderthalle

Eines der berühmtesten und traditionsreichsten Orchester der Neuen Welt unter der Leitung eines sehr jungen Dirigenten zu erleben: diese nicht alltägliche Gelegenheit bot das Konzert des Boston Symphony Orchestra unter Michael Tilson Thomas. Die Bostoner Symphoniker, aus Anlaß ihres 90jährigen Bestehens auf ihrer dritten Europa-Tournee, machten in der Höchster Jahrhunderthalle Station, und daß sie in der Tat einer der glänzendsten, technisch wie musikalisch perfektesten Klangkörper sind — davon konnte man sich an diesem Abend hinreichend überzeugen. Man weiß nicht, was man an diesem Orchester am meisten bewundern soll: die prachtvoll ausgeglichenen Instrumentengruppen, den wunderbar geschlossenen Streicherklang, die sonore Fülle der Bläser (deren Blech allerdings an diesem Abend — vermutlich ganz unprogrammgemäß — nicht immer mit der wünschenswerten Präzision „ansprach"), den insgesamt voluminösen, weichen und sauberen Ton, die ungeheure, schlafwandlerische Routine schließlich, die durch nichts zu erschüttern ist.

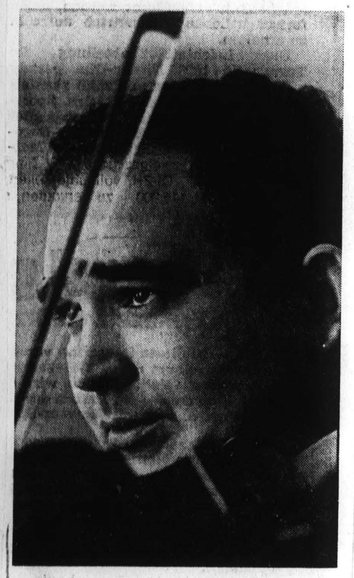
Michael Tilson Thomas, der 26jährige Nachwuchsdirigent, der das Orchester im Wechsel mit William Steinberg leitet, ist mit manchen Vorschußlorbeeren bedacht worden — nicht zuletzt wegen seiner Schallplattenaufnahmen; aber sein Dirigat vollzieht sich — zunächst — doch eher im fruchtbaren Grenzgebiet zwischen Versprechen und Erfüllung, als daß es bereits die Erfüllung selbst sein könnte. Viel dirigentische Energie und Gestik werden, so scheint es, in die Schaustellung investiert, wobei das Spektrum der Schlagtechnik und Zeichengebung in Wirklichkeit gar nicht so groß ist; es erschöpft sich zumeist in weit ausgreifenden, schwingenden, im Grunde aber stereotypen Bewegungen der Arme und bisweilen des Oberkörpers, von denen nur bedingt eine differenziertere „Mitteilung" ausgeht.

Das Ergebnis, zumindest bei Schumanns Rheinischer Symphonie, war denn auch entsprechend. Man vermißte den von hinreißendem Schwung getragenen romantischen Höhenflug im allzu behäbigen Einleitungssatz ebenso wie manche kontrapunktische Verzahnung und dynamische Nuancierung in den mittleren Sätzen; das Finale, dem auch die intensivste Darstellung nicht das fehlende, notwendige Gewicht im Gesamtaufbau geben kann, war — trotz grandioser Steigerung der Stretta — einfach zu langsam, während der großartig aufgebaute und zusammengehaltene langsame (vierte) Satz restlos zu überzeugen vermochte.

Joseph Silverstein, der Konzertmeister des Orchesters, war der Solist im Violinkonzert von Tschaikowsky, das eine ebenso klare wie wohlakzentuierte und temperamentvolle Darstellung fand. Silverstein erwies sich als nahezu idealer Interpret des Konzerts: mit stets präsentem, erfülltem Ton und einer warmleuchtenden, beseelten und zugleich verhaltenen Gesanglichkeit spielte er seinen Part — eine Deutung von imponierender Geschlossenheit, Konsequenz und Vitalität, die in der ausgewogen-diskreten, stets disziplinierten Begleitung ihre prägnante Entsprechung fand: glänzende Ehrenrettung eines vermeintlichen Reißers und Nur-Virtuosenstücks, dessen ungeheure technische Ansprüche gleichsam wie „beiläufig" erfüllt worden waren.

Ravels Tondichtung „La Valse", die rauschhafte, ironisch-phantastische Apotheose auf den Wiener Walzer, setzte den Schlußpunkt. Verständlich, daß Dirigent und Orchester bei diesem Werk — mit seiner unerschöpflichen Klangphantasie und nervösen Spannung, seiner schwelgerisch-bizarren Farbenpracht und raffinierten Phantastik — ganz in ihrem Element waren. Eine überwältigende Intensität bestimmte die Wiedergabe, und man wäre wunschlos glücklich gewesen, wenn die Ausdrucksschwingungen dieser unauslotbar genialen Partitur in etwas biegsameren Tempi herausgearbeitet worden wären, ohne die einzelnen Abschnitte so starr und agogisch unflexibel nebeneinanderzustellen, wie es hier bisweilen der Fall war. — Frenetischer Beifall eines begeisterten Publikums, das vergeblich nach einem Dakapo verlangte: „La Valse" hatte, wie stets, seine „erschlagende" Wirkung nicht verfehlt . . .

WERNER MATTHES



JOSEPH SILVERSTEIN
Foto: privat

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Junge Franzosen in Griesheim

3

Sie waren im Zoo und fuhren auf dem Rhein

Zum viertenmal führte die Emil-von-Behring-Schule in Griesheim einen Schüleraustausch innerhalb der deutsch-französischen Verständigung durch. Vom 4. bis 18. April waren 25 junge Franzosen aus Chateau-Chinon in Burgund im Alter von 14 bis 16 Jahren gerngesehene Gäste in Griesheimer Familien. Bis auf zwei waren sie zum erstenmal in Deutschland, und da sie in einer Kleinstadt aufwachsen, waren Palmengarten, Zoo und Besuch der Oper (Rigoletto) höchst eindrucksvolle Stationen ihres Aufenthalts. Sie wurden im Römer empfangen, machten eine Rheinfahrt nach St. Goarshausen, besichtigten die Farbwerke Hoechst und konnten das Konzert des Bostoner Sinfonieorchesters in der Jahrhunderthalle besuchen.

Fröhlich und unbeschwert gestaltete sich ein Abend mit Eltern. Wenn's auch mit der Verständigung anfangs nicht immer klappen wollte, verlief der Aufenthalt innerhalb der Familien recht harmonisch, und die gegenseitigen Sprachkenntnisse nahmen erfreulich zu.

Der deutsche Gegenbesuch von 25 Behring-Schülern ist vom 19. Mai bis 4. Juni geplant. Er sieht als Höhepunkte zwei Tage Aufenthalt in Paris vor. Der Chateau-Chinon — Griesheim-Austausch, aus der Initiative der Lehrer beider Schulen entstanden, in unzähligen Dias festgehalten, ist heute schon ein abendfüllendes Programm.

E —s

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Jahrhunderthalle

3

Emphase und Disziplin

Zwei bedeutende Orchester

Michael Tilson Thomas, 26jähriger Nachwuchsdirigent beim Boston Symphony Orchestra, hat das Talent zum Publikumsliebling. Und in Boston glaubt man, daß er auch darüberhinaus Talent, ja Genie habe. In der Höchster Jahrhunderthalle mochte man bei seinem Gastspiel mit dem amerikanischen Renommierorchester am Genie seine Zweifel haben. Unübersehbar freilich war, wie Michael Tilson Thomas sich auf dem Podium in Szene zu setzen vermochte, wie er mit ausufernder Gestik das große Gefühl deklarierte und das Publikum zu emphatischen Zuschauern zu machen verstand. Der Effekt seiner Anstrengungen ist karger als man glaubt.

Dennoch war erstaunlich, wie ein so qualifiziertes Orchester in Schumanns dritter Sinfonie in Es op. 97 („Rheinische") herunterkommen kann. So grob und undifferenziert hätten sie ohne Dirigenten zweifellos nie gespielt. So aber jagte Thomas diesen herrlichen Apparat mit seinem standhaften Streicherglanz und dem immer noch imponierenden Blech von einem bedeutungsschweren Forte ins nächste. Es ist zwar überliefert, daß gerade Tschaikowsky von dieser Sinfonie schwärmte. Aber Thomas irrt, wenn er die „Rheinische" deswegen für Tschaikowsky hält.

Die nicht gerade variantenreiche Technik von Michael Tilson Thomas, die vor allem vom forcierten Ausdruck lebt, fügt sich indes sichtlich besser ein, wo es zu begleiten gilt. Thomas kann sich geschickt unterordnen. Das bekam der Konzertmeister Joseph Silverstein zu spüren, der mit sehr schönem, nur zuweilen an den technischen Anforderungen zerbrechendem Ton Tschaikowskys Violinkonzert spielte. Die noble, sehr kluge Gestaltung dieses Konzerts durch Silverstein wurde nie durchs Orchester ernsthaft gefährdet.

Dafür holte Thomas bei Ravels „La Valse" zum großen Schlag aus. Wenn er den einfachen Rittberger sprang oder volley eine Rückhand ins Orchester setzte, war was los. Nur dürfte Ravel um einiges raffinierter klingen, durchtriebener und flexibler.

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Ein Orchester ganz anderer Art lernte man zwei Abende später kennen: die Sinfoniker des Staatlichen Rumänischen Rundfunks Bukarest unter Josif Conta, einem Grandseigneur von gebändigtem Temperament. An diesem Abend herrschte die Form. Aber sie wurde belebt durch einen ganz intensiven, vibrierenden Klang, der von Conta stimuliert und von dem vorzüglichen Orchester nervös aufgenommen wird. Das ist kein Apparat, dem Perfektion über alles geht. Hier spürt man die musikantische Auseinandersetzung des einzelnen mit Musik noch in den Streichermassen.

Aufschlußreich wurde so wieder einmal die Begegnung mit George Enescu, dem großen, hier fast unbekannten rumänischen Komponisten. Seine Rhapsodie Nr. 2 op. 11 ist sicher der Tradition mehr verpflichtet als dem Experiment mit neuen Klängen. Aber dennoch ergeben sich aus einer immer stärker sich durchwirkenden Polyphonie frappierende Konstellationen.

Ein Fest der Virtuosen wurde Respighis symphonische Dichtung „Feste Romane". Der Virtuose Conta stellte bei dieser Gelegenheit seine Blechbläser vor, die allerlei Kapriolen auf dem fröhlichen Jahrmarkt Resphighis vollführten.

Ion Voicu nahm sich danach Paganini vor. Der staunenswerte rumänische Violinvirtuose ist längst über die technischen Tricks Paganinis hinaus. So verleiht er dem Konzert Nr. 1 in D-Dur alle Süße des Ariosen, zaubert Melos noch aus den vertrackten Doppelgriffen und delikaten Flageoletts, macht eine ganz beseeligende Musik aus diesen paar Seiten purer Artistik. Und bei dem wunderbaren Seitenthema des Maestoso, das geradewegs aus der Oper kommt, leuchtet der ganz edle Ton um so heller auf.

Zum Schluß Straussens Eulenspiegelei op. 28. Das Raffinement des ständig changierenden Hintergrunds, die Farbwechsel, die den gelehrten Kontrapunkt verzaubern — alles kann mit Intelligenz und Intensität, und es hätte nur eine Spur nonchalanter sein können. Aber dafür wirkt Josif Conta zu aristokratisch, zu streng und beherrscht bei aller Vitalität. Was, wie gesagt, der Struktur so komplizierter Werke nur zugute kommt. ly

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3

Dirigiergymnastik

Das „Boston Symphony Orchestra" in Höchst

Das „Boston Symphony Orchestra" schätzt man nicht nur als eines der besten Orchester Amerikas, man zählt es auch mit vieler Berechtigung in die Spitzengruppe der internationalen Konzertorchester-Konkurrenz. Bestürzung und Widerspruch erregen mußte daher die neuerliche Begegnung mit diesem Klangkörper gelegentlich eines Europa-Tournee-Konzerts in der Höchster Jahrhunderthalle, denn an diesem Abend stand vor dem Orchester Michael Tilson Thomas: ein sehr junger Dirigent, dem es gewiß nicht an Begabung, wohl aber vorläufig noch an jeglichem Gefühl für großräumige formale Gestaltung wie für Ökonomie in der dirigentischen Zeichengebung fehlt. Was er sich an unentwegtem Flügelschlagen beider Arme, Hin- und Herhüpfen auf dem Dirigentenpodest leistete, erinnerte stark an die Liebestänze gewisser Stelzvögel zur Brunstzeit. Man weiß, was der Orchestermusiker von derlei Dirigiergymnastik hält: nichts. So auch hier. Völlig unbeeindruckt von der ekstatischen Zeichengebung des Dirigenten, spielten die „Bostoner" die an den Anfang des Programms gestellte Es-Dur-Symphonie Robert Schumanns herunter: schön und sonor, präzise und kultiviert. Bei der Interpretation von Maurice Ravels „La Valse" gaben dann auch sie ihren „Affen Zucker", wodurch eine phonstarke Gaudi herauskam ohne eine Spur vom Esprit dieser mehr an Waldteufel als an Johann Strauss orientierten Walzer-Parodie.

Ein völlig verwandeltes Orchester erlebte man indessen bei der Begleitung von Tschaikowskys D-Dur-Violinkonzert. Hier folgten die Musiker ihrem Konzertmeister, der den Solopart innehatte, und taten damit ihrem Rang und Ruf alle nur mögliche Ehre an, denn fern von billigen geigerischen Mätzchen, wofür dieses Konzert ja bekanntermaßen einen sicheren Aufhänger abgeben kann, musizierte Joseph Silverstein in wahrhaft adeliger Weise. Er war der Glanzpunkt des Abends. Als dominierend blieb zurück der Eindruck einer Dirigentenpantomime mit symphonischem Background, zu welchem Mißbrauch sich ein Orchester vom Niveau der Bostoner Symphoniker für zu gut halten sollte.

Paul Cadow

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Zwischen Versprechen und Erfüllung

Michael Tilson Thomas und das Boston Symphony Orchestra in Höchst

Eines der berühmtesten und traditionsreichsten Orchester der Neuen Welt unter der Leitung eines sehr jungen Dirigenten zu erleben: diese nicht alltägliche Gelegenheit bot das Konzert des Boston Symphony Orchestra unter Michael Tilson Thomas. Die Bostoner Symphoniker, aus Anlaß ihres 90jährigen Bestehens auf ihrer dritten Europa-Tournee, machten in der Höchster Jahrhunderthalle Station, und daß sie in der Tat einer der glänzendsten, technisch wie musikalisch perfektesten Klangkörper sind — davon konnte man sich an diesem Abend hinreichend überzeugen. Man weiß nicht, was man an diesem Orchester am meisten bewundern soll: die prachtvoll ausgeglichenen Instrumentengruppen, den wunderbar geschlossenen Streicherklang, die sonore Fülle der Bläser (deren Blech allerdings an diesem Abend — vermutlich ganz unprogrammgemäß — nicht immer mit der wünschenswerten Präzision „ansprach"), den insgesamt voluminösen, weichen und sauberen Ton, die ungeheure, schlafwandlerische Routine schließlich, die durch nichts zu erschüttern ist.

Michael Tilson Thomas, der 26jährige Nachwuchsdirigent, der das Orchester im Wechsel mit William Steinberg leitet, ist mit manchen Vorschußlorbeeren bedacht worden — nicht zuletzt wegen seiner Schallplattenaufnahmen; aber sein Dirigat vollzieht sich — zunächst — doch eher im fruchtbaren Grenzgebiet zwischen Versprechen und Erfüllung, als daß es bereits die Erfüllung selbst sein könnte. Viel dirigentische Energie und Gestik werden, so scheint es, in die Schaustellung investiert, wobei das Spektrum der Schlagtechnik und Zeichengebung in Wirklichkeit gar nicht so groß ist; es erschöpft sich zumeist in weit ausgreifenden, schwingenden, im Grunde aber stereotypen Bewegungen der Arme und bisweilen des Oberkörpers, von denen nur bedingt eine differenziertere „Mitteilung" ausgeht.

Das Ergebnis, zumindest bei Schumanns Rheinischer Symphonie, war denn auch entsprechend. Man vermißte den von hinreißendem Schwung getragenen romantischen Höhenflug im allzu behäbigen Einleitungssatz ebenso wie manche kontrapunktische Verzahnung und dynamische Nuancierung in den mittleren Sätzen; das Finale, dem auch die intensivste Darstellung nicht das fehlende, notwendige Gewicht im Gesamtaufbau geben kann, war — trotz grandioser Steigerung der Stretta — einfach zu langsam, während der großartig aufgebaute und zusammengehaltene langsame (vierte) Satz restlos zu überzeugen vermochte.

Joseph Silverstein, der Konzertmeister des Orchesters, war der Solist im Violinkonzert von Tschaikowsky, das eine ebenso klare wie wohlakzentuierte und temperamentvolle Darstellung fand. Silverstein erwies sich als nahezu idealer Interpret des Konzerts: mit stets präsentem, erfülltem Ton und einer warmleuchtenden, beseelten und zugleich verhaltenen Gesanglicheit spielte er seinen Part — eine Deutung von imponierender Geschlossenheit, Konsequenz und Vitalität, die in der ausgewogen-diskreten, stets disziplinierten Begleitung ihre prägnante Entsprechung fand: glänzende Ehrenrettung eines vermeintlichen Reißers und Nur-Virtuosenstücks, dessen ungeheure technische Ansprüche gleichsam wie „beiläufig" erfüllt worden waren.

Ravels Tondichtung „La Valse", die rauschhafte, ironisch-phantastische Apotheose auf den Wiener Walzer, setzte den Schlußpunkt. Verständlich, daß Dirigent und Orchester bei diesem Werk — mit seiner unerschöpflichen Klangphantasie und nervösen Spannung, seiner schwelgerisch-bizarren Farbenpracht und raffinierten Phantastik — ganz in ihrem Element waren. Eine überwältigende Intensität bestimmte die Wiedergabe, und man wäre wunschlos glücklich gewesen, wenn die Ausdrucksschwingungen dieser unauslotbar genialen Partitur in etwas biegsameren Tempi herausgearbeitet worden wären, ohne die einzelnen Abschnitte so starr und agogisch unflexibel nebeneinanderzustellen, wie es hier bisweilen der Fall war. — Frenetischer Beifall eines begeisterten Publikums, das vergeblich nach einem Dakapo verlangte: „La Valse" hatte, wie stets, seine „erschlagende" Wirkung nicht verfehlt . . .

WERNER MATTHES

INCORRECT PAGINATION

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Michael Tilson Thomas dirigiert in der Jahrhunderthalle

Nachwuchskünstler am Pult der Bostoner

Junger Künstler machte Karriere

Michael Tilson Thomas ist einer der begabtesten Dirigenten der jungen Generation. William Steinberg, Chefdirigent der Bostoner Symphoniker, hat sich die Mitarbeit des Nachwuchsmusikers Thomas gesichert. Das ruhmreiche Orchester von Weltgeltung feiert sein 90jähriges Bestehen. Aus diesem Anlaß begibt es sich auf Europa-Tournee. Am 15. April konzertieren die Instrumentalisten in der Höchster Jahrhunderthalle. Interpretiert werden Schumanns 3. Symphonie, Ravels „La Valse" und Tschaikowskys Violinkonzert. Es dirigiert Michael Tilson Thomas.

Der junge Thomas wurde bereits 1966 bei uns bekannt. Als Assistent von Pierre Boulez kam er nach Bayreuth. Zwei Jahre später wurde der junge aus Hollywood gebürtige Künstler mit dem Koussevitzky-Preis ausgezeichnet. 1969 engagierte das Boston Symphony Orchestra den jungen Dirigenten und Pianisten als Assistenten. Kaum einen Monat nach Beginn seiner Tätigkeit dirigierte Michael Tilson Thomas für den erkrankten William Steinberg ein Konzert in der Philharmonic Hall im New Yorker Lincoln Center. Sein Erfolg war riesengroß. Thomas konnte ihn in der Carnegie Hall wiederholen.

In über dreißig Konzerten dirigierte Thomas die Bostoner Symphoniker.

Dieser junge Künstler machte Karriere. Seine Erfolgskurve führt steil nach oben.

Wer Thomas und die Bostoner zu Hause erleben will, kann die Grammophon-LP 2530 078 erstehen. Thomas und die Bostoner interpretieren Tschaikowskys Symphonie Nr. 1 g-Moll op. 13 „Winter-Träume", ein Opus, das als Keimzelle künftiger Größe Tschaikowskys gelten darf. Der russische Komponist führte hier den Orchesterwalzer in die symphonische Großform ein. Die Aufnahmetechnik läßt keine Wünsche offen. Elsbet Kern

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Pantomime am Dirigentenpult

Michael Tilson Thomas dirigierte die Bostoner

Sein Ruf und eine gut eingespielte Publicity waren ihm vorausgeeilt auf seiner Tournee durch einige europäische Länder: dem Boston Symphony Orchestra, das am Donnerstagabend in der Höchster Jahrhunderthalle zu Gast war. Die Bostoner weilen nicht zum erstenmal in Europa. Der Dirigent des Abends, der 26jährige Michael Tilson Thomas, gibt jedoch sein europäisches Debut. Er teilt sich mit William Steinberg, dem Chefdirigenten, in die Stabführung. Den Musikfreunden im Rhein-Main-Gebiet präsentierten die Bostoner den jungen Thomas. Vom weitaus überwiegenden Teil des Publikums wurde er stürmisch gefeiert, eine Minderheit schwankte zwischen Skepsis und Ironie.

Der Abend war in mehrfacher Weise bemerkenswert. Da ist das Orchester, ein Phänomen an technischer Brillanz, verbunden mit einer überwältigenden Dynamik. Und doch ist dieses Orchester weder intellektuell überstrapaziert noch verzichtet es auf Romantik in des Wortes weitester Bedeutung. Schumanns dritte Sinfonie in Es-Dur, die „Rheinische", vom Komponisten etwas zerfahren zwischen Feierlichkeit und Volkstümlichkeit angesiedelt, gewann unter Thomas hörbar an Kontur. Der Synkopenrhythmus, der dem ersten der aus fünf Sätzen bestehenden Sinfonie das Gepräge gibt, das Posaunen-Adagio im dritten Satz und der lebhafte Schlußsatz wurden mit fast Brucknerscher Eindringlichkeit interpretiert. Der weitgehende Verzicht auf „rheinischen Frohsinn", besonders im zweiten Satz, ist dem Werk durchaus bekommen.

Die Bostoner nahmen nach der Pause einen Brauch wieder auf, der früher auch bei uns geübt wurde, im Zeichen der großen Stars aber heute kaum noch praktiziert wird: Sie ließen ein Mitglied des Orchesters als Solisten auftreten. In diesem Falle war es Joseph Silverstein, der Konzertmeister des Orchesters, der Tschaikowskys berühmtes Konzert für Violine und Orchester D-Dur, op. 35 spielte. Ein dreisätziger, leidenschaftlicher Dialog zwischen Orchester und Violine, der besonders in den Kadenzen des ersten Satzes und bei den sogenannten Doppelgriffen dem Geiger technische Fertigkeiten abverlangt, die zeitweise als unspielbar galten. Silverstein, von Natur aus ein einfühlsamer und eher zurückhaltender Musikant, steigerte sich streckenweise in eine halsbrecherische Virtuosität, die den Zuschauer den Atem anhalten ließ. Doch es ging soweit alles gut.

Das abschließende Werk, La Valse von Maurice Ravel, gibt Gelegenheit, sich näher mit dem Dirigenten zu befassen, denn hier wurde in Reinkultur geboten, was von der Kritik als Parterre-Akrobatik bezeichnet zu werden pflegt. Michael Tilson Thomas dürfte der tänzerischste aller Dirigenten der Gegenwart sein. Er gibt dem Publikum eine überzeugende Darbietung als Pantomime, er hüpft von einer Seite des Podiums zur anderen, reißt die Arme in den Himmel, schwingt Bögen gewaltigen Ausmaßes, dabei auf den Zehenspitzen stehend, beugt sich bis fast zum Überkippen ins Orchester, rudert, schwingt, stelzt, schreitet, hüpft, ficht, stößt zu — eine faszinierende Darbietung am Pult. Wir sagen dies ohne jede Ironie, denn Thomas ist kein Schauspieler. Er will sich nicht produzieren, sondern er produziert mit jeder Faser auch seiner Physis. Er ist ganz Musik, er beschwört sein Orchester mit seinen Tänzen — und entscheidend ist das Ergebnis: die Intensität einer Interpretation, die bei La Valse kaum noch übertroffen werden kann.

Der weitaus größte Teil der Zuhörer erfaßte denn auch richtig die unerhörte musikalische Leistung hinter dem Pantomimischen und rief und klatschte begeistert Beifall — einem außergewöhnlichen Dirigenten und einem herrlich altmodischen Orchester, das es sich nicht nehmen läßt, bei aller Perfektion beim Musikmachen auch Gefühle zu zeigen. **tk.**

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Es kam ein Dirigent und tanzte

Die verwelkten Vorschußlorbeeren des M.T.T.

Das neunzig Jahre alte Boston Symphony Orchester gastierte auf seiner diesjährigen Europatournee in den deutschen Städten Hamburg, Bonn (wo die Gattin des Senators Edward Kennedy das russische Märchen vom „Peter und dem Wolf" zu Musik rezitierte) und Frankfurt. Das 100 Musiker starke Orchester wurde in der Höchster Jahrhunderthalle mit herzlichstem Beifall vom gut wattierten Haus empfangen und mit enthusiastischem Applaus, der es allerdings zu keiner Zugabe verleiten konnte, verabschiedet.

Leider stand in Frankfurt nicht der mit der Stadt durch seine Ehrenmitgliedschaft bei den Städtischen Bühnen besonders verbundene Chefdirigent William Steinberg, sondern der in einer echt amerikanischen Blitzkarriere emporgekommene Michael Tilson Thomas am Dirigentenpult. Die vor dem Gastspiel reichlich verteilten Vorschußlorbeeren für den jungen Mann — er ist ein Endzwanziger — welkten allerdings schnell, als er sich nach wenigen Takten der „Dritten" Robert Schumanns als ein ausgesprochener Schaudirigent präsentierte.

Thomas mag, das sei gar nicht bestritten, ein großes Dirigiertalent sein. Ein Dirigent im Sinne der Bezeichnung eines genialen Interpreten oder Orchestererziehers ist er kaum. Seine hektisch manierierte Dirigierweise mit ständig herumfuchtelnden Armen, unentwegt in zuckenden Bewegungen sich biegendem Oberkörper, sein ewiges Tänzeln auf dem Podium soll den Eindruck erwecken, als beeinflusse er das Orchester zu irgendwelchen besonderen Taten. Was dabei herauskommt, ist leider nicht mehr als ein in ununterbrochenem Fortissimo über den Hörer dahinbrausender Tonbrei, aus dem thematische Gebilde nur ganz selten einmal zu hören sind.

Dynamische Vorschriften der Komponisten, wie etwa das dreifache Pianissimo Schumanns im fünften Takt vor Schluß des dritten Satzes, stören ihn nicht im mindesten. Er bleibt immer im Forte.

Den Solopart in Tschaikowskys „Violinkonzert" spielte der Erste Konzertmeister des Orchesters, Joseph Silverstein. Ein dünnes Tönchen, das schon in der ersten Hochparkettreihe aus der von Thomas überraschend zurückgehaltenen Orchesterbegleitung nicht immer ganz sauber in den raschen Läufen klang und sich die vorgeschriebenen Mehrfachgriffe erleichterte, konnte den Ansprüchen des Komponisten nur sehr bedingt genügen. Mr. Silverstein ist sicher ein ausgezeichneter Konzertmeister — ein Solist ist er nicht.

Aus der den Abend abschließenden „La Valse" von Ravel, in der Thomas noch einmal seine ganze choreographische Kunststückchensammlung produzierte, wurde ein billiger Rausschmeißer. Die brillante Feuerwerksinstrumentation verleitet ja leicht zu diesen raffinierten Klangextremen.

Erstaunlich ist und bleibt, daß sich ein deutsches Konzertpublikum so leicht von solcher dirigentischen Firlefanzerei bluffen läßt.

111

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19.4.1971

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Das neunzig Jahre alte Boston Symphony Orchester gastierte auf seiner diesjährigen Europatournee in den deutschen Städten Hamburg, Bonn (wo die Gattin des Senators Edward Kennedy das russische Märchen vom „Peter und dem Wolf" zu Musik rezitierte) und Frankfurt. Das 108 Musiker starke Orchester wurde in der Höchster Jahrhunderthalle mit herzlichstem Beifall vom gut wattierten Haus empfangen und mit enthusiastischem Applaus, der es allerdings zu keiner Zugabe verleiten konnte, verabschiedet.

Leider stand in Frankfurt nicht der mit der Stadt durch seine Ehrenmitgliedschaft bei den Städtischen Bühnen besonders verbundene Chefdirigent William Steinberg, sondern der in einer echt amerikanischen Blitzkarriere emporgekommene Michael Tilson Thomas am Dirigentenpult. Die vor dem Gastspiel reichlich verteilten Vorschußlorbeeren für den jungen Mann — er ist ein Endzwanziger — welkten allerdings schnell, als er sich nach wenigen Takten der „Dritten" Robert Schumanns als ein ausgesprochener Schaudirigent präsentierte.

Thomas mag, das sei gar nicht bestritten, ein großes Dirigiertalent sein. Ein Dirigent im Sinne der Bezeichnung eines genialen Interpreten oder Orchestererziehers ist er kaum. Seine hektisch manierierte Dirigierweise mit ständig herumfuchtelnden Armen, unentwegt in zuckenden Bewegungen sich biegendem Oberkörper, sein ewiges Tänzeln auf dem Podium soll den Eindruck erwecken, als beeinflusse er das Orchester zu irgendwelchen besonderen Taten. Was dabei herauskommt, ist leider nicht mehr als ein in ununterbrochenem Fortissimo über den Hörer dahinbrausender Tonbrei, aus dem thematische Gebilde nur ganz selten einmal zu hören sind.

Dynamische Vorschriften der Komponisten, wie etwa das dreifache Pianissimo Schumanns im fünften Takt vor Schluß des dritten Satzes, stören ihn nicht im mindesten. Er bleibt immer im Forte.

Den Solopart in Tschaikowskys „Violinkonzert" spielte der Erste Konzertmeister des Orchesters, Joseph Silverstein. Ein dünnes Tönchen, das schon in der ersten Hochparkettreihe aus der von Thomas überraschend zurückgehaltenen Orchesterbegleitung nicht immer ganz sauber in den raschen Läufen klang und sich die vorgeschriebenen Mehrfachgriffe erleichterte, konnte den Ansprüchen des Komponisten nur sehr bedingt genügen. Mr. Silverstein ist sicher ein ausgezeichneter Konzertmeister — ein Solist ist er nicht.

Aus der den Abend abschließenden „La Valse" von Ravel, in der Thomas noch einmal seine ganze choreographische Kunststückchensammlung produzierte, wurde ein billiger Rausschmeißer. Die brillante Feuerwerksinstrumentation verleitet ja leicht zu diesen raffinierten Klangextremen.

Erstaunlich ist und bleibt, daß sich ein deutsches Konzertpublikum so leicht von solcher dirigentischen Firlefanzerei bluffen läßt.

bonn pre-concert publicity

argus Seit 1887
Auflage (i. Ts.): 57,3
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Bonner Rundschau, Bonn
15. April 1971

Joan und Ted Kennedy lächeln für die Bonner

VON HANS SCHAMBERGER

Arthur Fiedler, Dirigent der Bostoner Symphoniker, begrüßte gestern auf dem Hamburger Flugplatz Joan und Ted Kennedy. (R)-Foto

Bonn. Wo er auftaucht in Amerika, da umdrängen ihn im Nu Menschenmassen: Sie alle wollen nur einmal einem leibhaftigen Kennedy die Hand drücken, ihn aus nächster Nähe sehen. Edward Kennedy (39), jüngstes Mitglied der berühmten Kennedys. Seine Frau Joan (34) gilt als die Schönste des Kennedy-Clans. Heute sind beide in Bonn. Mit ihnen ein Teil des Jet-Sets Amerikas: Gestern noch hat Edward Kennedy, Ted genannt, zugesagt, nach Bonn zu kommen zu dem Galakonzert der Bostoner Philharmoniker in der Beethovenhalle, das am Freitagabend deutsche Geldaristokratie, Bundesbonner und amerikanische Millionäre zusammenführen soll.

Heute lächelt er für die Bonner: Ted Kennedy. (R)-Foto

Bei einem Autounfall Ted Kennedys, bei dem seine Sekretärin Mary Jo Kopechne den Tod fand, machte der Senator, immer wieder im Gespräch als eventueller Präsidentschaftsbewerber der USA, Schlagzeilen in der Weltpresse.

Seine Frau Joan und seine beiden Kinder Edward (9) und Care Anne (11) standen zu ihrem Papa: Die Kennedys geben niemals auf. Sie lächeln auch, wenn ihnen nicht danach zumute ist.

Joan Kennedy, in den Staaten eine bekannte Pianistin, gab bereits 500 Wohltätigkeitskonzerte mit den Bostoner Philharmonikern. In Bonn wird Joan nicht am Flügel sitzen. Sie rezitiert den Sprechpart in Tschaikowskys Märchen Peter und der Wolf.

Im Königshof wird der High-Society-Troß aus den Staaten Quartier nehmen. Gegen 12.05 Uhr soll der Düsenclipper, aus Boston über Frankfurt am Main kommend, auf dem Bonner Flughafen aufsetzen, sicherlich von einem Rudel Fotografen erwartet. Und weil auch Bundesdeutschlands Creme der Creme den Besuch aus Amerika für einen geeigneten Anlaß hält, Gesellschaftliches zu pflegen, gibt es eine Reihe von den so beliebten Bonner Cocktailempfängen. Der erste findet gleich heute nachmittag im Rathaus statt, wo Oberbürgermeister Peter Kraemer die Bostoner, die Kennedys, die Rockefellers, die Cabots und ihren Anhang empfängt: Dort soll es, so sagte der OB, eine Überraschung für Arthur Fiedler, den 75jährigen Star-Dirigenten der Philharmoniker, geben. Weiter freilich wollte sich der Oberbürgermeister noch nicht auslassen: „Sonst ist ja die Überraschung fort." Der Empfang um 16 Uhr wird sicherlich für die Bonner geeigneter Anlaß sein, vor dem Rathaus die Kennedy-Familie gebührend zu bewundern. Am Abend um 20 Uhr gibt US-Botschafter Kenneth Rush in der Botschaft einen Empfang.

Bundesaußenminister Walter Scheel erwartet am Freitagmorgen schließlich die US-Einwohner zum Cocktail, und am Nachmittag wird der Ministerpräsident von Rheinland-Pfalz, Helmuth Kohl, im Künstlerbahnhof Sekt ausschenken lassen, wo Hausherr und Veranstalter Johannes Wasmuth schon alles vorbereitet hat: Endlich, endlich, am Abend dürfen die Bostoner in der Beethovenhalle konzertieren, und ihre mitgebrachten Gäste dürfen endlich, endlich beim Klang der Musik dinieren.

argus Seit 1887
Auflage (i. Ts.): 64,5
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Recklinghäuser Zeitung, Recklinghausen
vom 15. April 1971

argus Seit 1887
Auflage (i. Ts.): 25,5
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Stader Tagblatt, Stade
vom 15. April 1971

Joan Kennedy macht Kurzbesuch

Der Dirigent des Boston-Symphony-Orchestra, Arthur Fiedler, nahm Joan Kennedy auf dem Flughafen in Empfang. *(Foto: dpa)*

Hamburg (lno) — Joan Kennedy, Ehefrau von Edward Kennedy, dem Senator des US-Bundesstaates Massachusetts, und Schwägerin des verstorbenen Präsidenten John F. Kennedy, ist zu einem kurzen Hamburg-Besuch auf dem Flugplatz Fuhlsbüttel eingetroffen.

Nach Auskunft der Konzertdirektion Dr. Rudolf Götte wird Joan Kennedy am Mittwochabend in der Hamburger Musikhalle das Konzert des Boston Symphony Orchestra besuchen und anschließend an einem Gala-Empfang im Hotel „Atlantic" teilnehmen.

Joan Kennedy, die auf dem Flugplatz von Dirigent Arthur Fiedler in Empfang genommen wurde, ist bereits mehrfach in öffentlichen Konzerten mit dem Boston Symphony Orchestra aufgetreten, so unter anderem als Rezitatorin in Serge Prokofieffs „Peter und der Wolf".

argus Seit 1887
Auflage (i. Ts.): 7,1
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Taunus-Zeitung, Oberursel
15. April 1971

JOAN KENNEDY, Frau des US-Senators Edward Kennedy, macht Stippvisite in Hamburg. In der Hamburger Musikhalle will sie ein Konzert des „Boston Symphonie Orchestra" besuchen. Dirigent Arthur Fiedler nahm Joan Kennedy auf dem Flughafen in Empfang. Funkbild: dpa/UPI

Bei einem Gala-Konzert in der Bonner Beethoven-Halle wird die Frau des US-Senators Edward Kennedy am Freitag mitwirken. Bei einem Gastspiel des Boston Symphony Orchestra spricht sie den Text in Prokofjews musikalischem Märchen „Peter und der Wo Am Mittwoch traf Joan Kennedy mit dem Dirigenten Arthur Fiedler (Bild) in H burg ein. Foto:

113

argus Seit 1887
Auflage (i. Ts.): 17,4
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Buersche Zeitung, Gelsenkirchen-Buer
vom 15. April 19

JOAN KENNEDY, Frau des US-Senators Edward Kennedy, macht Stippvisite in Hamburg. In der Hamburger Musikhalle will sie ein Konzert des „Boston Symphonie Orchestra" besuchen. Dirigent Arthur Fiedler nahm Joan Kennedy auf dem Flughafen in Empfang. Funkbild: dpa/UPI

argus Seit 1887
Auflage (i. Ts.): 59,3
– lt. „Leitfaden 1971 –
Ausschnitt aus:
General-Anzeiger für Bonn und Umgebung, Bonn
vom 15. April 1971

CHRICHTEN UND BERICHTE

JOAN KENNEDY, Frau des US-Senators Edward Kennedy, traf gestern in Hamburg ein, um bei einem Konzert des Boston Symphony Orchestra den Part „Peter und der Wolf" zu sprechen — wie auch am Freitagabend in Bonn. Dirigent Arthur Fiedler begrüßte Joan Kennedy auf dem Flughafen der Hansestadt. „G.-A."-Telefoto upi

argus Seit 1887
Auflage (i. Ts.): 37,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hildesheimer Allgemeine Zeitung, Hildesheim
vom 15. 4. 71

Zu einem „musikalischen" Kurzbesuch

traf gestern Joan Kennedy, die Frau des amerikanischen Senators Edward Kennedy, auf dem Hamburger Flughafen ein, wo sie von dem Dirigenten des Bostoner Symphonieorchesters, Arthur Fiedler, begrüßt wurde. Gestern abend besuchte sie in Hamburg ein Konzert der Bostoner Symphoniker, morgen wird sie in der Bonner Beethoven-Halle als Sprecherin die Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" vortragen. (dpa/upi-Funkbild)

argus Seit 1887
Auflage (i. Ts.): 4,2
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Wümme Zeitung, Lilienthal
vom 15. April 1971

Joan Kennedy in Hamburg

Die Frau des US-Senators Edward Kennedy, Joan Kennedy (rechts), besuchte gestern in Hamburg das Konzert des Boston Symphony Orchestra. Dirigent Arthur Fiedler (links) nahm Frau Kennedy auf dem Flughafen in Empfang.

argus Seit 1887
Auflage (i. Ts.): 37,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Saarbrücker Landeszeitung, Saarbrücken
vom 15. April 1971

Joan Kennedy, Frau des US-Senators Edward Kennedy, machte Stippvisite in Hamburg. Gestern abend besuchte sie in der Hamburger Musikhalle das Konzert des Boston Symphonie Orchesters. Unser Bild zeigt Dirigent Arthur Fiedler, der Joan Kennedy auf dem Flughafen empfing.

argus Seit 1887
Auflage (i. Ts.): 46,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Die Glocke, Oelde/Westf.
vom 15. April 197

Joan Kennedy auf Konzertreise in Deutschland

Hamburg. Joan Kennedy, die Frau des US-Senators Edward Kennedy, machte gestern im Rahmen einer Konzertreise durch die Bundesrepublik in Hamburg halt, um in der Hamburger Musikhalle an einem Gastspiel des Symphonie-Orchesters aus Boston teilzunehmen. Auf dem Hamburger Flughafen nahm Dirigent Arthur Fiedler die prominente Besucherin in Empfang (unser Bild).

Die Frau des letzten der noch lebenden Kennedy-Brüder gilt als hervorragende Kennerin und Interpretin klassischer Musik. Am Freitagabend nimmt sie an einem Gala-Konzert der Bostoner Symphoniker in der Bonner Beethovenhalle teil. Zu diesem Konzert wird auch Edward Kennedy als Zuhörer erwartet.

argus Seit 1887 — Auflage (i. Ts.): 1950,4 — lt. „Leitfaden 1970 —

Ausschnitt aus:

Der Stern, Hamburg

vom 16. Mai 1971

Der Dirigent Arthur Fiedler (mit Feuerwehrhelm — er ist ein Sammler von Feuerwehrrequisiten) kam mit Joan Kennedy in die Bonner Beethovenhalle

argus Seit 1887 — Auflage (i. Ts.): 139,0 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Westfalen-Post, Hagen

vom 15. April 1971

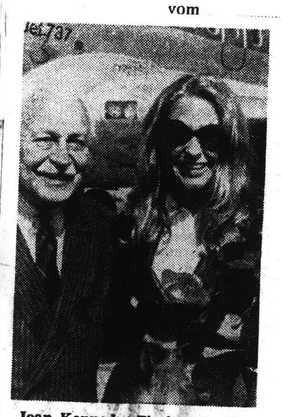
Joan Kennedy besuchte gestern in Hamburg ein Konzert des Boston Symphony Orchestra unter Leitung von Arthur Fiedler, der sie am Flughafen abholte (Bild). Die Frau des US-Senators Edward Kennedy wird morgen in der Bonner Beethoven-Halle selber künstlerisch aktiv werden: Als Sprecherin trägt sie bei einem Konzert des berühmten Bostoner Orchesters Texte aus Prokofiews „Peter und der Wolf" vor.

argus Seit 1887 — Auflage (i. Ts.): 19,4 — lt. „Leitfaden 1970 —

Ausschnitt aus:

Grafschafter Nachrichten, Nordhorn

vom 17. April 1971



Joan Kennedy, Ehefrau des US-Senators **Edward Kennedy,** traf zu einer Stippvisite in Hamburg ein. Sie besuchte in der Musikhalle das Konzert des Boston Symphony Orchestra und anschließend einen Gala-Empfang im Hotel „Atlantic". **Arthur Fiedler** (unser Bild), einer der drei Dirigenten des Bostoner Symphonie-Orchesters, nahm Joan Kennedy auf dem Flughafen Fuhlsbüttel in Empfang.

Foto: dpa

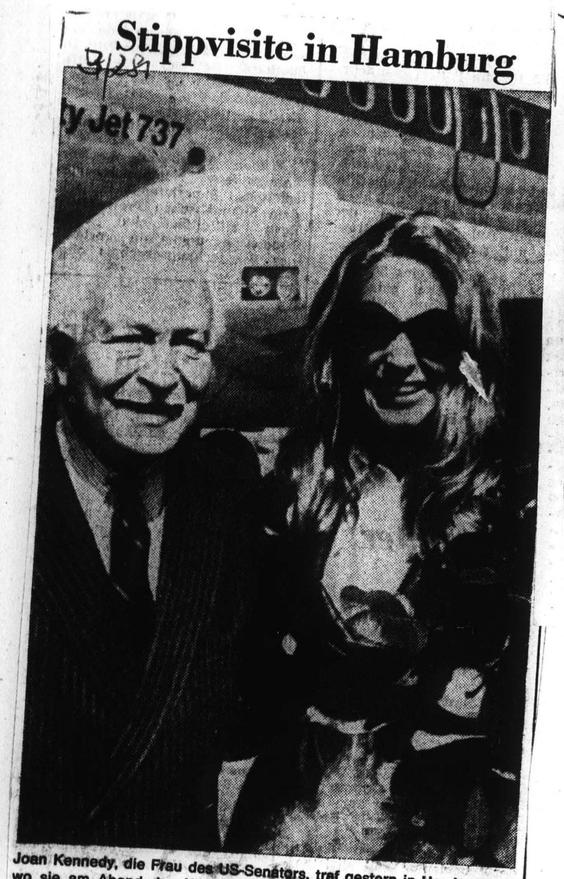
argus Seit 1887 — Auflage (i. Ts.): 116,4 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Düsseldorfer Nachrichten, Düsseldorf

vom 15. April 1971

Stippvisite in Hamburg



Joan Kennedy, die Frau des US-Senators, traf gestern in Hamburg ein, wo sie am Abend das Konzert des Boston Symphony Orchestra besuchte. Links der Dirigent Arthur Fiedler.

Foto: dpa

argus Seit 1887 — Auflage (i. Ts.): 7,8 — lt. „Leitfaden 1970 —

Ausschnitt aus:

Südhessische Post, Heppenheim

vom 16. April 1971

JOAN KENNEDY, die Frau des amerikanischen Senators Edward Kennedy, hält sich z Zeit in Deutschland auf: Als Publikum und als Akteurin. Denn zunächst besuchte sie Hamburg ein Konzert des Boston Symphony Orchestra – dessen Dirigent Arthur Fiedl sie hier am Flughafen abholte – und heute abend wird sie während eines weiteren Ko zerts des Orchesters in der Bonner Beethoven-Halle den Text von Serge Prokofiefs mu kalischem Märchen „Peter und der Wolf" sprechen. Unter den Zuhörern wird heute au Edward Kennedy sein.

(Foto: dpa/UPI-Bildfun

argus Seit 1887 — Auflage (i. Ts.): 98,7 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Aachener Volkszeitung, Aachen

vom 15. April 1971

Von Boston nach Hamburg: Joan Kennedy, die Frau des US-Senators, kam mit dem Sinfonie-Orchester ihrer Heimatstadt in die Bundesrepublik. Zusammen mit dem Dirigenten, Arthur Fiedler, stellte sie sich am Mittwoch den Kameras.

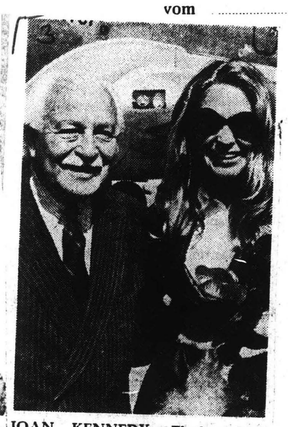
(AVZ-Bildfunk/dpa-upi)

argus Seit 1887 — Auflage (i. Ts.): 73,4 — lt. „Leitfaden 1970 —

Ausschnitt aus:

Hannoversche Presse, Hannover

vom 16. April 1971



JOAN KENNEDY, Ehefrau des US-Senators Edward Kennedy, kam zu einer Stippvisite nach Hamburg, um ein Konzert des Boston Symphonie Orchesters zu besuchen. Arthur Fiedler, Dirigent des Orchesters holte die charmante Senatorenfrau vom Flughafen ab.

argus Seit 1887 — Auflage (i. Ts.): 35,1 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Gießener Allgemeine, Gießen

vom 17. April 1971

ARTHUR FIEDLER (links), Dirigent des berühmten Boston-Symphonie-Orchesters, traf mit dem Orchester und der Frau des US-Senators Kennedy, Joan, an Bord eines Jets auf dem Hamburger Flughafen ein. **Joan** Kennedy wollte sich als Sprecherin in Prokoffiefs „Peter und der **Wolf**" engagieren.

115

argus Seit 1887
Auflage (i. Ts.): 18,1
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Waldecksche Landeszeitung, Korbach
vom 16. April 1971

Prominente Musikantin

Zu einem Gala-Konzert das heute in Bonn stattfinden wird, trafen das berühmte Boston Symphony Orchestra unter dem Dirigenten Arthur Fiedler (links) und die Frau des US-Senators Edward Kennedy, Joan, auf dem Hamburger Flughafen ein. Joan Kennedy wird die Sprecherin in Prokofieffs „Peter und der Wolf" sein. Auf dem Programm stehen außerdem Beethovens Egmont-Ouvertüre und Peter Tschaikowskys b-Moll-Klavierkonzert. (dpa)

argus Seit 1887
Auflage (i. Ts.): 18,4
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Iserlohner Kreisanzeiger, Iserlohn
vom 15. April 1971

Joan Kennedy, die Frau des US-Senators Edward Kennedy, machte Stippvisite in Hamburg. Sie besuchte gestern abend in der Hamburger Musikhalle das Konzert des Boston Symphony Orchestra. Dirigent Arthur Fiedler nahm Joan Kenndey auf dem Flughafen in Empfang. Vor Reportern äußerte sie den Wunsch, ihr Mann möge nicht für die Präsidentschaftswahlen kandidieren.

argus Seit 1887
Auflage (i. Ts.): 23,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Pfälzer Tagblatt, Landau
vom 15. April 1971

JOAN KENNEDY, die Frau des US-Senators Edward Kennedy, machte gestern eine Stipvisite in Hamburg, wo sie auf dem Flughafen vom Dirigenten des Boston Symphony Orchestra, Arthur Fiedler, begrüßt wurde. Mrs. Kennedy wird heute in Bonn erwartet, wo sie in „Peter und der Wolf" als Sprecherin auftreten wird.

argus Seit 1887
Auflage (i. Ts.): 13,2
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Burgdorfer Kreisblatt, Burgdorf
vom 17. April 1971

Joan Kennedy machte kurzen Abstecher nach Hamburg

Joan Kennedy, die Ehefrau des US-Senators Edward Kennedy, traf zu einer Stippvisite in Hamburg ein. Am Abend besuchte sie in der Musikhalle das Konzert des Boston Symphonie Orchesters, das zuvor in Hannover gastiert hatte. Anschließend nahm sie an einem Empfang im Hotel „Atlantic" teil. Unser Bild zeigt sie beim Eintreffen auf dem Hamburger Flugplatz, wo sie von Arthur Fiedler, einem der drei Dirigenten des Bostoner Orchesters, in Empfang genommen wurde. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 199,1
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Rhein-Zeitung, Koblenz
vom 15. April 1971

„Koblenz" war der Name des Flugzeugs, mit dem Joan Kennedy, die Frau des US-Senators Edward Kennedy, in Hamburg eintraf. Auf dem Flugplatz wurde sie vom Dirigenten des Boston Symphony Orchestra, Arthur Fiedler, begrüßt, dessen Konzert in der Hamburger Musikhalle die Senatorsgattin am Mittwochabend besuchte. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 19,4
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Trierische Landeszeitung, Trier
vom 15. April 1971

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Joan Kennedy, Frau des US-Senators Edward Kennedy, machte Stippvisite in Hamburg. Gestern abend besuchte sie in der Hamburger Musikhalle das Konzert des Boston Symphony Orchesters. Unser Bild zeigt Dirigent Arthur Fiedler, der Joan Kennedy auf dem Flughafen empfing.

argus Seit 1887
Auflage (i. Ts.): 13,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Pfälzischer Merkur, Zweibrücken
vom 15. April 197

JOAN KENNEDY, die Frau des US-Senators Edward Kennedy, machte gestern eine Stipvisite in Hamburg, wo sie auf dem Flughafen vom Dirigenten des Boston Symphony Orchestra, Arthur Fiedler, begrüßt wurde. Mrs. Kennedy wird heute in Bonn erwartet, wo sie in „Peter und der Wolf" als Sprecherin auftreten wird.

argus Seit 1887
Auflage (i. Ts.): o. A.
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Nassauische Landeszeitung, Limburg
vom 15. April 1971

Bei einem Gala-Konzert in der Bonner Beethoven-Halle wird die Frau des US-Senators Edward Kennedy am Freitag mitwirken. Bei einem Gastspiel des Boston Symphony Orchestra spricht sie den Text in Prokofjews musikalischem Märchen „Peter und der Wolf". Am Mittwoch traf Joan Kennedy mit dem Dirigenten Arthur Fiedler (Bild) in Hamburg ein. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 261,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Ruhr-Nachrichten, Dortmund
vom 15. April 1971

Joan Kennedy besuchte gestern in Hamburg ein Konzert des Boston Symphony Orchestra unter Leitung von Arthur Fiedler, der sie am Flughafen abholte (Bild). Die Frau des US-Senators Edward Kennedy wird am Freitag in der Bonner Beethovenhalle selber künstlerisch aktiv werden: Als Sprecherin trägt sie bei einem Konzert des berühmten Bostoner Orchestere Texte von Prokofieffs „Peter und der Wolf" vor.

argus Seit 1887
Auflage (i. Ts.): 202,9
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Frankfurter Abendpost-Nachtausgabe
Frankfurt/Main
vom 15. April 1971

argus Seit 1887
Auflage (i. Ts.): 255,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Rundschau, Dortmund
vom 15. April 197

(dpa/UPI-Funkbild)

Rosen gab es für Joan Kennedy. Dirigent Arthur Fiedler begrüßte die Frau des US-Senators Edward Kennedy auf dem Hamburger Flughafen. Mrs. Kennedy besuchte gestern abend in der Musikhalle der Hansestadt das Konzert des Boston Symphony Orchestra. Morgen wird Joan Kennedy prominenteste Interpretin bei einem Gala-Konzert in der Bonner Beethoven-Halle sein. Als Sprecherin trägt sie die Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" vor. Wie in Bonn verlautet, wird auch Edward Kennedy im Zuhörersaal sitzen.

Joan Kennedy liest „Peter und der Wolf"

ul Bonn. — Ein besonderes Ereignis steht den Kunstfreunden in Bonn bevor: Am Freitagabend gastiert das berühmte „Boston Symphony Orchestra" unter dem Dirigenten Arthur Fiedler mit dem Gala-Konzert „Boston Pops" in der Beethoven-Halle.

Prominenteste Interpretin ist die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy. Als Sprecherin trägt sie die Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" vor.

Wie der Veranstalter des Konzerts, Johannes Wasmuth, am Mittwoch in Bonn mitteilte, wird der Senator als Zuhörer an dem Konzert teilnehmen.

Auf dem Programm stehen außerdem Ludwig van Beethovens Egmont-Ouvertüre und Peter Tschaikowskys Konzert für Piano Nummer eins in b-Moll.

Wasmuth zufolge findet am Freitagnachmittag im Gebäude des ehemaligen Bahnhofs Rolandseck ein Empfang zu Ehren Joan Kennedys statt, zu dem auch der rheinland-pfälzische Ministerpräsident Helmut Kohl erwartet wird.

Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Walter Scheel vorgesehen.

● Am heutigen Donnerstag gastieren die Bostoner Symphoniker unter dem Dirigenten Michael Thilson Thomas in der Jahrhunderthalle in Frankfurt-Höchst.

■ Auf dem Weg nach Bonn Stippvisite in Hamburg: Joan Kennedy (34) wurde am Mittwoch auf dem Flughafen von Dirigent Arthur Fiedler empfangen (unser Bild).

argus Seit 1887
Auflage (i. Ts.): 13,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Pfälzischer Merkur, Zweibrücken
vom 15. April 197

JOAN KENNEDY, die Frau des US-Senators Edward Kennedy, machte gestern eine Stipvisite in Hamburg, wo sie auf dem Flughafen vom Dirigenten des Boston Symphony Orchestra, Arthur Fiedler, begrüßt wurde. Mrs. Kennedy wird heute in Bonn erwartet, wo sie in „Peter und der Wolf" als Sprecherin auftreten wird.

argus Seit 1887
Auflage (i. Ts.): 255,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Rundschau, Dortmund
vom 15. April 197

argus Seit 1887
Auflage (i. Ts.): o. A.
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Nassauische Landeszeitung, Limburg
vom 15. April 1971

Bei einem Gala-Konzert in der Bonner Beethoven-Halle wird die Frau des US-Senators Edward Kennedy am Freitag mitwirken. Bei einem Gastspiel des Boston Symphony Orchestra spricht sie den Text in Prokofjews musikalischem Märchen „Peter und der Wolf". Am Mittwoch traf Joan Kennedy mit dem Dirigenten Arthur Fiedler (Bild) in Hamburg ein. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 261,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Ruhr-Nachrichten, Dortmund
vom 15. April 1971

Joan Kennedy besuchte gestern in Hamburg ein Konzert des Boston Symphony Orchestra unter Leitung von Arthur Fiedler, der sie am Flughafen abholte (Bild). Die Frau des US-Senators Edward Kennedy wird am Freitag in der Bonner Beethovenhalle selber künstlerisch aktiv werden: Als Sprecherin trägt sie bei einem Konzert des berühmten Bostoner Orchestere Texte von Prokofieffs „Peter und der Wolf" vor.

argus Seit 1887
Auflage (i. Ts.): 202,9
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Frankfurter Abendpost-Nachtausgabe
Frankfurt/Main
vom 15. April 1971

(dpa/UPI-Funkbild)

Rosen gab es für Joan Kennedy. Dirigent Arthur Fiedler begrüßte die Frau des US-Senators Edward Kennedy auf dem Hamburger Flughafen. Mrs. Kennedy besuchte gestern abend in der Musikhalle der Hansestadt das Konzert des Boston Symphony Orchestra. Morgen wird Joan Kennedy prominenteste Interpretin bei einem Gala-Konzert in der Bonner Beethoven-Halle sein. Als Sprecherin trägt sie die Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" vor. Wie in Bonn verlautet, wird auch Edward Kennedy im Zuhörersaal sitzen.

Joan Kennedy liest „Peter und der Wolf"

ui Bonn. — Ein besonderes Ereignis steht den Kunstfreunden in Bonn bevor: Am Freitagabend gastiert das berühmte „Boston Symphony Orchestra" unter dem Dirigenten Arthur Fiedler mit dem Gala-Konzert „Boston Pops" in der Beethoven-Halle.

Prominenteste Interpretin ist die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy. Als Sprecherin trägt sie die Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" vor.

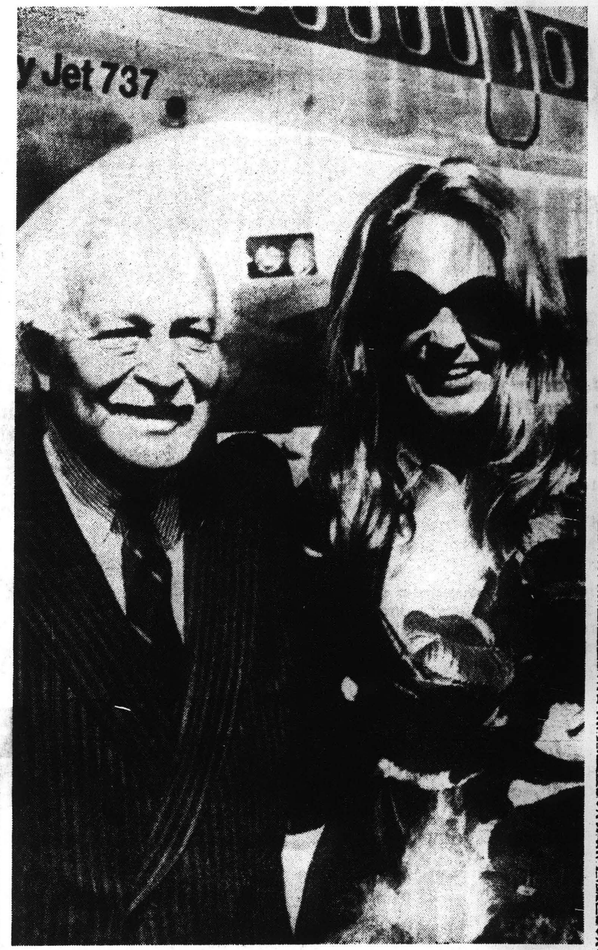
Wie der Veranstalter des Konzerts, Johannes Wasmuth, am Mittwoch in Bonn mitteilte, wird der Senator als Zuhörer an dem Konzert teilnehmen.

Auf dem Programm stehen außerdem Ludwig van Beethovens Egmont-Ouvertüre und Peter Tschaikowskys Konzert für Piano Nummer eins in b-Moll.

Wasmuth zufolge findet am Freitagnachmittag im Gebäude des ehemaligen Bahnhofs Rolandseck ein Empfang zu Ehren Joan Kennedys statt, zu dem auch der rheinland-pfälzische Ministerpräsident Helmut Kohl erwartet wird.

Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Walter Scheel vorgesehen.

● Am heutigen Donnerstag gastieren die Bostoner Symphoniker unter dem Dirigenten Michael Thilson Thomas in der Jahrhunderthalle in Frankfurt-Höchst.



■ Auf dem Weg nach Bonn Stippvisite in Hamburg: Joan Kennedy (34) wurde am Mittwoch auf dem Flughafen von Dirigent Arthur Fiedler empfangen (unser Bild).

117

argus Seit 1887
Auflage (i. Ts.): 314,2 – lt. „Leitfaden 1970 –
Ausschnitt aus:
Hamburger Abendblatt, Hamburg
vom 15. April 1971

Fuhlsbüttel: Dirigent Fiedler empfing Joan Kennedy

Joan Kennedy probt in Hamburg

Neffe John-John war in Lebensgefahr

Eigener Bericht - SAD

lie. **Hamburg**, 15. April

Ein wenig erschöpft vom Flug New York — Hamburg kam sie aus der Maschine. Doch als Joan Kennedy die gelben Rosen sah, die ihr der 77jährige „Boston-Pops"-Dirigent Arthur Fiedler überreichte, strahlte sie wieder. Dennoch fuhr die Frau des Senators Edward Kennedy gleich zu einem „Beauty Sleep" (Schönheitsschlaf) ins Hotel Vierjahreszeiten. „Ich werde morgen früh mit Arthur Fiedler den Sprechpart in Prokofieffs „Peter und der Wolf" proben. Er wird mich am Flügel begleiten. Freitag abend will ich in der Beethovenhalle in Bonn auftreten. Dazu wird auch mein Mann herüberkommen." Einen ausführlichen Bericht über das Konzert des „Boston Symphony Orchestra" lesen Sie auf der Feuilleton-Seite 9.

Während Joan Kennedy in Hamburg ihren Auftritt vorbereitete, kam aus den USA die Nachricht, daß ihr Neffe, John-John Kennedy, der Sohn des ermordeten US-Präsidenten, in Lebensgefahr schwebte. Beim Baden an der Platin-Küste der Karibischen Insel Barbados wurde er von der starken Strömung abgetrieben. Er rief laut um Hilfe. Doch der wachhabende Leibwächter konnte nicht schwimmen und mußte erst einen seiner sieben Kollegen rufen, der den Jungen rettete.

argus Seit 1887
Auflage (i. Ts.): 160,0 – lt. „Leitfaden 1971 –
Ausschnitt aus:
Frankfurter Neue Presse, Frankfurt/Main
15. April 1971

argus Seit 1887
Auflage (i. Ts.): 273,2 – lt. „Leitfaden 1971 –
Ausschnitt aus:
Neue Ruhrzeitung, Essen
vom 15. April 1971

3/281

Joan Kennedy ist in Bonn beim Gala-Konzert dabei

Joan Kennedy (34), Frau des US-Senators Edward Kennedy, wird am Freitagabend Mittelpunkt eines Gala-Konzertes in der Bonner Beethovenhalle sein. Zur Musik des Boston Symphony-Orchestra unter der Leitung von Artur Fiedler wird sie die Sprechrolle in Tschaikowskis „Peter und der Wolf" übernehmen. Gestern kam sie in Hamburg an, wo sie von Artur Fiedler begrüßt wurde.

argus Seit 1887
Auflage (i. Ts.): 20,3 – lt. „Leitfaden 1970 –
Ausschnitt aus:
Fuldaer Volkszeitung, Fulda
vom 16. April 1971

argus Seit 1887
Auflage (i. Ts.): 24,3 – lt. „Leitfaden 1970 –
Ausschnitt aus:
Neue Rhein-Zeitung, Düsseldorf
vom 15. April 1971

3/281

Joan Kennedy ist in Bonn beim Gala-Konzert dabei

Joan Kennedy (34), Frau des US-Senators Edward Kennedy, wird am Freitagabend Mittelpunkt eines Gala-Konzertes in der Bonner Beethovenhalle sein. Zur Musik des Boston Symphony-Orchestra unter der Leitung von Artur Fiedler wird sie die Sprechrolle in Tschaikowskis „Peter und der Wolf" übernehmen. Gestern kam sie in Hamburg an, wo sie von Artur Fiedler begrüßt wurde.

ZU EINEM GALA-KONZERT, das am Freitag in Bonn stattfinden wird, traf am Mittwoch das berühmte Boston Symphony Orchestre unter dem Dirigenten Arthur Fiedler (links) und die Frau des US-Senators Edward Kennedy, Joan (rechts), an Bord eines Jets auf dem Hamburger Flughafen ein. Joan Kennedy wird die prominente Sprecherin in Prokofieffs „Peter und der Wolf" sein. Auf dem Programm stehen außerdem Beethovens Egmont-Ouvertüre und Peter Tschaikowskys b-Moll-Klavierkonzert.

argus Seit 1887
Auflage (i. Ts.): 221,8 – lt. „Leitfaden 1971 –
Ausschnitt aus:
Kölner Stadtanzeiger, Köln
vom 15. April 1971

3/281

Maestro holt Joan Kennedy ab

Joan Kennedy, die Frau des US-Senators, traf gestern auf dem Hamburger Flughafen ein. Dirigent Arthur Fiedler von den Bostoner Symphonikern, die sich zur Zeit auf Deutschlandtournee befinden, begrüßte die blonde Amerikanerin. Der Maestro hat bereits mehrfach mit Joan Kennedy zusammengearbeitet. Entweder begleitete er die Amateurpianistin bei Wohltätigkeitsveranstaltungen oder bot den musikalischen Hintergrund, wenn Mrs. Kennedy die Texte aus dem Prokofieff-Märchen „Peter und der Wolf" vortrug. Das wird sie auch morgen abend tun, wenn sich — in Anwesenheit von Senator Edward Kennedy — die rheinische High Society in der Bonner Beethovenhalle zu einem Gala-Konzert mit lukullischen Einlagen trifft.

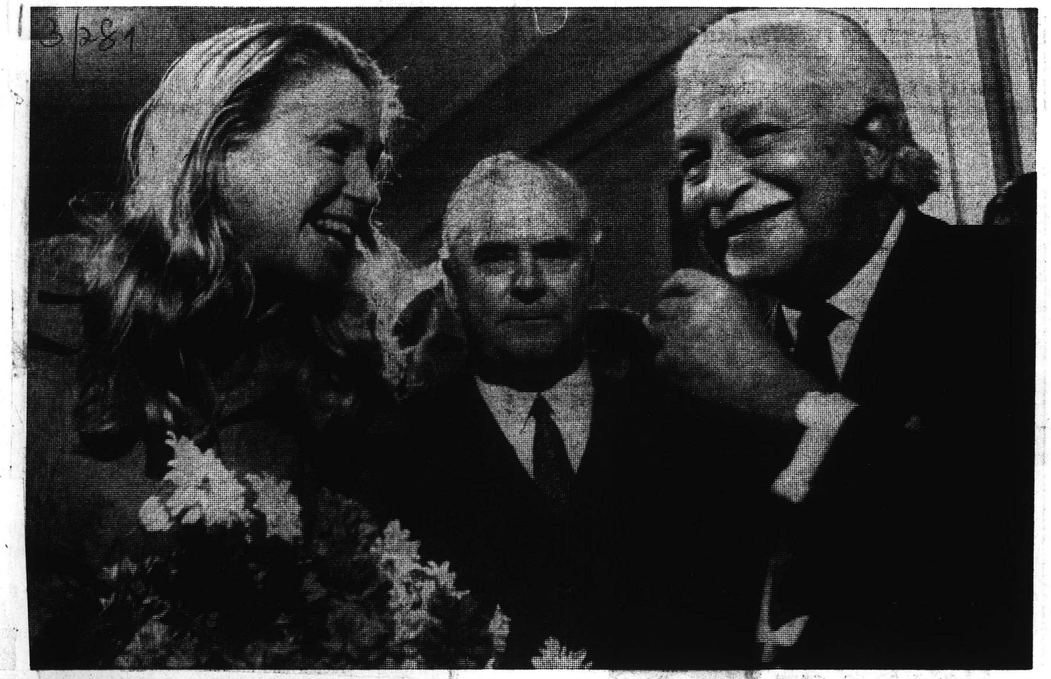
Bild: dpa

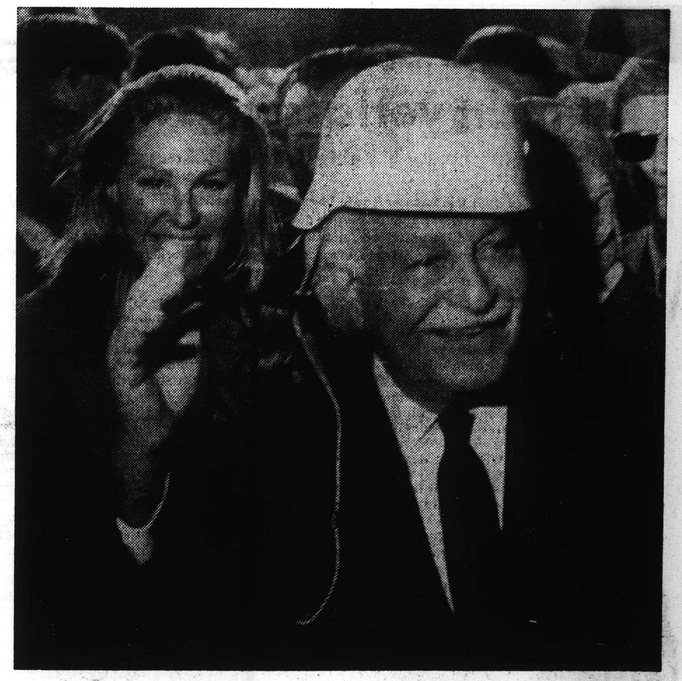
Bei einem Gala-Konzert in der Bonner Beethoven-Halle wird die Frau des US-Senators Erward Kennedy am Freitag mitwirken. Bei einem Gastspiel des Boston Symphony Orchestra spricht sie den Text in Prokofjews musikalischen Märchen „Peter und der Wolf". Am Mittwoch traf Joan Kennedy mit dem Dirigenten Arthur Fiedler (Bild) in Hamburg ein.
Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 261,6 – lt. „Leitfaden 1971 –
Ausschnitt aus:
Ruhr-Nachrichten, Dortmund
vom 15. April 1971

Joan Kennedy besuchte gestern in Hamburg ein Konzert des Boston Symphony Orchestra unter Leitung von Arthur Fiedler, der sie am Flughafen abholte (Bild). Die Frau des US-Senators Edward Kennedy wird morgen in der Bonner Beethoven-Halle selber künstlerisch aktiv werden: Als Sprecherin trägt sie bei einem Konzert des berühmten Bostoner Orchesters Texte aus Prokofjews „Peter und der Wolf" vor.

argus Seit 1887
Auflage (i. Ts.): 59,3
– lt. „Leitfaden 1971 –
Ausschnitt aus:
General-Anzeiger für Bonn und Umgebung, Bonn
vom 16. April 1971





Links: Empfang im Alten Rathaus: Joan Kennedy und Dirigent Arthur Fiedler posieren mit Oberbürgermeister Peter Kraemer für die Fotographen — Rechts: Da Dirigent Arthur Fiedler ein „Feuerwehr-Fan" ist, verlieh ihm Branddirektor Heinz Diekmann zur Erinnerung an seinen Bonner Aufenthalt einen Feuerwehrhelm mit Widmung Aufn.: Engels (2)

Ein Feuerwehrhelm für den Orchesterchef

Sinfoniker dirigierte „Alte Kameraden"

„Boston-Pops" mit Joan Kennedy im Alten Rathaus – Heute Galakonzert in der Beethovenhalle

Wa - Am Anfang war nichts als Warten. Während die Freunde des Boston Symphony Orchestra — Angehörige alter Bostoner Familien, unter ihnen David Rockefeller jr., Mitglieder der Familie Fahnenstock und der Bankier Banks — schon im Gobelinsaal des Alten Rathauses eingetroffen waren, verspäteten sich die Hauptpersonen, Dirigent Arthur Fiedler und Joan Kennedy, die Frau des Senators Edward Kennedy, erheblich. Doch als sie da waren, ging es um so ungezwungener und fröhlicher zu. Oberbürgermeister Peter Kraemer hatte sich für die Gäste eine Überraschung ausgedacht: Die Feuerwehrkapelle Bonn-Bad Godesberg intonierte am Schluß der kurzen Begrüßungsworte des OB den Song: „When the Saints go marching in" und ließ sie dann von Dirigent Fiedler dirigieren. Ihm wurde zur Erinnerung ein Feuerwehrhelm überreicht. Arthur Fiedler hat nämlich eine Schwäche für die Feuerwehr.

assanten und Neugierige hatten sich auf dem Marktplatz versammelt, und das Straßencafé neben dem Rathaus war bis auf den letzten Platz besetzt. Man wartete geduldig auf das große Ereignis: die Ankunft des Boston Symphony Orchestra, das heute unter Dirigent Arthur Fiedler ein Gala-Konzert in der Beethovenhalle geben wird. OB Kraemer begrüßte seine Gäste am Fuß der Rathaustreppe, Blumen überreichten die Bonner Hostessen. „Sie kommen als hervorragende Repräsentanten der alten und reichen Handelsstadt Boston, die mit Stolz den beziehungsreichen Beinamen ‚Athen Amerikas' trägt", sagte der Oberbürgermeister.

Der OB erwähnte weiterhin die lange Tradition des Orchesters, das in diesem Jahr sein 90jähriges Bestehen feiert. Mit seiner Geschichte sind Namen deutscher Dirigenten eng verbunden. Das Orchester befindet sich anläßlich seines Jubiläums auf einer ausgedehnten Europa-Tournee. Dabei wird es in vielen Hauptstädten spielen. Dort allerdings wird William Steinberg, Chefdirigent der Bostoner Symphoniker, die Konzerte leiten.

In Bonn präsentiert es sich als „Boston Pops" mit einem seiner amerikanischen „populären" Programme; die Leitung hier hat Arthur Fiedler, der seit 43 Jahren diese für Amerika typischen populären Konzerte dirigiert. Veranstalter des Galakonzerts, das unter der Schirmherrschaft des Botschafters der Vereinigten Staaten von Amerika, Kenneth Rush, steht, ist „Festival pro", personifiziert durch Johannes Wasmuth, Rolandseck.

Die Gäste strahlten, als zu ihrer Überraschung die Feuerwehrkapelle aus Bad Godesberg aufspielte, und Fiedler machte sich eine Freude daraus, den Marsch „Alte Kameraden" zu dirigieren. Mehr noch freute er sich über das erwähnte Gastgeschenk, das Branddirektor Heinz Diekmann ihm überreichte: den Feuerwehrhelm, der im ledernen Nackenschutz die Widmung enthielt: „Zur Erinnerung an Ihren Besucht, Bonn, 15. April 1971."

Gestern abend wurden die amerikanischen Gäste in der USA-Botschaft erwartet; heute vormittag findet ein Empfang bei Außenminister Walter Scheel statt. Außerdem wird Senator Kennedy mit Kanzleramtsminister Horst Ehmke zusammentreffen. Am Nachmittag vor dem Konzert wird zum Empfang in dem Rolandsecker Bahnhof gebeten, bei dem der Ministerpräsident von Rheinland-Pfalz, Dr. Helmut Kohl, anwesend sein wird. Am Abend findet dann das Gala-Konzert in der Beethovenhalle statt, zu dem Gäste aus der ganzen Bundesrepublik erwartet werden.

Joan Kennedy, die beim heutigen Konzert den Sprechpart in Serge Prokofieffs Musikalischem Märchen „Peter und der Wolf" übernimmt, war noch im Reiseanzug, einem mittelblauen, jugendlich-flotten Collegemantel. Die Verspätung des Flugzeuges und ein Interview mit dem Rundfunk hatte sie nicht zum Umziehen kommen lassen.

argus Seit 1887
Auflage (i. Ts.): 255,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Rundschau, Dortmund
vom 16. April 1971

Ehrengäste im Bonner Rathaus waren gestern Joan Kennedy, die Frau des US-Senators Edward Kennedy, und der Dirigent Arthur Fiedler. Joan Kennedy wird einen Textteil in einem Gala-Konzert von Fiedler sprechen. Der Dirigent erhielt den Ehrenhelm der Bonner Feuerwehr, nachdem er ihre Kapelle geleitet hatte. Senator Kennedy wird heute politische Gespräche mit Außenminister Scheel und Kanzleramtsminister Ehmke führen. (dpa/UPI-Funkbild)

argus Seit 1887
Auflage (i. Ts.): 17,5
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Holsteinischer Courier, Neumünster
16. April 1971

„Boston Pops" mit Joan Kennedy in der Bonner Beethovenhalle

Bonn. - Senator Edward Kennedy wird der prominenteste Zuhörer sein, wenn seine Frau Joan heute in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" spricht. Das Galakonzert der 130 Bostoner Symphoniker, die unter dem Dirigenten Arthur Fiedler ein populäres Programm („Boston Pops") mit Beethovens Egmont-Ouvertüre, Tschaikowskijs 1. Klavierkonzert (Solist: Earl Wild) sowie Melodien aus dem Musical „Hair" aufwarten, fällt auch deshalb aus dem Rahmen, weil die Konzertbesucher im Saal an Tischen sitzen und sich während des Konzerts an Sandwiches, Sekt und Wein laben können. Veranstalter des Konzerts, das unter der Schirmherrschaft von US-Botschafter Kenneth Rush steht, ist die „Galerie pro" von Johannes Wasmuth. Unser Bild zeigt Joan Kennedy und Arthur Fiedler, der eben einen Ehrenfeuerwehrhelm erhalten hat, nachdem er die Kapelle der Bonner Feuerwehr dirigiert hatte.

argus Seit 1887
Auflage (i. Ts.): 50,2
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Aachener Nachrichten, Aachen
vom 16. April 1971

Auf der Bonner Bühne: „Ted" und Joan Kennedy

Der amerikanische Senator Edward („Ted") Kennedy wird heute in Bonn zu Gesprächen mit Bundesaußenminister Scheel und dem Minister im Kanzleramt, Prof. Ehmke, zusammentreffen. Frau Joan Kennedy hält sich schon seit Donnerstag in Bonn auf. Sie traf zusammen mit dem Bostoner Philharmonischen Orchester ein, das heute ein Konzert in Bonn geben will. Joan Kennedy wird dabei den Sprechpart in Prokofieffs musikalischem Märchen „Peter und der Wolf" rezitieren. Unser Bild zeigt Frau Kennedy zusammen mit dem Dirigenten Fiedler, dem zur Begrüßung ein Feuerwehr-Helm verpaßt wurde. Foto: AP

argus Seit 1887
Auflage (i. Ts.): 147,4
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfalen-Blatt, Bielefeld
vom 16. April 1971

Joan Kennedy, Ehefrau des Senators Edward Kennedy, und der Dirigent des Bostoner Symphonie-Orchesters, Arthur Fiedler, trafen gestern in Bonn ein. In dem musikalischen Märchen „Peter und der Wolf" wird Joan Kennedy den Sprechpart rezitieren. Auf unserem Foto hat sich Dirigent Fiedler das Begrüßungsgeschenk, einen Feuerwehrhelm, aufgesetzt. Foto: AP

argus Seit 1887
Auflage (i. Ts.): 35,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Westfälisches Volksblatt, Paderborn
vom 16. April 1971

Joan Kennedy, Ehefrau des Senators Edward Kennedy, und der Dirigent des Bostoner Symphonie-Orchesters, Arthur Fiedler, trafen gestern in Bonn ein. In dem musikalischen Märchen „Peter und der Wolf" wird Joan Kennedy den Sprechpart rezitieren. Auf unserem Foto hat sich Dirigent Fiedler das Begrüßungsgeschenk, einen Feuerwehrhelm, aufgesetzt. Foto: AP

argus Seit 1887
Auflage (i. Ts.): o. A.
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Bergische Landeszeitung, Bergisch Gladbach
vom 16. April 1971

Prominente Gäste wurden am Donnerstag im Bonner Rathaus von Bonns Oberbürgermeister Peter Krämer – hier in der Mitte – empfangen. Joan Kennedy, die Gattin des US-Senators Ted Kennedy (links), wird am heutigen Freitag einen Textteil während des Galakonzerts mit Arthur Fiedler (rechts) sprechen. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 255,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Rundschau, Dortmund
vom 16. April 1971

Ehrengäste im Bonner Rathaus waren gestern Joan Kennedy, die Frau des US-Senators Edward Kennedy, und der Dirigent Arthur Fiedler. Joan Kennedy wird einen Textteil in einem Gala-Konzert von Fiedler sprechen. Der Dirigent erhielt den Ehrenhelm der Bonner Feuerwehr, nachdem er ihre Kapelle geleitet hatte. Senator Kennedy wird heute politische Gespräche mit Außenminister Scheel und Kanzleramtsminister Ehmke führen. (dpa/UPI-Funkbild)

Joan Kennedy ist zu Besuch im Rheinland

Ⓡ **Bonn.** Ein Stück „American Way of Life" demonstriert seit gestern ein Teil der US-Gesellschaft am Rhein: Joan Kennedy, Frau des US-Senators Edward (Ted) Kennedy, kam mit 40 millionenschweren Amerikanern, um am heutigen Freitagabend dem Galakonzert der Bostoner Philharmoniker in Bonns Beethovenhalle lauschen zu können. Eintrittspreis zwischen 25 und 150 Mark. Die Bostoner, die in Bonn unter Arthur Fiedler spielen, sind zur Zeit auf Europatournee.

Als der Jet-Set aus den Staaten mit 15 Journalisten der angesehensten Blätter der USA in Wahn landete, wurde er von fast einem halben Hundert Fotografen umringt: Im Scheinwerferlicht stand Joan Kennedy, die in Bonn Prokofieffs Märchen „Peter und der Wolf" rezitieren wird. Ihr Mann Edward soll heute ebenfalls eintreffen.

Der Trupp der Amerikaner besichtigte nach der Ankunft unvorhergesehen den Kölner Dom und fuhr erst dann nach Bonn weiter. In Bonns altem Rathaus gab Oberbürgermeister Peter Krämer einen Empfang, bei dem Arthur Fiedler die Bonner Feuerwehrkapelle dirigierte.

argus Seit 1887
Auflage (i. Ts.): 57,3
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Bonner Rundschau, Bonn
vom 16. April 1971

Prominente Gäste wurden am Donnerstag im Bonner Rathaus von Bonns Oberbürgermeister Peter Krämer – hier in der Mitte – empfangen. Joan Kennedy, die Gattin des US-Senators Ted Kennedy (links), wird am heutigen Freitag einen Textteil während des Galakonzerts mit Arthur Fiedler (rechts) sprechen. Foto: dpa

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END OF VOLUME

VOLUME 128

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1971

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Begrüßte Joan Kennedy am Flugplatz Fuhlsbüttel: US-Konsul William Lacy Swing

Kurzes Gespräch nach der Ankunft: Frau Kennedy und Dirigent Arthur Fiedler

Senator Edward Kennedy 1964 bei der Einweihung der Kennedy-Brücke in Hamburg

Sie kam nach Hamburg und sagte Gute Nacht

Von ASTRID OTT

Hamburg, 15. April

Als Joan Kennedy, die Frau des US-Senators Edward Kennedy, gestern in Fuhlsbüttel landete, war die Begrüßung nur kurz. Dirigent Arthur Fiedler und Konsul William Lacy Swing konnten nicht viele Worte wechseln, denn Joan war durch den langen Flug „geschafft". Sie verabschiedete sich mit einem „Gute Nacht", ließ sich in ihr Hotel bringen und legte sich erst mal schlafen.

Joan Kennedy war nach Hamburg gekommen, um mit Arthur Fiedler, dem Dirigenten des Bostoner Symphonie-Orchesters, das gestern in der Musikhalle gastierte, eine „Klavierprobe" abzuhalten. Denn am Freitag tritt sie mit dem Orchester in der Beethovenhalle in Bonn als Rezitatorin in Serge Prokofieffs „Peter und der Wolf" auf.

Auch am späten Abend hatte sich die Frau des Senators noch nicht von den Reisestrapazen erholt. Anstatt, wie ursprünglich geplant, an dem Konzert der „Boston Pops" teilzunehmen, blieb sie in ihrem Hotelzimmer.

Vom Flug „geschafft": Joan Kennedy

argus Seit 1887
Auflage (i. Ts.): 221,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Kölner Stadtanzeiger, Köln
vom 16. April 1971

DIRIGENT ARTHUR FIEDLER *mit gelbem Feuerwehrhelm und Joan Kennedy gestern in Bonn.* Bild: Norbert Müller

Joan kam in Jeans

Von unserem Redakteur Günter Schumann

Bonn — „Oh, Arthur, that's wonderful!" jubelte eine Dame im Gelbseidenen entzückt, als die Blaskapelle der Bonner Freiwilligen Feuerwehr mächtig ins Horn stieß. Und Arthur Fiedler (75), seit 41 Jahren einer der Chefdirigenten des weltbekannten Bostoner Symphony Orchestra, lächelte. Weil er eine besondere Vorliebe für Feuerwehren hat, brachten ihm die Männer in den blauen Uniformen ein Ständchen. Er revanchierte sich, indem er kurz den Taktstock übernahm und ihn über den blasenden Feuerwehrmännern schwang.

Ort der Rührszene war gestern das Alte Bonner Rathaus. Für 16 Uhr hatten sich der Orchesterchef, die blonde Joan Kennedy und einige Dutzend schwerreicher Mäzene der Bostoner Symphoniker beim Oberbürgermeister angesagt.

Aber der Stadtvater, hundert Schaulustige und eine Meute Journalisten warteten zunächst vierzig Minuten vergebens auf die attraktive Frau des Senators Edward Kennedy. Die Lady hatte sich im Kölner Dom verspätet und mußte sich erst frisch machen. Man munkelte sogar von einem Schwächeanfall. Schließlich erschien sie doch: in Blue jeans und Kapuzenmantel aus gleichem Stoff.

Nach der offiziellen Begrüßung und der musikalischen Einlage kam für Maestro die Überraschung des Empfangs: Bonns Oberbranddirektor überreichte ihm einen gelben Feuerwehrhelm. Da vergaß auch Joan Kennedy ihre Müdigkeit und freute sich mit, während die Dollarmillionäre im festlichen Göbelinsaal begeistert Beifall klatschten: „Good Old Germany!"

Heute abend wird Arthur Fiedler in der Beethovenhalle mit seinen „Boston Pops" ein Gala-Konzert geben, bei dem gelunch't werden darf. Joan Kennedy rezitiert den Text zu Prokofieffs „Peter und der Wolf".

argus Seit 1887
Auflage (i. Ts.): 67,9
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Münster'sche Zeitung, Münster
16. April 1971

PROMINENTE GÄSTE wurden im Bonner Rathaus empfangen: Joan Kennedy, Gattin des Senators Ted Kennedy, die einen Textteil während eines Galakonzerts von Arthur Fiedler sprechen wird. Hier hat Fiedler einen Ehren-Feuerwehrhelm erhalten, nachdem er die Kapelle der Bonner Feuerwehr dirigiert hatte. **Bild: dpa**

argus Seit 1887
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– lt. „Leitfaden 1971 –
Ausschnitt aus:
Pforzheimer Zeitung, Pforzheim
vom 20. März 1971

Galakonzert mit Tellerklappern

Bostoner Philharmoniker gastieren in der Bundeshauptstadt

Was am 16. April in der Bonner Beethovenhalle passieren wird, kann als ein Spektakel besonderer Art gelten: Arthur Fiedler, Chef und Dirigent der Bostoner Philharmoniker, wird an diesem Tag zum „Boston-Pops" einladen, einen Galaabend mit klassischer Musik, Show und Festdiner. Die Aufführung wird zum größten Teil von den Freunden des Orchesters finanziert, die damit einmal im Jahr den Philharmonikern ihren Dank abstatten möchten.

Auf dem musikalischen Programm stehen Werke wie Händels „Feuerwerksmusik", Prokoffiefs „Peter und der Wolf", Tschaikowskis „Kalvierkonzert Nummer eins" sowie Melodien aus der US-„Klassik" und Szenen aus Hair. Garniert wird die Aufführung durch ein Festessen. Zwischen Händel und der Prokoffief-Legende, die Jean Kennedy, Ehefrau des skandalbeschwerten Edward Kennedy, lesen soll, wird es also munteres Tellerklappern und Gläserklingen geben. Fürwahr: für die kleine Residenz am Rhein, ehrwürdig, was die Musik betrifft, ein Novum.

Aber Arthur Fiedler, Dirigent und Exzentriker, mag es eben so. In seiner Begleitung werden nach Angaben der Veranstalter auch eine Reihe prominenter Amerikaner reisen. In der Chartermaschine haben angeblich schon Nelson Rockefeller, die Kennedys und andere illustre Mitglieder der US-Society Plätze gebucht; der Flug an den Rhein gleichermaßen eine gehörige Portion Skurrilität wie die Reverenz an Fiedler und seine 130 Philharmoniker.

Kurt Pleyer

argus Seit 1887
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– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ruhr-Anzeiger, Hattingen
vom 16. April 1971

Kennedy kommt nach Bonn

„Boston Pops" in der Beethovenhalle

Bonn. Senator Edward Kennedy wird der prominenteste Zuhörer sein, wenn seine Frau Joan heute in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" spricht.

Das Galakonzert der 130 Bostoner Symphoniker, die unter dem Dirigenten Arthur Fiedler ein populäres Programm („Boston Pops") mit Beethovens Egmont-Ouvertüre, Tschaikowskis erstem Klavierkonzert (Solist: Earl Wild) sowie Melodien aus dem Musical „Hair" aufwarten, fällt auch deshalb aus dem Rahmen, weil die Konzertbesucher im Saal an Tischen sitzen und sich während des Konzerts an Sandwiches, Sekt und Wein laben können.

Veranstalter des Konzerts, das unter der Schirmherrschaft von US-Botschafter Kenneth Rush steht, ist die „Galerie pro" von Johannes Wasmuth.

121

argus Seit 1887

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– lt. „Leitfaden 1969" –

Ausschnitt aus:

Ibbenbürener Volkszeitung, Ibbenbüren

16 April 1971

PROMINENTE GÄSTE wurden im Bonner Rathaus empfangen: Joan Kennedy, Gattin des Senators Ted Kennedy, die einen Textteil während eines Galakonzerts von Arthur Fiedler sprechen wird. Hier hat Fiedler einen Ehren-Feuerwehrhelm erhalten, nachdem er die Kapelle der Bonner Feuerwehr dirigiert hatte. Bild: dpa

argus Seit 1887

Auflage (i. Ts.): 8,4
– lt. „Leitfaden 1970 –

Ausschnitt aus:

Gevelsberger Zeitung, Gevelsberg

vom 16. April 1971

Joan Kennedy, die Ehefrau des Senators Edward Kennedy, und Arthur Fiedler, Dirigent der Bostoner Symphoniker, trafen gestern in Bonn ein. Joan Kennedy wird heute in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" sprechen. Ihr Ehemann wird dem Galakonzert der Bostoner Symphoniker beiwohnen.

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– lt. „Leitfaden 1971 –

Ausschnitt aus:

Westfälischer Anzeiger und Kurier, Hamm/Westf.

vom 16. April 1971

Kennedy kommt nach Bonn

„Boston Pops" in der Beethovenhalle

Bonn. Senator Edward Kennedy wird der prominenteste Zuhörer sein, wenn seine Frau Joan heute in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" spricht.

Das Galakonzert der 130 Bostoner Symphoniker, die unter dem Dirigenten Arthur Fiedler ein populäres Programm („Boston Pops") mit Beethovens Egmont-Ouvertüre, Tschaikowskis erstem Klavierkonzert (Solist: Earl Wild) sowie Melodien aus dem Musical „Hair" aufwarten, fällt auch deshalb aus dem Rahmen, weil die Konzertbesucher im Saal an Tischen sitzen und sich während des Konzerts an Sandwiches, Sekt und Wein laben können.

Veranstalter des Konzerts, das unter der Schirmherrschaft von US-Botschafter Kenneth Rush steht, ist die „Galerie pro" von Johannes Wasmuth.

argus Seit 1887

Auflage (i. Ts.): 362,6
– lt. „Leitfaden 1969" –

Ausschnitt aus:

Hamburger Morgenpost, Hamburg

vom 15. April 1971

Zwischenstation in Hamburg: Joan Kennedy

argus Seit 1887

Auflage (i. Ts.): 18,4
– lt. „Leitfaden 1970 –

Ausschnitt aus:

Iserlohner Kreisanzeiger, Iserlohn

16. April 1971

Joan Kennedy, die Gattin des amerikanischen Senators Edward Kennedy, traf gestern in Bonn ein, wo sie heute als Sprecherin bei einem Gala-Konzert unter Leitung von Arthur Fiedler mitwirken wird.

Frau Kennedy übte an der Alster

Sie kam, sie lachte – sie war „die Kennedy". Kaum Aufwand am Hamburger Flughafen, als sie gestern Punkt 12.05 Uhr landete, kaum Aufwand im Hotel Atlantic, wo sie zusammen mit dem Dirigenten Arthur Fiedler eintraf – der Aufwand wird morgen in Bonn zelebriert: Joan Kennedy, 33, musische Ehefrau des Senators von Massachusetts, Edward Kennedy, wird als Star eines dreistündigen Musik-Mahls mit dem Bostoner Symphonieorchester auftreten. „Hamburg is beautiful", sagte sie müde. Schön fand sie den Hamburger Himmel und sehr, sehr blau. Aber sie fand nur Zeit, um eine Runde zu schlafen, zum Empfang des amerikanischen Generalkonsuls zu eilen, eine Klavierprobe mit Fiedler zu machen und abends schon wieder in Gala zu steigen, um beim Konzert der Bostoner in der Musikhalle dabeizusein. In Hamburg jedoch nur als Gast: „O yes", sagte sie, „für den Auftritt muß ich noch üben."

argus Seit 1887

Auflage (i. Ts.): 342,8
– lt. „Leitfaden 1970 –

Ausschnitt aus:

Rheinische Post, Düsseldorf

Joan Kennedy, Ehefrau des amerikanischen Senators Ted Kennedy, Mutter zweier Kinder, Freizeitpianistin und — wie man sagt — hübscheste im ganzen Kennedy-Clan, sollte gestern in Bonn eigentlich der Star eines teils weltstädtisch, teils provinziellen Empfangs sein, doch Arthur Fiedler, Dirigent des Bostoner Symphonieorchesters, wurde es. Dem alten, freundlichen Herrn mit dem schlohweißen Haar, waren die Strapazen des „Sich-herum-reichen-Lassens" weniger anzumerken als der 34jährigen, in der Tat ebenso hübschen wie bescheidenen Joan Kennedy. Um was es eigentlich bei dem halb gesellschaftlichem, halb politischen Besuch in der Bundeshauptstadt geht, ist nur schwer zu erklären, aber Bonn steckt ja auch erst in den Anfängen, auf gesellschaftlicher Spitzenebene aus sich etwas zu machen.

Da gibt es einen jungen, ebenso künstlerisch veranlagten wie agilen Mann namens Johannes Wasmuth. Er rettete vor Jahren den alten Bahnhof Rolandseck und schuf im alten Gebäude einen Musentempel für fortschrittliche Künstler. Daraus

Milliarden Dollar trafen sich im Bonner Rathaus

entstanden die „Festival Pro", die Künstler, Politiker und Geldaristokratie zusammenbrachten. Auf der Suche nach immer neuen Gags gewann Wasmuth jetzt das „Boston Symphony-Orchestra" für einen Bonn-Besuch. Dieses in Amerika ebenso berühmte wie populäre 120-Mann-Orchester spielt ebenso klassische Werke wie Popmusik. Zwei Dirigenten stehen fürs klassische, einer fürs musikalisch Popartige zur Verfügung. Dieser Mann heißt Arthur Fiedler.

Kurzum: Heute abend wird in der Beethovenhalle zu Bonn exclusive Pop-Musik gemacht. Nicht nur als Ohrenschmaus, sondern gemixt mit Gaumenfreunden. Man muß allerdings tief in die Tasche greifen: Denn wer erstmalig und einmalig in Bonn im Ehrensaal des Ludwig van Beethoven ein klassisches Orchester bei Sandwiches, Sekt und Wein Popmusik spielen hören will, hatte bis zu 150 Mark für die Eintrittskarte zu zahlen. Wasmuth gestern: „Alles ausverkauft; aus der ganzen Bundesrepublik haben uns Leute, die Geld haben und Geltungsdrang verspüren, die Karten aus den Händen gerissen."

Delikates und Delikatessen vermischen sich also heute abend, denn mancher hat in die Tasche gegriffen, um vielleicht neben Senator Ted Kennedy sitzend (er trifft heute in Bonn ein), dessen Frau Joan auf der Bühne den Text aus Serge Prokofieffs musikalischen Märchen „Peter und der Wolf" sprechen zu hören (sie tut es übrigens nur exclusiv in und für Bonn). Mit den 120 Musikern kamen gestern auch 50 Bostoner Industrielle und Bankiers an (darunter David Rockefeller jr.), die den Freundeskreis des auf privater Grundlage musizierenden Orchesters bilden. Beim gestrigen Empfang im Bonner Rathaus, so hörte man, seien mindestens 80 Milliarden Dollar versammelt gewesen.

Mit was sollte man da auf Bonner Lokalebene schon imponieren? Mit einem Gag natürlich. Wissend, daß Pop-Dirigent Arthur Fiedler ein begeisterter Freizeit-Feuerwehrmann ist, ließ man im Rathaus die Bonner Feuerwehr-Kapelle antreten. Als Fiedler die Doppel-Kollegen sah, wurde er recht munter, nahm sich den Taktstock, und auf gings im musikalischen Tempo wie sonst nur bei der Feuerwehr. Branddirektor Diekmann stülpte zum Lohn dem Kollegen Arthur einen Original-Einsatzfeuerwehrhelm über den Kopf, und Fiedlers Augen leuchteten: „Wo brennt's, Kollege?"

Leider war nur Durst zu löschen. Jeder Spaß hat schließlich seine Grenzen. Naja, vielleicht wird's heute abend feuriger. Musikalisch, versteht sich.

Heinz Schweden

Mit Blumen und einem Feuerwehrhelm wurden gestern in Bonn Joan Kennedy und der Dirigent Arthur Fiedler (rechts) bei einem Empfang im Rathaus bedacht. Bild: dpa

argus Seit 1887
Auflage (i. Ts.): 342,8
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Rheinische Post, Düsseldorf
vom 15. April 197

AUF DEM WEGE NACH BONN machte Joan Kennedy, Senator Edward Kennedys Frau, gestern in London Station. Sie wird heute in der Bundeshauptstadt eintreffen und morgen abend als Amateur-Solistin in einem Gala-Pop-Konzert des Bostoner Sinfonie-Orchesters in der Beethovenhalle mitwirken. Senator Kennedy kommt morgen ebenfalls nach Bonn; im Kanzlerbungalow gibt Außenminister Scheel um 11 Uhr einen Empfang für die prominenten Besucher aus USA.
Funkbild: upi

argus Seit 1887
Auflage (i. Ts.): 133,0
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westdeutsche Allgemeine, Ausgabe Essen
vom 15. April 1971

Joan Kennedy in Hamburg

Die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy, ist am Mittwoch in Hamburg eingetroffen. Am Abend besuchte sie ein Konzert des Boston Symphony Orchestra in der Hansestadt. Am Freitagabend tritt sie dann in der Bonner Beethoven-Halle während eines weiteren Konzerts des Orchesters als Sprecherin der Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" auf. Die Besucher sitzen im Beethovensaal an Tischen und können sich während des Konzerts an Sandwiches, Sekt und Wein laben. Auch Senator Edward Kennedy wird an diesem Tag in Bonn sein und unter anderem von Außenminister Walter Scheel empfangen werden.
ap-Telebild

argus Seit 1887
Auflage (i. Ts.): 171,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Kölnische Rundschau, Köln,
vom 11. April 1971

In der Passagierliste nach Wahn stehen Namen wie Rockefeller und Kennedy

Blonde Joan spielt Rolle im Märchen

Bonn erlebt das Konzert des Jahres mit illustren Gästen

VON EVI KEIL

Bonn. Amerikas Jet-Set kommt im Jet nach Bonn. Ein Düsenklipper aus der amerikanischen Millionärsstadt Boston, mit dollarschwerer Prominenz angefüllt, wird am 15. April in Wahn landen. Vom US-Bankier David Rockefeller bis zur Senatorengattin Joan Kennedy reicht die Passagierliste.

Und sie alle, Freunde des Bostoner Sinfonie-Orchesters, kommen nur, um einen Abend später am Boston Pops Orchestra Festival teilzunehmen, zu dem der Rolandsecker Bahnhofshausherr Johannes Wasmuth in die Bonner Beethovenhalle einlädt. Wenn die Schönste aus dem Kennedy-Clan, die blonde Joan persönlich, eine Rolle in Prokofieffs Märchen „Peter und der Wolf" übernimmt, dann wundert es nicht mehr, daß plötzlich auch die High-Society aus der Bundesrepublik ihr Interesse für Bonn angemeldet hat.

Der „Fürst" des Rolandsecker Künstlerbahnhofes, wie Betreuerin Rosalka Johannes Wasmuth tituliert, brauchte nicht pingeling zu sein, als er die Einladungen versandte: Seine Karten, 150 DM, 120 DM, die billigsten 25 DM, finden reißenden Absatz. 50 Karten der teuersten Sorte gingen an einen anonymen Besteller nach Brüssel.

Nicht anonym meldete sich die Sekretärin „Seiner Durchlaucht". Deutschlands reichster Junggeselle, an Gütern, Geld und Schlössern wohlgesegnet, Johannes Fürst zu Thurn und Taxis, bestellte natürlich die teuersten Plätze. Aus Düsseldorf, dem wohlhabenden Klein-Paris des Rheines, kommen illustre Gäste, unter ihnen der international bekannte Finanzier Herbert Liesenfeld.

Ein superreicher Finck kommt auch angeflogen, Wilhelm von Finck, Mitinhaber des Bankhauses Waldthausen. Und auch ein Bundestagsabgeordneter, für seine prall gefüllte Brieftasche bekannt, Walther Leisler Kiep, ließ wissen, daß er teilnehme. Direktoren der Chase Manhattan Bank, das Vorstandsmitglied des Gerling-Konzerns Anton Weiler und die Cabots aus Boston werden zu jenen gehören, die wissen, was gut und teuer ist. Und dabei hatten die Cabots immer von sich behauptet, sie sprächen gerade noch mit den Lodges, und die nur noch mit dem lieben Gott.

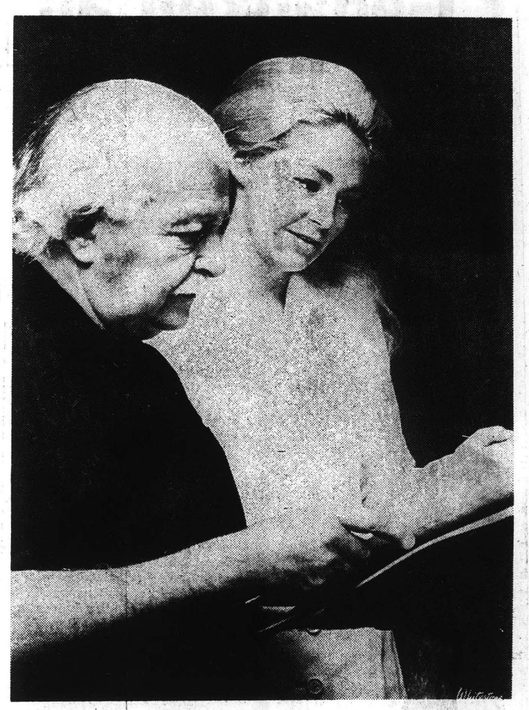
Hoffentlich verblaßt bei soviel Geld-Adel nicht der politische „Adel" von Bonn, der zugesagt hat: Zu ihm gehören das Ex-Präsidentenpaar Heinrich und Wilhelmine Lübke, Kanzleramtsminister Horst Ehmke, Bonns Protokollchef, Botschafter Hans Schwarzmann und mehrere Diplomaten, die Botschafter von Israel und Österreich.

Für den deutsch-amerikanischen Jet-Set gibt es natürlich in den zwei Bonner Tagen auch eine Empfangsserie. US-Botschafter Kenneth Rush hat es gerade noch möglich machen können. Der US-Diplomat, der sich auf seine nächsten Berlin-Gespräche vorbereitet, empfängt die US-Freunde am 15. April.

Vorher sind die Bostoner einschließlich ihres berühmten Dirigenten Arthur Fiedler, der auch für seine Leidenschaft für Feuerwehren bekannt ist — er besitzt mehr als 60 Feuerwehrehrenwürden und bekam zum 75. Geburtstag von seiner Gattin gar ein echtes Feuerwehrauto geschenkt —, bei Bonns Oberbürgermeister Peter Kraemer im Rathaus zu Gast. Außenminister Walter Scheel ist am 16. April Gastgeber im Kanzlerbungalow. Und am Nachmittag hält die Bostoner Gesellschaft gemeinsam mit Rheinland-Pfalz-Ministerpräsident Helmut Kohl Hof im Rolandsecker Bahnhof.

Doch Glanzpunkt aller Ereignisse soll das Konzert am Abend werden: 1000 Plätze sind zu vergeben. Und wer den Jet-Set bittet, muß was bieten.

Bei den Boston Pops mit ihrem Programm, das auch Beethoven und Tschaikowsky seine Reverenz erweisen wird, darf während des Konzerts gegessen und getrunken werden: Sandwichs gibt es und Bier, allerdings nicht auf den billigen Plätzen. Bliebe übrigens zu erwähnen, daß auch einige weltberühmte Künstler als Gäste zusagten: Pianist Stefan Askenase, Dada-Erfinder Hans Richter und last not least die Malerwitwe Moll.



Dirigent Arthur Fiedler mit Joan, der schönsten Frau aus dem Kennedy-Clan, bei den Proben. ®-Foto

argus Seit 1887
Auflage (i. Ts.): 18,2
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Dithmarscher Landeszeitung, Heide i. H.
16. April 1971

Joan Kennedy, Gattin des US-Senators Ted Kennedy, in Bonn

Prominente Gäste im Bonner Rathaus: Joan Kennedy, die Gattin des US-Senators Ted Kennedy, die während des heute abend stattfindenden Galakonzertes von Arthur Fiedler (r.) einen Textteil sprechen wird. Hier hat Fiedler einen Ehrenhelm erhalten, nachdem er die Kapelle der Bonner Feuerwehr dirigiert hat.

argus Seit 1887
Auflage (i. Ts.): 316,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Frankfurter Allgemeine, Frankfurt/M.
vom 15. April 1971

Das Boston Symphony Orchestra kommt auf seiner derzeitigen Deutschlandtournee unter der Leitung seiner Dirigenten William Steinberg, Michael Tilson Thomas und Arthur Fiedler nach Konzerten in Stuttgart, Wuppertal, Berlin, Hannover und Hamburg am 15. April in die Höchster Jahrhunderthalle, am 16. April nach Bonn. Die Europatournee (zum 90jährigen Bestehen des Orchesters) die in London begonnen hatte, führt weiter nach Österreich, Italien, Spanien und Frankreich. Zum ersten Male nehmen auch die „Boston Pops", die Unterhaltungs- und Freiluftkonzerte bieten, daran teil.
F.A.Z.

argus Seit 1887
Auflage (i. Ts.): 316,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Frankfurter Allgemeine, Frankfurt/M.
16. April 1971

Edward Kennedy besucht Bonn

BONN, 15. April (UPI). Der amerikanische Senator Edward Kennedy wird am Freitag in Bonn zu getrennten Gesprächen mit Bundesaußenminister Scheel und Kanzleramtsminister Ehmke zusammentreffen, teilte Regierungssprecher von Wechmar am Donnerstag mit. Kennedy ist am Donnerstag in der Bundeshauptstadt eingetroffen. Seine Frau, Joan Kennedy, wird am Freitag in der Bonner Beethoven-Halle während eines Konzerts des „Boston Symphony Orchestra" als Sprecherin der Texte von eSrge Prokofjews musikalischem Märchen „Peter und der Wolf" auftreten.

argus Seit 1887
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– lt. „Leitfaden 1971 –
Ausschnitt aus:
Pirmasenser Zeitung, Pirmasens
vom 15. April 1971

Galakonzert mit Joan Kennedy morgen in Bonn

Bonn (upi) — Ein besonderes Ereignis steht den Kunstfreunden in Bonn bevor: Morgen gastiert das berühmte Boston Symphony Orchestra unter dem Dirigenten Arthur Fiedler mit dem Gala Konzert „Boston Pops" in der Beethoven-Halle. Prominenteste Interpretin ist die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy. Als Sprecherin trägt sie die Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" vor. Wie der Veranstalter des Konzerts, Johannes Wasmuth, mitteilte, wird der Senator als Zuhörer an dem Konzert teilnehmen. Auf dem Programm stehen außerdem Ludwig van Beethovens Egomt-Ouvertüre und Peter Tschaikowskys Konzert für Piano Nummer 1 in b-Moll.

Morgen nachmittag findet im Gebäude des ehemaligen Bahnhofs Rolandseck ein Empfang zu Ehren Joan Kennedys statt, zu dem auch der rheinland-pfälzische Ministerpräsident Helmut Kohl erwartet wird. Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Walter Scheel vorgesehen.

Arthur Fiedler, Dirigent des Boston Symphony Orchestra, und Joan Kennedy bei der Ankunft auf dem Hamburger Flughafen.

argus Seit 1887
Auflage (i. Ts.): 110,3
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Allgemeine Zeitung, Mainz
il 1971

Gala-Konzert in Bonn

Mit Joan Kennedy als Interpretin

Das Boston Symphony Orchestra gastiert am Freitag unter dem Dirigenten Arthur Fiedler mit einem Gala-Konzert „Boston Pops" in der Bonner Beethovenhalle. Prominenteste Interpretin ist Joan Kennedy, die Frau des amerikanischen Senators Edward Kennedy, die als Sprecherin die Texte von Prokofieffs musikalischem Märchen „Peter und der Wolf" vorträgt. Der Senator wird als Zuhörer an dem Konzert teilnehmen. Außerdem stehen Werke von Beethoven und Tschaikowsky auf dem Programm. Am Freitagnachmittag gibt der rheinland-pfälzische Ministerpräsident Kohl im Gebäude des ehemaligen Bahnhofs Rolandseck für die Gäste aus Boston einen Empfang. Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Scheel vorgesehen. — Wie schon gemeldet, gastiert das Orchester am Donnerstag in der Höchster Jahrhunderthalle mit Werken von Schumann, Tschaikowsky und Ravel. Der Dirigent ist Michael Tilson Thomas.

em/UPI

argus Seit 1887
Auflage (i. Ts.): 165,5
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Saarbrücker Zeitung, Saarbrücken
vom 15. April 1971

Joan Kennedy spricht Märchen

Galakonzert „Boston Pops" in Bonn

Ein besonderes Ereignis steht den Kunstfreunden in Bonn bevor: Am Freitagabend gastiert das berühmte Boston Symphony Orchestra unter dem Dirigenten Arthur Fiedler mit dem Galakonzert „Boston Pops" in der Beethoven-Halle. Prominenteste Interpretin ist die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy.

Als Sprecherin trägt sie die Texte von Serge Prokofjews musikalischem Märchen „Peter und der Wolf" vor. Wie der Veranstalter des Konzertes Johannes Wasmuth in Bonn mitteilte, wird Senator Edward Kennedy als Zuhörer an dem Konzert teilnehmen. Auf dem Programm stehen außerdem Ludwig van Beethovens Egmont-Ouvertüre und Peter Tschaikowskis Konzert für Piano Nr. 1 in b-Moll.

Am Freitagnachmittag findet im Gebäude des ehemaligen Bahnhofs Rolandseck ein Empfang zu Ehren Joan Kennedys statt, zu dem auch der rheinland-pfälzische Ministerpräsident Helmut Kohl erwartet wird. Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Walter Scheel vorgesehen.

UPI

argus Seit 1887
Auflage (i. Ts.): 22,7
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hellweger Anzeiger, Unna
16. April 1971

Kennedy kommt nach Bonn

„Boston Pops" in der Beethovenhalle

Bonn. Senator Edward Kennedy wird der prominenteste Zuhörer sein, wenn seine Frau Joan heute in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" spricht.

Das Galakonzert der 130 Bostoner Symphoniker, die unter dem Dirigenten Arthur Fiedler ein populäres Programm („Boston Pops") mit Beethovens Egmont-Ouvertüre, Tschaikowskis erstem Klavierkonzert (Solist: Earl Wild) sowie Melodien aus dem Musical „Hair" aufwarten, fällt auch deshalb aus dem Rahmen, weil die Konzertbesucher im Saal an Tischen sitzen und sich während des Konzerts an Sandwiches, Sekt und Wein laben können.

Veranstalter des Konzerts, das unter der Schirmherrschaft von US-Botschafter Kenneth Rush steht, ist die „Galerie pro" von Johannes Wasmuth.

argus Seit 1887
Auflage (i. Ts.): 20,9
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Darmstädter Tageblatt, Darmstadt
vom 16. April 1971

Gala-Konzert in Bonn

Mit Joan Kennedy als Interpretin

Das Boston Symphony Orchestra gastiert am Freitag unter dem Dirigenten Arthur Fiedler mit einem Gala-Konzert „Boston Pops" in der Bonner Beethovenhalle. Prominenteste Interpretin ist Joan Kennedy, die Frau des amerikanischen Senators Edward Kennedy, die als Sprecherin die Texte von Prokofieffs musikalischem Märchen „Peter und der Wolf" vorträgt. Der Senator wird als Zuhörer an dem Konzert teilnehmen. Außerdem stehen Werke von Beethoven und Tschaikowsky auf dem Programm. Am Freitagnachmittag gibt der rheinland-pfälzische Ministerpräsident Kohl im Gebäude des ehemaligen Bahnhofs Rolandseck für die Gäste aus Boston einen Empfang. Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Scheel vorgesehen. — Wie schon gemeldet, gastiert das Orchester am Donnerstag in der Höchster Jahrhunderthalle mit Werken von Schumann, Tschaikowsky und Ravel. Der Dirigent ist Michael Tilson Thomas.

em/UPI

argus Seit 1887
Ausschnitt aus:
Honnefer Volkszeitung, Honnef
vom 16. April 1971

Bonner Feuerwehrhelm für weltberühmten Dirigenten

BONN. Das werden Bonns Feuerwehrleute niemals vergessen. Ein Mann, der sonst nur vor Galapublikum den Taktstock schwingt, dirigierte im Rathaus die Bonner Feuerwehrkapelle: Arthur Fiedler vom weltberühmten Boston Symphony Orchestra! Das war der Dank des Maestros für eine Überraschung des Bonner Oberbürgermeisters Peter Kraemer. Der OB setzte dem Feuerwehrfan Fiedler einen Bonner Feuerwehrhelm auf den Kopf. Der Meister besitzt bereits 80 solcher Helme und hat dazu auch noch 270 Ehrenmitgliedschaften der Feuerwehren aus aller Welt. Mit dem Bostoner Symphonikum kamen auch Joan Kennedy, Frau des US-Senators Edward (Ted) Kennedy, und 40 millionenschwere Amerikanern, um am heutigen Freitagabend dem Galakonzert der Bostoner Philharmoniker in Bonns Beethovenhalle lauschen zu können. Eintrittspreis zwischen 25 und 150 Mark. Oberbürgermeister Kraemer: Dem Besuch der Bostoner Philharmoniker, die heute abend in der Beethovenhalle ein Galakonzert geben, habe man erwartungsvoll entgegengesehen. Das Konzert sei ein groß-

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Ausschnitt aus:
Lüdenscheider Nachrichten, Lüdenscheid
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„Boston Pops" mit Joan Kennedy in Bonn

upi. Bonn. Ein besonderes Ereignis steht den Kunstfreunden in Bonn bevor: Am kommenden Freitagabend gastiert das berühmte Boston Symphony Orchestra unter dem Dirigenten Arthur Fiedler mit dem Gala Konzert „Boston Pops" in der Beethoven-Halle. Prominenteste Interpretin ist die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy.

Als Sprecherin trägt sie die Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" vor. Wie der Veranstalter des Konzerts, Johannes Wasmuth, gestern in Bonn mitteilte, wird der Senator als Zuhörer an dem Konzert teilnehmen. Auf dem Programm stehen außerdem Ludwig van Beethovens Egmont-Ouvertüre und Peter Tschaikowskys Konzert für Piano Nummer eins in B-Moll.

Wasmuth zufolge findet am Freitagnachmittag im Gebäude des ehemaligen Bahnhofs Rolandseck ein Empfang zu Ehren Joan Kennedys statt, zu dem auch der rheinland-pfälzische Ministerpräsident Kohl erwartet wird. Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Scheel vorgesehen.

argus Seit 1887
Auflage (i. Ts.): 32,7
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Pforzheimer Zeitung, Pforzheim
vom 16. April 1971

Sandwiches und Sekt zum Galakonzert

Senator Edward Kennedy wird der prominenteste Zuhörer sein, wenn seine Frau Joan in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" spricht. Das Galakonzert der 130 Bostoner Symphoniker, die unter dem Dirigenten Arthur Fiedler ein populäres Programm („Boston Pops") mit Beethovens Egmont-Ouvertüre, Tschaikowskys erstem Klavierkonzert, sowie Melodien aus dem Musical „Hair" aufwarten, fällt auch deshalb aus dem Rahmen, weil die Konzertbesucher im Saal an Tischen sitzen und sich während des Konzerts an Sandwiches, Sekt und Wein laben können. Veranstalter des Konzerts, das unter der Schirmherrschaft von US-Botschafter Kenneth Rush steht, ist die „Galerie Pro" von Johannes Wasmuth.

sako Zeitungsausschnitte
Wilma S. Sauer, 1070 Wien
Neubaug. 1/I – Tel. 93 88 172
Information aus:
TAGBLATT
Linz Datum 16. April 1971

„Boston Pops" in Bonn

BONN. Die derzeit in Europa gastierenden Bostoner Symphoniker werden heute in der Bonner Beethovenhalle ein populäres Programm unter dem Titel „Boston Pops" bestreiten: Beethovens Egmont-Ouvertüre, Tschaikowskis erstes Klavierkonzert, Prokofieffs musikalisches Märchen „Peter und der Wolf" und Melodien aus dem Musical „Hair". Joan Kennedy, die Gattin von Senator Edward Kennedy, wird den Text zu „Peter und der Wolf" sprechen. Dirigent des Konzertes ist Arthur Fiedler.

argus Seit 1887 — Auflage (i. Ts.): 36,6 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Reutlinger Generalanzeiger, Reutlingen

vom 20. März 1971

Fiedlers Feuerwerk am Rhein

Bostoner Philharmoniker planen Ungewöhnliches

Was am 16. April in der Bonner Beethovenhalle passieren wird, kann als ein Spektakel besonderer Art gelten: Arthur Fiedler, Chef und Dirigent der Bostoner Philharmoniker, wird an diesem Tag zum „Boston-Pops" einladen, einem Galaabend mit klassischer Musik, Show und Festdiner. Die Aufführung wird zum größten Teil von den Freunden des Orchesters finanziert, die damit einmal im Jahr den Philharmonikern ihren Dank abstatten möchten.

Auf dem musikalischen Programm stehen Werke wie Händels „Feuerwerksmusik", Prokoffiefs „Peter und der Wolf", Tschaikowskis „Klavierkonzert Nummer eins" sowie Melodien aus der US-„Klassik" und Szenen aus Hair. Garniert wird die Aufführung durch ein Festessen. Zwischen Händel und der Prokoffief-Legende, die Jean Kennedy, Ehefrau des skandalbeschwerten Edward Kennedy, lesen soll, wird es also munteres Tellerklappern und Gläserklingen geben.

Fürwahr: für die kleine Residenz am Rhein, ehrwürdig, was die Musik betrifft, ein Novum. Aber Arthur Fiedler, Dirigent und Exzentriker, mag es eben so. In seiner Begleitung werden auch eine Reihe prominenter Amerikaner reisen. In der Chartermaschine haben angeblich schon Nelson Rockefeller, die Kennedys und andere illustre Mitglieder der US-Society Plätze gebucht; der Flug an den Rhein gleichermaßen eine gehörige Portion Skurrilität wie die Reverenz an Fiedler und seine 130 Philharmoniker.

Die Bostoner werden vor der Bonner Einlage eine Konzerttournee durch die Weltstädte des alten Kontinents machen; nach 14 Jahren wieder das erste Mal, daß Arthur Fiedler mit seinem Orchester nach Europa kommt. Die letzte Nachricht, die über den Dirigenten aus der neuen Welt in die alte gefunkt wurde, hatte weniger mit Musik als mit Show zu tun: Läutend und rasselnd war Fiedler mit einem knallroten Feuerwehrauto durch Bostons Innenstadt gefahren. Das Dampfroß aus der Pionierzeit war ein Geschenk seiner Frau zum 75. Geburtstag. Er chauffierte den Oldtimer im Frack vor die Bostoner Philharmonie, stieg aus und erklärte lächelnd: „Ich liebe die Feuerwehr."

Kurt Pleyer

argus Seit 1887 — Auflage (i. Ts.): 43,7 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Westfälischer Anzeiger und Kurier, Hamm/Westf.

vom 15. April 1971

ZU EINEM BESUCH des Bostoner Symphonieorchesters, das in der Bundesrepublik „Peter und der Wolf" aufführt, traf gestern die 34jährige Joan Kennedy, Frau des US-Senators Edward Kennedy, in Hamburg ein. Bei einer Zwischenlandung in London (Bild) meinte sie zu Journalisten, sie wünsche sich nicht ihren Mann als Präsidentschaftskandidaten. (dpa/upi-Funkbild)

argus Seit 1887 — Auflage (i. Ts.): 199,1 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Rhein-Zeitung, Koblenz

vom 16. April 1971

Konzert mit Joan Kennedy bei Sandwiches und Sekt

Senator Edward Kennedy wird der prominenteste Zuhörer sein, wenn seine Frau Joan am heutigen Freitag in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" spricht. Das Galakonzert der 130 Bostoner Symphoniker, die unter dem Dirigenten Arthur Fiedler ein populäres Programm („Boston Pops") mit Beethovens Egmont-Ouvertüre, Tschaikowskys Erstem Klavierkonzert (Solist: Earl Wild) sowie Melodien aus dem Musical „Hair" aufwarten, fällt auch deshalb aus dem Rahmen, weil die Konzertbesucher im Saal an Tischen sitzen und sich während des Konzerts an Sandwiches, Sekt und Wein laben können. Veranstalter des Konzerts, das unter der Schirmherrschaft von US-Botschafter Kenneth Rush steht, ist die „Galerie Pro" von Johannes Wasmuth.

argus Seit 1887 — Auflage (i. Ts.): 27,3 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Wiesbadener Tageblatt, Wiesbaden

15. April 1971

Gala-Konzert in Bonn

Mit Joan Kennedy als Interpretin

Das Boston Symphony Orchestra gastiert am Freitag unter dem Dirigenten Arthur Fiedler mit einem Gala-Konzert „Boston Pops" in der Bonner Beethovenhalle. Prominenteste Interpretin ist Joan Kennedy, die Frau des amerikanischen Senators Edward Kennedy, die als Sprecherin die Texte von Prokofieffs musikalischem Märchen „Peter und der Wolf" vorträgt. Der Senator wird als Zuhörer an dem Konzert teilnehmen. Außerdem stehen Werke von Beethoven und Tschaikowsky auf dem Programm. Am Freitagnachmittag gibt der rheinland-pfälzische Ministerpräsident Kohl im Gebäude des ehemaligen Bahnhofs Rolandseck für die Gäste aus Boston einen Empfang. Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Scheel vorgesehen. — Wie schon gemeldet, gastiert das Orchester am Donnerstag in der Höchster Jahrhunderthalle mit Werken von Schumann, Tschaikowsky und Ravel. Der Dirigent ist Michael Tilson Thomas.

em/UPI

argus Seit 1887 — Auflage (i. Ts.): 14,3 — lt. „Leitfaden 1969" —

Ausschnitt aus:

Oldenburgische Volkszeitung, Vechta

16. April 1971

Gala-Konzert in Bonn

Mit Joan Kennedy als Interpretin

Das Boston Symphony Orchestra gastiert am Freitag unter dem Dirigenten Arthur Fiedler mit einem Gala-Konzert „Boston Pops" in der Bonner Beethovenhalle. Prominenteste Interpretin ist Joan Kennedy, die Frau des amerikanischen Senators Edward Kennedy, die als Sprecherin die Texte von Prokofieffs musikalischem Märchen „Peter und der Wolf" vorträgt. Der Senator wird als Zuhörer an dem Konzert teilnehmen. Außerdem stehen Werke von Beethoven und Tschaikowsky auf dem Programm. Am Freitagnachmittag gibt der rheinland-pfälzische Ministerpräsident Kohl im Gebäude des ehemaligen Bahnhofs Rolandseck für die Gäste aus Boston einen Empfang. Für Edward Kennedy ist am Vormittag ein Gespräch mit Außenminister Scheel vorgesehen. — Wie schon gemeldet, gastiert das Orchester am Donnerstag in der Höchster Jahrhunderthalle mit Werken von Schumann, Tschaikowsky und Ravel. Der Dirigent ist Michael Tilson Thomas.

em/UPI

argus Seit 1887 — Auflage (i. Ts.): 314,2 — lt. „Leitfaden 1970 —

Ausschnitt aus:

Hamburger Abendblatt, Hamburg

vom 16. April 1971

Kennedy-Empfang

Der amerikanische Senator Edward Kennedy, der sich zusammen mit seiner Frau Joan anläßlich eines Gala-Konzerts des „Bonston Pops"-Orchesters in Bonn aufhält, wird heute von den Ministern Scheel und Ehmke empfangen.

argus Seit 1887 — Auflage (i. Ts.): 50,2 — lt. „Leitfaden 1970 —

Ausschnitt aus:

Aachener Nachrichten, Aachen

vom 15. März 1971

Nach zwölf Jahren wird das Boston Symphony Orchestra erneut eine Deutschland-Tournee unternehmen. Es wird dabei von seinen Dirigenten Arthur Fiedler, William Steinberg und Michael Tilson Thomas geleitet.

argus Seit 1887 — Auflage (i. Ts.): 133,0 — lt. „Leitfaden 1971 —

Ausschnitt aus:

Westdeutsche Allgemeine, Ausgabe Essen

vom 15. April 1971

Joan Kennedy in Hamburg

Die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy, ist am Mittwoch in Hamburg eingetroffen. Am Abend besuchte sie ein Konzert des Boston Symphony Orchestra in der Hansestadt. Am Freitagabend tritt sie dann in der Bonner Beethoven-Halle während eines weiteren Konzerts des Orchesters als Sprecherin der Texte von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" auf. Die Besucher sitzen im Beethovensaal an Tischen und können sich während des Konzerts an Sandwiches, Sekt und Wein laben. Auch Senator Edward Kennedy wird an diesem Tag in Bonn sein und unter anderem von Außenminister Walter Scheel **empfangen werden.**

ap-Telebild

argus Seit 1887 — Auflage (i. Ts.): 30,3 — lt. „Leitfaden 1969" —

Ausschnitt aus:

Ostfriesenzeitung, Leer

vom 16. April 1971

„Boston Pops" in Bonn

Bonn. Senator Edward Kennedy wird der prominenteste Zuhörer sein, wenn seine Frau Joan am Freitag in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" spricht. Das Galakonzert der 130 Bostoner Symphoniker, die unter dem Dirigenten Arthur Fiedler ein populäres Programm („Boston Pops") mit Beethovens Egmont-Ouvertüre, Tschaikowskys erstem Klavierkonzert (Solist: Earl Wild) sowie Melodien aus dem Musical „Hair" aufwarten, fällt auch deshalb aus dem Rahmen, weil die Konzertbesucher im Saal an Tischen sitzen und sich während des Konzerts an Sandwiches, Sekt und Wein laben können.

argus Seit 1887 — Auflage (i. Ts.): 30,3 — lt. „Leitfaden 1969" —

Ausschnitt aus:

Ostfriesenzeitung, Leer

vom 15. April 1971

Joan Kenndey besucht Hamburg

Washington. Die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy (Bild), traf am Mittwoch in Hamburg ein. Nach Angaben des amerikanischen Generalkonsulats besuchte sie am Abend ein Konzert des Boston Symphony Orchestra in der Hansestadt. Senator Edward Kennedy war an diesem Tag in Bonn.

argus Seit 1887 — Auflage (i. Ts.): 22,7 — lt. „Leitfaden 1970 —

Ausschnitt aus:

Hellweger Anzeiger, Unna

vom 15. April 197

ZU EINEM BESUCH des Bostoner Symphonieorchesters, das in der Bundesrepublik „Peter und der Wolf" aufführt, traf gestern die 34jährige Joan Kennedy, Frau des US-Senators Edward Kennedy, in Hamburg ein. Bei einer Zwischenlandung in London (Bild) meinte sie zu Journalisten, sie wünsche sich nicht ihren Mann als Präsidentschaftskandidaten. (dpa/upi-Funkbild)

argus
Seit 1887
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– lt. „Leitfaden 1971 –
Ausschnitt aus:
Bonner Rundschau, Bonn
16. April 1971

Super-Show im Alten Rathaus

Arthur Fiedler dirigierte die Feuerwehrkapelle – Joan Kennedy stürmisch gefeiert

VON EVI KEIL UND HANS SCHAMBERGER

Bonn. Im Alten Rathaus haben sie gestern die Show abgezogen. Doch davor mußten die Festgäste fast eine geschlagene Stunde lang bangen, ob Joan Kennedy und Arthur Fiedler, Stars eines Empfangs von Oberbürgermeister Peter Kraemer, überhaupt kommen würden: Sie waren von langem Flug und langer Besichtigung des Kölner Domes ermüdet.

Dann kamen sie doch, festlich empfangen, später lautstark begrüßt von der Bonner Feuerwehrkapelle, die nun doch noch spielte: When the saints go marching in. „Bravo" rief der Maestro und griff selbst zum Dirigentenstab. Die Feuerwehr intonierte zu Ehren der Ehrengäste im Alten Rathaus den Marsch „Washington Post". Doch vorher noch gab es feierliche Worte von Oberbürgermeister Peter Kraemer: Dem Besuch der Bostoner Philharmoniker, die heute abend in der Beethovenhalle ein Galakonzert geben, habe man erwartungsvoll entgegengesehen. Das Konzert sei ein großartiger Nachtrag zum Beethovenfest zum 200. Geburtstag: „Wir heißen Sie in der Beethovenstadt herzlich willkommen."

Bürgermeister Michael Hitz begrüßte Arthur Fiedler auf Englisch an der Pforte zum Gobelinsaal: „Maestro, we are very glad to see you here." Dann ging die Saaltür auf und Bonns Feuerwehrmusiker musizierten und Oberbürgermeister Peter Kraemer setzte dem Feuerwehrfan Fiedler einen Bonner Feuerwehrhelm auf den Kopf. Der Meister besitzt bereits 80 solcher Helme und hat dazu auch noch 270 Ehrenmitgliedschaften der Feuerwehren aus aller Welt.

Schon am Morgen war die US-Gesellschaft am Flughafen von einem Fotografen-Rudel empfangen worden. Ein halbes Hundert Reporter umringten Joan Kennedy, die in einem raffiniert einfach geschnittenen Leinenmantel mit passenden Blue jeans im amerikanischen Western-Look aus der Maschine stieg.

Das reifende Stimmwunder Heintje, das mit der Maschine weiterflog, mit der Joan Kennedy gerade angekommen war, wurde gestern von den Fotografen nicht beachtet: Nicht ein Blitzlicht wurde auf den an der Café-Bar des Abflugs harrenden Heintje abgeschossen.

Kenneth Rush, US-Botschafter in Bonn, hatte einen Flug nach Berlin um ein paar Stunden herausgeschoben, um gestern Abend in seiner Botschafterresidenz in der Rolandstraße Joan Kennedy, Arthur Fiedler und die Boston Friends zu empfangen. Der Botschafter, Gattin Jane und Tochter Cynthia begrüßten eine strahlend gut gelaunte Joan: In einem schneeweißen Mini-Wollkleid erschien die Senatorengattin. Kaum hatte sie die ersten Honneurs hinter sich, da stürzte das Botschaftspersonal auf sie zu. Joan Kennedy mußte auf alten Speisekarten für Kellner und Stubenmädchen Autogramme im Non-Stop geben.

Dirigent Arthur Fiedler erblickte als erster unter den Gästen Dr. Max Adenauer: „Ich erkenne ihn, bei der Ähnlichkeit mit dem Vater.", fand er. Dr. Adenauer, von einem Zelt-Ausflug aus Nepal zurück, war der richtige Gesprächspartner für den berühmten Dirigenten: „21 Millionen DM zahlt die Stadt Köln für Oper und Orchester", verriet er dem Amerikaner, dessen Musiker seinerseits auf Privatmittel angewiesen sind. Konterte Fiedler: „Und unsere Boston Friends geben für uns zwischen 50 und 500 000 Dollar."

Paßt: Der Feuerwehrhelm aus Bonn für Arthur Fiedler. Foto: Munkel

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Zeitungsausschnitte
Wilma S. Sauer, 1070 Wien
Neubaug. 1/I – Tel. 93 88 172
Information aus:
NEUE ZEIT
Graz
16. April 1971
Datum

Künstlerin Kennedy

Joan Kennedy, Gattin des nach Präsidentschaftsehren strebenden letzten Kennedys Edward, jagt auf eigenen Wegen dem Weltruhm nach: In der Bonner Beethovenhalle spricht sie heute im Rahmen eines Konzerts der Bostoner Symphoniker den Text zu Prokofjews musikalischem Märchen „Peter und der Wolf".

HAMBURGER ABENDBLATT - 15.4.1971

Mit Feuerwehrhelm: Dirigent Otto Fiedler aus Boston

Fiedler wurde Feuerwehrmann von Sasel . . .

Nach dem Konzert des Boston Symphony Orchestra in der Hamburger Musikhalle stand gestern abend bei einem Empfang für 400 Ehrengäste im Atlantic Hotel Dirigent Arthur Fiedler im Mittelpunkt. Dem 77jährigen weltberühmten Künstler wurde, als er im Hotel die 24köpfige Blaskapelle der Freiwilligen Feuerwehr Hamburg-Sasel dirigierte, nicht weniger applaudiert als zuvor in der Musikhalle. (Es ist Fiedlers Hobby, in aller Welt Feuerwehrkapellen zu dirigieren.) Mit der Überreichung eines Saseler Feuerwehrhelms wurde er zum Ehren-Feuerwehrmann ernannt. Mittags hatte Fiedler auf dem Hamburger Flughafen Joan Kennedy, Frau des Senators Edward Kennedy, mit Rosen empfangen. Freitag abend wollen sie gemeinsam in der Bonner Beethovenhalle auftreten. (Siehe auch Seite 9) Fotos: KIESEL/FEDDERSEN

Vom Flughafen ins Hotelbett: Übermüdete Joan Kennedy

126

argus
Seit 1887

Auflage (i. Ts.): 57,3
– lt. „Leitfaden 1971 –

Ausschnitt aus:

Bonner Rundschau, Bonn
16. April 1971

Super-Show im Alten Rathaus

Arthur Fiedler dirigierte die Feuerwehrkapelle — Joan Kennedy stürmisch gefeiert

VON EVI KEIL UND HANS SCHAMBERGER

Bonn. Im Alten Rathaus haben sie gestern die Show abgezogen. Doch davor mußten die Festgäste fast eine geschlagene Stunde lang bangen, ob Joan Kennedy und Arthur Fiedler, Stars eines Empfangs von Oberbürgermeister Peter Kraemer, überhaupt kommen würden: Sie waren von langem Flug und langer Besichtigung des Kölner Domes ermüdet.

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Information aus:
NEUE ZEIT
Graz
Datum 16. April 1971

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HAMBURGER ABENDBLATT - 15.4.1971

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Vom Flughafen ins Hotelbett: Übermüdete Joan Kennedy

argus Seit 1887
Auflage (i. Ts.): 12,2
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Lahrer Zeitung, Lahr
vom 30. März 1971

Boston-Pops in der Beethovenhalle

Die Bostoner Philharmoniker geben in Bonn ein ungewöhnliches Galakonzert

(np). Was am 16. April in der Bonner Beethovenhalle passieren wird, kann als ein Spektakel besonderer Art gelten: Arthur Fiedler, Chef und Dirigent der Bostoner Philharmoniker, wird an diesem Tag zum „Boston-Pops" einladen, einem Galaabend mit klassischer Musik, Show und Festdiner. Die Aufführung wird zum größten Teil von den Freunden des Orchesters finanziert, die damit einmal im Jahr den Philharmonikern ihren Dank abstatten möchten.

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argus Seit 1887
Auflage (i. Ts.): 153,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Nachrichten, Münster
vom 27. März 1971

BONN - von Woche zu Woche

Einer oder 99 Gerechte?

Goldene Worte im Bundestag / Stars zu Gast

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INGEBURG REISSENBERGER

argus Seit 1887
Auflage (i. Ts.): 13,4
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westdeutsche Rundschau, Wuppertal
vom 24. März 1971

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Die Bostoner Philharmoniker kommen nach Bonn

Von Kurt Pleyer

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Auflage (i. Ts.): 37,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Saarbrücker Landeszeitung, Saarbrücken
25. März 1971

Boston-Pops nach Bonn

Die Bostoner Philharmoniker geben ein ungewöhnliches Galakonzert

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– lt. „Leitfaden 1970 –
Ausschnitt aus:
Rheinische Post, Düsseldorf
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argus Seit 1887
Auflage (i. Ts.): 56,7
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Darmstädter Echo, Darmstadt
vom 30. März 1971

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argus Seit 1887
Auflage (i. Ts.): 43,7
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Westfälischer Anzeiger und Kurier, Hamm/Westf.
vom 20. März 1971

Boston-Pops in der Beethovenhalle

Die Bostoner Philharmoniker geben ungewöhnlichen Galaabend

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argus Seit 1887
Auflage (i. Ts.): 12,2
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Lahrer Zeitung, Lahr
vom 30. März 1971

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argus Seit 1887
Auflage (i. Ts.): 56,7
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Darmstädter Echo, Darmstadt
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– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westdeutsche Rundschau, Wuppertal
vom 24. März 1971

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argus Seit 1887
Auflage (i. Ts.): 43,7
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Westfälischer Anzeiger und Kurier, Hamm/Westf.
vom 20. März 1971

Boston-Pops in der Beethovenhalle

Die Bostoner Philharmoniker geben ungewöhnlichen Galaabend

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argus Seit 1887
Auflage (i. Ts.): 16,9
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Lüdenscheider Nachrichten, Lüdenscheid
vom 24. März 1971

„Boston-Pop" in der Beethovenhalle

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argus Seit 1887
Auflage (i. Ts.): 116,4
– lt. „Leitfaden 1971 –
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argus Seit 1887
Auflage (i. Ts.): 153,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Badische Neueste Nachrichten, Karlsruhe
vom 27. März 1971

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Wenn man hübsch ist und zudem Kennedy heißt

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argus Seit 1887
Auflage (i. Ts.): 21,3
– lt. „Leitfaden 1969" –
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Ruhr-Anzeiger, Hattingen
vom 20. März 1971

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Kurt Pleyer

argus Seit 1887
Auflage (i. Ts.): 37,3
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Offenburger Tageblatt, Offenburg
vom 30. März 1971

Boston-Pops in der Beethovenhalle

Die Bostoner Philharmoniker geben in Bonn ein ungewöhnliches Galakonzert

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argus Seit 1887
Auflage (i. Ts.): 26,0
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Spandauer Volksblatt, Berlin-Spandau
vom 31. März 1971

„Boston Pops" in Bonn mit Joan Kennedy

Das 1881 gegründete Boston Symphonie Orchestra unternimmt im April seine dritte Europa- und Deutschland-Tournee. Unter seinen Dirigenten Arthur Fiedler, William Steinberg und Michael Tilson Thomas wird das Orchester in Stuttgart, Berlin (10. und 11. April), Hannover, Hamburg, Frankfurt/Main und Wien Konzerte geben.

Unter Mitwirkung von Joan Kennedy als Sprecherin des von Prokofjew vertonten Märchens „Peter und der Wolf" findet am 16. April in der Bonner Beethovenhalle eine Exklusivveranstaltung der „Boston Pops" unter Leitung von Arthur Fiedler statt. Das führende amerikanische Orchester wird unter anderem auch noch in Rom, Paris, London und Barcelona gastieren.

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vom 24. März 1971

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argus Seit 1887
Auflage (i. Ts.): 116,4
– lt. „Leitfaden 1971 –
Ausschnitt aus:
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argus Seit 1887
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Ausschnitt aus:
Badische Neueste Nachrichten, Karlsruhe
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Auflage (i. Ts.): 21,3
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ruhr-Anzeiger, Hattingen
vom 20. März 1971

Boston-Pops in der Beethovenhalle

Die Bostoner Philharmoniker geben ungewöhnlichen Galaabend

Bonn. Was am 16. April in der Bonner Beethovenhalle passieren wird, kann als ein Spektakel besonderer Art gelten: Arthur Fiedler, Chef und Dirigent der Bostoner Philharmoniker, wird an diesem Tag zum „Boston-Pops" einladen, einem Galaabend mit klassischer Musik, Show und Festdiner. Die Aufführung wird zum größten Teil von den Freunden des Orchesters finanziert, die damit einmal im Jahr den Philharmonikern ihren Dank abstatten möchten.

Auf dem musikalischen Programm stehen Werke wie Händels „Feuerwerksmusik", Prokoffiefs „Peter und der Wolf", Tschaikowskis „Klavierkonzert Nummer eins" sowie Melodien aus der US-„Klassik" und aus „Hair". Garniert wird die Aufführung durch ein Festessen. Zwischen Händel und der Prokoffief-Legende, die Jean Kennedy, Ehefrau des skandalbeschwerten Edward Kennedy, lesen soll, wird es also munteres Tellerklappern und Gläserklingen geben. Wahrlich für die kleine Residenz am Rhein, ehrwürdig, was die Musik betrifft, ein Novum.

Aber Arthur Fiedler mag es eben so. In seiner Begleitung werden nach Angaben der Veranstalter auch eine Reihe prominenter Amerikaner reisen. In der Chartermaschine haben angeblich schon Nelson Rockefeller, die Kennedys und andere illustre Mitglieder der US-Society Plätze gebucht. Die Bostoner werden vor der Bonner Einlage eine Konzerttournee durch die Weltstädte des alten Kontinents machen. Alle Karten sind jetzt schon ausverkauft — schließlich wird es nach 14 Jahren wieder das erstemal sein, daß Arthur Fiedler mit seinem berühmten Orchester nach Europa kommt.

Die letzte Nachricht, die über den Dirigenten aus der neuen Welt in die alte gefunkt wurde, hatte weniger mit Musik als mit Show zu tun: Läutend und rasselnd war Fiedler mit einem knallroten Feuerwehrauto durch Bostons Innenstadt gefahren. Das Dampfroß aus der Pionierzeit war ein Geschenk seiner Frau zum 75. Geburtstag. Er chauffierte den Oldtimer im Frack vor die Bostoner Philharmonie, stieg aus und erklärte lächelnd: „Ich liebe die Feuerwehr!"

Kurt Pleyer

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Boston-Pops in der Beethovenhalle

Die Bostoner Philharmoniker geben in Bonn ein ungewöhnliches Galakonzert

(np). Was am 16. April in der Bonner Beethovenhalle passieren wird, kann als ein Spektakel besonderer Art gelten: Arthur Fiedler, Chef und Dirigent der Bostoner Philharmoniker, wird an diesem Tag zum „Boston-Pops" einladen, einem Galaabend mit klassischer Musik, Show und Festdiner. Die Aufführung wird zum größten Teil von den Freunden des Orchesters finanziert, die damit einmal im Jahr den Philharmonikern ihren Dank abstatten möchten.

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„Boston Pops" in Bonn mit Joan Kennedy

Das 1881 gegründete Boston Symphonie Orchestra unternimmt im April seine dritte Europa- und Deutschland-Tournee. Unter seinen Dirigenten Arthur Fiedler, William Steinberg und Michael Tilson Thomas wird das Orchester in Stuttgart, Berlin (10. und 11. April), Hannover, Hamburg, Frankfurt/Main und Wien Konzerte geben.

Unter Mitwirkung von Joan Kennedy als Sprecherin des von Prokofjew vertonten Märchens „Peter und der Wolf" findet am 16. April in der Bonner Beethovenhalle eine Exklusivveranstaltung der „Boston Pops" unter Leitung von Arthur Fiedler statt. Das führende amerikanische Orchester wird unter anderem auch noch in Rom, Paris, London und Barcelona gastieren.

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MIT IHREM MANN *Edward Kennedy kommt die blonde Joan am 16. April nach Bonn.* Bild: dpa

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Die schöne Joan liest Märchen in Bonn

Kennedys kommen in die Beethovenhalle

EB **Bonn** — Als ausgesprochen unschicklich galt bisher, wer in Konzertsälen zu Beethoven-Klängen ein Butterbrot verspeiste und die Krümel mit einem guten Tropfen heruntersplülte. Das soll nun anders werden. Das Bostoner Symphonieorchester bringt am 16. April feine amerikanische Lebensart in die Bonner Beethoven-Halle. Der besseren Gesellschaft am Rhein steht ein Ohren- und Gaumenschmaus ganz besonderer Art ins Haus.

Die Ankündigung des Ereignisses entnahm die Bonner Prominenz dieser Tage goldenen Umschlägen. Auf weißem Bütten werden die erlauchten Herrschaften zu einem „Gala-Konzert" gebeten. Die Stars des Abends, der 75jährige Dirigent Arthur Fiedler und Joan Kennedy, die schönste aus dem gleichnamigen Clan, werben mit ihrem hochglänzenden Konterfei für die musikulinarische Festlichkeit.

Wie im Mittelalter

Es soll zugehen wir im Mittelalter: Während die 130 Bostoner Symphoniker auf der Bühne populäre klassische Weisen intonieren, lassen es sich die Zuhörer bei Kerzenschein an festlich gedeckten Tischen gut schmecken. Zu Tschaikowskys Klavierkonzert Nr. 1 kann man Sekt oder Weingläser erklingen lassen, und wem bei der Egmont-Ouvertüre der Magen knurrt, kann dem mit einem belegten Brötchen abhelfen.

Zur Halbzeit des dreistündigen Musik-Gelages tritt Joan Kennedy auf, die am vergangenen Wochenende in den Vereinigten Staaten ihr Fernsehdebüt als Pianistin gab. In Bonn allerdings greift sie nicht in die Tasten. Sie wird die Legende zu Prokofieffs „Peter und der Wolf" erzählen.

Helfer aus USA

60 amerikanische Honoratioren, allesamt regelmäßige Besuchr der „Boston Pops", wie diese Form geselligen Beisammenseins von ihren Erfindern genannt wird, werden der Bonner Crème de la Cremè beim Nachempfinden ihrer Lebensart behiflich sein. Die „freiwilligen Helfer" reisen im Sonderflugzeug an. Unter ihnen Bankpräsident David Rockefeller und Senator Edward Kennedy.

150 Mark Eintritt

Veranstaltet wird das Klassik-Mahl zum Eintritt von 120 und 150 Mark für Speis und Klang vom Bonner Zeremonienmeister Johannes Wasmuth, 34. Der gelernte Dekorateur garniert seit Jahren die Bundeshauptstadt mit gesellschaftlichen Ereignissen, deren Mischung aus Snob-Appeal und Wohltätigkeit ihm stets so gut gelang, daß alle Beteiligten hinterher nur noch fassungslos ihre eigene Nächstenliebe bestaunten.

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JOAN KENNEDY ALS MÄRCHENTANTE: Die Frau des US-Senatorslas den Sprechpart von „Peter und der Wolf". Arthur Fiedler (rechts) dirigierte das Melodram.

Kunstgenuß auf amerikanisch für die Gesellschaft in Bonn

Zu Beethoven gab es Roastbeef rosa

Von Andreas Müller

Alexander Bondarenko, sowjetischer Geschäftsträger in Bonn, fühlte patriotisch, als Joan, bildhübsche Frau des US-Senators Edward („Ted") Kennedy, den Märchentext zu Serge Prokofieffs Melodram „Peter und der Wolf" ins Mikrofon hauchte. Was sonst in der Bonner Beethovenhalle geschah, fand seine Billigung nicht. Für 150 Mark Eintrittsgeld konnte man dort aus nächster Nähe erleben, wie sich die feine Gesellschaft hohen Kunstgenuß vorstellt.

Da genügt längst nicht mehr Kunst allein. Zu Beethoven und Tschaikowsky wurde Prager Saftschinken mit Spargelspitzen, Holsteiner Katenrauchwurst, Mastputenfleisch, Roastbeef rosa, Holländer Käse, Wildbachforellenfilet und Burgunder Rücken auf Brötchen serviert. Wen die Trauermusik zu Goethes „Egmont" vergraulte, der kam bei einem Gläschen Niersteiner Fritzenhölle (Spätlese) wieder in Stimmung.

Pianist Malcolm Frager, der in letzter Sekunde für den indisponierten Earl Wild einsprang, hatte sich vorher nicht ausreichend informiert. Als er zu Beginn seines Auftritts einen Blick in den Zuschauerraum warf, schloß er bestürzt die Augen — und machte sie bis zum Schluß nicht mehr auf. Da standen üppig gedeckte Tische, und da saßen berauschte Herren neben aufgedonnerten Damen: scherzend bei Kerzenlicht. Der Pianist schleuderte seinen Schmerz in die Tasten. Später, auf dem Weg ins Hotel, sagte er mir: „Das war kein Konzert, das war ein Hochzeitsfest."

Derlei gibt es in den Vereinigten Staaten schon lange. Das „Boston Pops Orchestra" („BSO", Dirigent: Arthur Fiedler), ein Ableger des „Boston Symphony Orchestra" (Dirigent: William Steinberg), hat es sich zur Aufgabe gemacht, mit Unterhaltungsveranstaltungen besonderer Art neue Mäzene zu werben. Begleitet von sechzig millionenschweren Mitgliedern des „Vereins der Freunde des BSO" reist das Orchester seit Anfang April durch Europa.

David Rockefeller jr., Manager des „Boston Pops", Sohn des Bankpräsidenten David Rockefeller und Neffe des Gouverneurs von New York, Nelson Rockefeller, erklärt den Sinn und Zweck der Veranstaltungen so: „Pops kommt von Pop. Das bedeutet populär. Wir wollen nicht hohe Kunst machen, wir wollen unterhalten. Leute, die sonst an klassischer Musik nicht interessiert wären, sollen gewonnen werden."

Und dies nicht nur durch Speis und Trank. Bemerkenswert ist auch die ungewöhnliche Programm-Mischung: Neben klassischen Hits spielte das „Boston Pops" in Bonn Musik aus „Hair", den „St. Louis Blues March" und zum Abschluß „The Stars and Stripers Forever" („Hoch das Sternenbanner").

Die Deutschen waren dieser amerikanischen Erfindung nicht ganz gewachsen. Während die Gäste aus den USA von Anfang an gerne zugelangt hätten, verhielt sich die Bonner Crême de la Crême andächtig, als wäre sie in einem ganz normalen Konzert. Nur Walter Scheel gewöhnte sich rasch an die ungewohnte Situation: Schon nach Beethovens „Egmont"-Ouvertüre zündete er sich eine dicke Zigarre an und paffte den Rauch seiner lauschenden Gattin Mildred ins ernste Gesicht.

Expräsident Heinrich Lübke (mit Wilhelmine) indessen blieb steif bis zum Schluß. Mein Tischnachbar, Mister Edward G. Murray, ein Pastor, sagte enttäuscht: „In Boston trinken wir schon zur Musik."

Als ich ihn fragte, ob er es nicht sehr kapitalistisch finde, daß das gewöhnliche Volk (zum Preise von immerhin 50 Mark) ohne Verpflegung von den Rängen zusehen mußte, antwortete er: „Ich habe Neuigkeiten für Sie: Wir in Amerika sind Kapitalisten. Gäbe es keine Kapitalisten, gäbe es kein Boston Symphony Orchestra."

Dann kam Joan Kennedy (im Hagel der Fotoblitze strahlend schön), erzählte das Märchen von Peter und dem Wolf genauso wie sich der kleine Fritz das Märchenerzählen vorstellt, erzitterte manchmal unter den Donnerschlägen der Prokofieff-Musik, zwinkerte dreimal ins Publikum (aber nicht zu ihrem Mann Edward, der frisch gescheitelt neben Mildred Scheel saß), bekam zum Schluß rote Rosen, aber herzlich wenig Applaus.

EIN PLATZ AN DEN TISCHEN kostete 150 Mark. Für 50 Mark durfte man, von den Rängen aus, den Reichen von Bonn beim Essen zusehen.

Am meisten klatschten die Fotografen, die sie noch einmal richtig ins Bild kriegen wollten. Veranstalter Johannes Wasmuth (schweißtriefend, mit wallender Künstlermähne) schrie sogar „bravo". Das Publikum empfand das als Störung: Es hatte sich längst über die Brötchen geworfen.

Gemischtes Büfett (ohne Musik) hatte es schon am Vormittag bei Scheels Empfang im Bonner Kanzler-Bungalow gegeben. Edward Kennedy, prominentestes Kuratoriums-Mitglied des „Vereins der Freunde des BSO" kam mit Kanzleramtsminister Horst Ehmke zu Fuß vom Palais Schaumburg herüber: müde, abgespannt, lustlos.

Scheel, gebräunt vom Urlaub in Hinterthal/Salzburg, verzichtete auf offizielle Ansprachen. Ted murmelte irgend etwas von „Normalisierung" in den Beziehungen zu Rotchina, bestellte sich Münchner Weißbier, nahm vom Büfett eine Scheibe Emmentaler, plauderte lange mit Arthur Fiedler (der wie Albert Einstein aussieht), und endeckte viel zu spät (nach einer guten dreiviertel Stunde) Mildred Scheel, von der er wußte, daß sie amerikanische Vorfahren hat. Mildred: „Mein Großvater war Weinhändler in den Staaten. Als die Prohibition eingeführt wurde, ging er zugrunde."

Joan Kennedy wurde in Hot pants erwartet, kam aber (zwei Stunden zu spät) in langer, himmelblauer Hose. Scheel bestellte ihr gebratene Weißwürstchen mit Senf. Als sie nach Messer und Gabel verlangte, gab Protokollchef Hans Schwarzmann höflich zu bedenken: „Eigentlich ißt man so etwas mit der Hand."

Im Bahnhof war das Essen besser

Joan bekam dennoch Besteck, schnippelte mißtrauisch an den Würstchen herum — und schob sie dann heimlich zu Scheel. Tags zuvor hatte sie (nach einem Empfang beim Bonner OB Peter Kraemer) bei Johannes Wasmuth im Künstlerbahnhof Rolandseck besser gespeist: klare Bouillon, Fasanenbrust mit Sauerkraut, Fürst-Pückler-Eis.

Zur Begrüßung der Bostoner Gäste durch den Ministerpräsidenten Helmut Kohl kam Ted Kennedy („Jetzt spiele ich die Hauptrolle, heute abend steht meine Frau im Mittelpunkt") ohne Joan nach Rolandseck. Er hatte ihr geraten, sich für abends zu schonen. Statt dessen — man erfuhr es durch den Chauffeur Karlheinz Stein — ließ sie sich von Bonns Star-Figaro Willi Michels die Haare legen.

Bahnhof Rolandseck (erbaut 1856 als Endstation einer Privatbahn) ist seit hundert Jahren Schauplatz piekfeiner Feste, Treffpunkt für Maler, Dichter, Musiker und Diplomaten. Kaiser Wilhem II., Otto von Bismarck, Königin Viktoria von England, Elisabeth von Rumänien, Heinrich Heine, Nietzsche, Franz Liszt, Apollinaire, Alexander von Humboldt, Clara Schumann und viele andere waren hier schon zu Gast.

1965 wollte die Bundesbahn den als Bahnhof funktionslos gewordenen Bau abreißen, Helmut Kohl kaufte das Haus, setzte Wasmuth (Geschäftsführer der „arts and music GmbH") als Pächter auf Lebenszeit ein und gab ihm 600 000 Mark für die Renovierung.

Für 600 Mark Monatsmiete darf seit zwei Jahren auch der Pianist Stefan Askenase bei ihm wohnen. Ich traf ihn, das kleine, weißhaarige Männchen, auf dem Weg zur Boston-Pops-Gala, im Zug. (Eine Fahrkarte Rolandseck—Bonn kostet 1,40 Mark.) Der greise Künstler hatte noch nicht zu Abend gespeist. Nach dem Andantino aus Tschaikowskys Klavierkonzert b-Moll war für seine Tischnachbarn kein Sandwich mehr übrig.

bonn
concert
reports

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Arthur Fiedler stülpte sich seinen 81. Helm sofort auf

Vor den Symphonikern erst noch die Feuerwehrkapelle dirigiert

Weiß-blauer Wirbel mit Leberkäs und Bier um drei Amerikaner in Bonn

Von WAZ-Chefreporter ERNST NEY

Drei Amerikaner machten Wirbel in Bonn: Die Dame zuerst: blonde, langhaarige Senatorengattin Joan Kennedy. Zweitens: Senator Edward Kennedy, ehrgeiziger Politiker, möglicherweise präsidentschaftsverdächtig, skandalumwitterter Unfallfahrer in jener Affäre, bei der seine Sekretärin nachts in Florida den Tod fand. Schließlich: der 75jährige Dirigent des Boston Symphony Orchestra, Arthur Fiedler, vor vielen Jahren und zwei Weltkriegen Student der Musik in Berlin.

Anlaß des Prominentenbesuches war eines der größten gesellschaftlichen Spektakel im bisherigen Bonner Hauptstadtleben, ein Konzert der Bostoner Symphoniker am Freitagabend in der Beethovenhalle. Mit Beethoven fing es an, mit „Hair" hörte es auf. Joan Kennedy sprach die Texte zu „Peter und der Wolf" von Prokofieff. Ein für Deutschland völlig neues Konzertgefühl, denn auf den teuren Plätzen im Parkett wurde gleichzeitig diniert.

Bevor der Große Abend in Szene ging, wurden die immer lächelnden Kennedys und der putzmuntere Mittsiebziger Arthur mit Ehrungen, Einladungen und Empfängen überhäuft. Bonns Oberbürgermeister Krämer eröffnete den Reigen. Sekt und goldenes Buch im Rathaus.

270mal Ehrenmitglied

Krämers Überraschung: Er ließ im Festsaal die Feuerwehrkapelle blasen, denn aus irgendeinem Grunde hat der alte Arthur eine Schwäche für die Feuerwehr. Er ist Ehrenmitglied von rund 270 Feuerwehren in aller Welt und besitzt 80 Feuerwehrhelme, denen in Bonn der 81. hinzugefügt wurde. Er stülpte sich das Geschenk sofort auf das schlohweiße Haar, lieh sich vom Dirigenten dessen Stab und feuerte die Feuerwehr zum Marsch von den „Altem Kameraden" an.

Mister Arthur brachte seinen Helm auch mit, als am Freitagvormittag Außenminister Scheel und Frau Mildred sich die Ehre gaben, die Kennedys und den Dirigenten im Kanzlerbungalow des Schaumburgparks zu empfangen.

Die Gäste wurden mit einem rustikalen Büfett bewirtet: Leberkäs, Würstchen, Münchner Bier, Laugenbrezel und andere Spezialitäten aus dem weißblauen Teil Süddeutschlands. In Stellvertretung des Bundeskanzlers, der am Gardasee seinen letzten Osterurlaubstag verbrachte, hatte Horst Ehmke mit „Ted" ein politisches Gespräch.

US-Botschafter Kenneth Rush verschob für einige Stunden seinen Abflug nach Berlin, zum 18. Botschaftertreffen, um in seiner Residenz die Landsleute willkommen zu heißen. Joan in einem mädchenhaften schneeweißen Wolle-Mini. Man könnte auch sagen: Wonne-Mini.

Bei den anderen Auftritten bevorzugte sie einen fliederfarbenen Hosenanzug, einen ebensolchen Midimantel lässig um die Schultern gelegt. Ich würde sagen, die Hosen waren zu kostbar, um zu sagen: Joan trug Jeans.

Bankräuber starb in Kölner Haftzelle

KÖLN (dpa)

13 Stunden nach seinem mißglückten Überfall auf eine Bankfiliale in Köln ist ein 47jähriger Familienvater am Freitag gestorben. Bei einer Routinekontrolle der Haftzellen im Kölner Polizeipräsidium fand ein Beamter den Mann nur noch schwach atmend auf seiner Pritsche. Auf dem Weg zum Krankenhaus starb der 47jährige. Nach den Feststellungen der Polizei ist der Mann mit größter Wahrscheinlichkeit eines natürlichen Todes gestorben. Die genaue Todesursache müsse die Obduktion ergeben. Der 47jährige Auftragsschriftsteller aus Düsseldorf hinterläßt fünf Kinder, davon das jüngste im Alter von fünf Jahren. Bei dem Überfall hatte er schon 151 000 DM erbeutet, war jedoch schnell gefaßt worden.

MIT SEINEM NEUEN WEISSEN FEUERWEHRHELM genoß der Dirigent Arthur Fiedler den Empfang im Festsaal des Bonner Rathauses. Zwischen Fiedler und Joan Kennedy: der Bonner Oberbürgermeister Peter Krämer. dpa/upi-Funkbild

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Egmont mit Sandwiches – und bei den Preisen nicht zimperlich

Von unserem dpa-Korrespondenten Holger Quiring

Bonn, 18. April (dpa)

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock..." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war; weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einem 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchester es darbot: über die Egmont-Ouvertüre zu Tschaikowskis erstem Klavierkonzert und Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

Joan Kennedy spricht in Bonn von „Peter und Wolf". dpa-Foto

Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malcolm Frager, der den virtuosen und prunkvollen Solopart des Tschaikowski-Konzerts so souverän bewältigte, daß das Publikum anhaltend applaudierte.

Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar. Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei. Die Frage bleibt: Was muß man in Bonn bezahlen, um „in" zu sein?

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Bonn, Mettwurst und Maestoso

NEUES VON DEN FEINEN LEUTEN ZU BONN: ABENDESSEN MIT MUSIK

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

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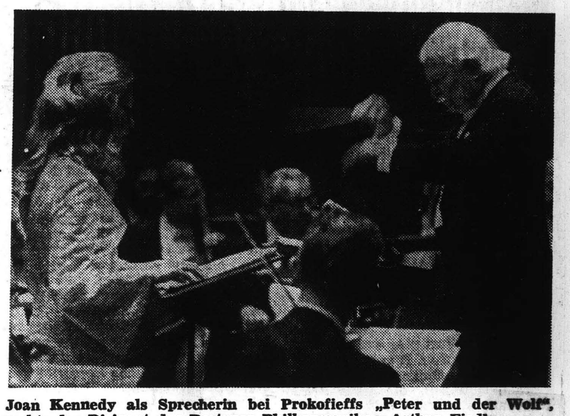

Joan Kennedy als Sprecherin bei Prokofieffs „Peter und der Wolf", rechts der Dirigent der Bostoner Philharmoniker, Arthur Fiedler.

131

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Ausschnitt aus:
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vom 19. April 1971

DIE STARS DER BONNER GALA MIT DEN BOSTON POPS: Joan Kennedy und Dirigent Arthur Fiedler. ap-Telebild

Beethoven mit Brötchen und ein heißes Höschen

Galakonzert mit Joan Kennedy in Bonn — Dirigent kam mit Feuerwehr

Von WAZ-Chefreporter ERNST NEY — BONN

Die Einladung schimmerte golden. Die Plätze im Parkett kosteten 120 bis 150 DM, je nach Lage. Dafür gab es außer Beethoven, Tschaikowsky den Kennedys und den Rockefellers belegte Brötchen, einen Wein aus Rheinhessen, später ein Glas Sekt und zum Schluß noch einen Kaffee. Wer „nur" 25 oder 50 Mark für eine Karte anzulegen bereit war, konnte — außer Blatzheims Verpflegung — alles andere von den „trockenen" Balkonplätzen aus genießen. In den Pausen mischen sich dann „oben" und „unten".

Das Spektakel um Joan und Ted Kennedy und um die Bostoner Philharmoniker samt ihrem 75jährigen rustikalen Dirigenten Arthur Fiedler erreichte mit einem Galakonzert in der Beethovenhalle einen teils rauschenden, teils komischen Höhepunkt.

Dieses noch vorweg: Es stimmt nicht, daß das Parkett voller „Geldadel" saß. Auch die politische Prominenz war nur schwach vertreten. In Sachen Schmuck, Eleganz, Garderoben hatte man sich mehr versprochen, obwohl es unbestreitbar das eine oder andere fürs Auge gab. Aber im großen und ganzen war es eine recht solide Versammlung. Es gibt eben heute viele Leute, auch unterhalb der gern zitierten „Finanzgewaltigen von Rhein und Ruhr", die für eine solche Sache mehr als einen Blauen hinblättern. Außerdem hatte Johannes Wasmuth, der ideenreiche Künstlervorstand vom Bahnhof Rolandseck, in letzter Minute mit Freikarten „gestopft", damit es auch „schön voll" aussah.

Ein festlicher Abend war es schon. Selbst den halbierten, belegten Brötchen hatte das Management klingende Namen gegeben: Prager Saftschinken mit Spargelspitzen, Mastputenfleisch, Lachsschinken mit gefüllten Oliven, Wildbachforellenfilet mit Kaviarsahne, Burgunder Rücken mit Ananas. Ich bin durchaus einverstanden, denn das läßt sich hübsch schreiben, aber, wenn man das Zeug so zwischen den Zähnen hatte, war es genau das, was es zu Hause auch gibt, wenn „Kaltverpflegung" im Kalender steht.

An unserem 10-Personen-Tisch kamen wir mit den zwei Brötchenplatten ganz gut weg, denn drei Plätze blieben leer. Aber auch bei voller Besetzung der Tische reichte es, denn die Gäste hatten allgemein eine gewisse Scheu, so richtig nach Herzenslust zuzugreifen, während das Orchester und die Solisten sich auf der Bühne strapazierten. Bostoner Bräuche sind eben keine Bonner Bräuche. Beethoven und Brötchen, das will uns nicht so recht schmecken.

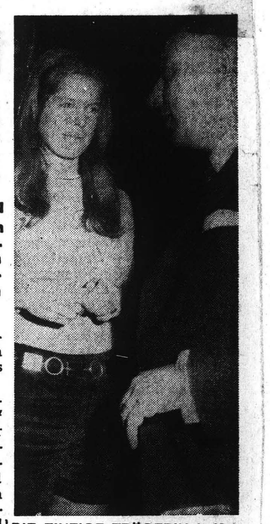
Der wirkungsvoll weißhaarige Dirigent, seine genau 107 Mannen und dazu noch der schlanke, schwarzhaarige Malcolm Frager, Solist in Tschaikowskys Klavierkonzert Nr. 1 b-Moll, zeigten sich in dem kunterbunt zusammengestellten Programm vielseitig und temperamentvoll, vor allem aber zeigten sie eine bravouröse Exaktheit, äußerste Perfektion.

Ein Hauch von Jazzerei

Die Burschen aus Boston scheuen sich nicht, bei den großen Meistern, wo schnelle, kantige Passagen es zulassen, einen Hauch von Jazzerei unterzumischen. Serge Prokofiefs Musikmärchen von Peter und dem Wolf machte Fiedler ganz sanft und lyrisch. Und bei den Auszügen aus „Hair" schließlich, da zeigte das Orchester was drinsteckt. Einfach Klasse! Es fehlten nur noch ein paar Susaphone. „Hair" noch nie so gehört. Unvermeidlich: „Stars and Stripes", streckenweise vom Händeklatschen des mächtig in Fahrt gekommenen Publikums begleitet. Eine Zugabe von Bizet, minutenlanger Beifall und Ende.

Mittelpunkt: Joan Kennedy, keine im landläufigen Sinne schöne Frau, aber eine großartige Erscheinung, liebenswürdig elegant in jeder Bewegung, temperamentvoll, gesprächseifrig. Höhepunkt: ebenfalls Joan Kennedy, als sie mit angenehmer, nicht zu hoher, einfühlsamer Stimme, mitten im Orchester stehend, die Rezitationen zu „Peter und der Wolf" vortrug. Das war schon etwas ausgesprochen Besonderes. Ted nachher zu Joan: „Das hast du wundervoll gemacht."

Tisch 17 war der Prominententisch: die Kennedys und die Scheels, US-Botschafter Rush mit Familie, der sowjetische Geschäftsträger Bondarenko und an den Tischen ringsum einige Dutzend finanzkräftige Amerikaner aus dem „Freundeskreis" des Orchesters, der zugleich der Kreis der Mäzene, der Spender ist. Denn die „Boston Pops" sind ein privatwirtschaftlich betriebenes Unternehmen, kein staatlich subventioniertes Orchester.



DIE EINZIGE TRÄGERIN heißer Höschen wurde auf der Bonner Gala von Bundesaußenminister Walter Scheel in ein Gespräch verwickelt. ap-Telebild

Trägerin des einzigen „heißen Höschens" im Saale: eine der jüngeren aus der Familie Rockefeller, Nancy mit Vornamen, schwarz das Höschen, eng der Pullover. Feuerwehrfan Arthur Fiedler hatte mit Freuden die Offerte der Bonner Feuerwehr angenommen, mit Blaulicht und Martinshorn auf einen Drehleiterwagen zum Galakonzert zu fahren. Erschreckte Passanten meinten zuerst, es brenne in der Halle oder es sei gar Bombenalarm, das Ganze werde nicht stattfinden — aber es war „nur" der spleenige Dirigent, der im Frack vom Leiterwagen kletterte und offenbar gerade wieder einmal „eine der schönsten Minuten" (so sagte er ständig) seines Lebens beim Wickel hatte.

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Bonner Prominenz zahlte kräftig für Abendessen mit Gala-Konzert

Joan Kennedy unbestrittener Stargast in der Beethovenhalle

Bonn (dpa). Von den feinen Leuten zu Bonn am Rhein ist nichts zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Zunächst mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Bostoner Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malcolm Frager, der den virtuosen und prunkvollen Solopart des Tschaikowsky-Konzerts Nr. 1 so souverän bewältigte, daß das Publikum anhaltend applaudierte.

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Ueber diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert dieses Orchesters bezahlen muß, beträgt sechs Dollar. Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei. Die Frage bleibt: Was muß man in Bonn bezahlen, um „in" zu sein?

Joan Kennedy war der unbestrittene Star des Gala-Abends in der Bonner Beethovenhalle. Sie hatte den Sprechpart in Prokofieffs „Peter und der Wolf" übernommen. Am Dirigentenpult Arthur Fiedler.

„Glocke"-Fur

argus Seit 1887
Auflage (i. Ts.): 22,7
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hellweger Anzeiger, Unna
vom 19. April 1971

DEN SPRECHPART in dem musikalischen Märchen „Peter und der Wolf" hatte Joan Kennedy, die Frau des amerikanischen Senators, bei einer Festaufführung in der Bonner Beethovenhalle übernommen. Hier ist der hohe Gast bei seinem Vortrag zu sehen. Der Dirigent ist Arthur Fiedler, der das amerikanische Orchester leitete.

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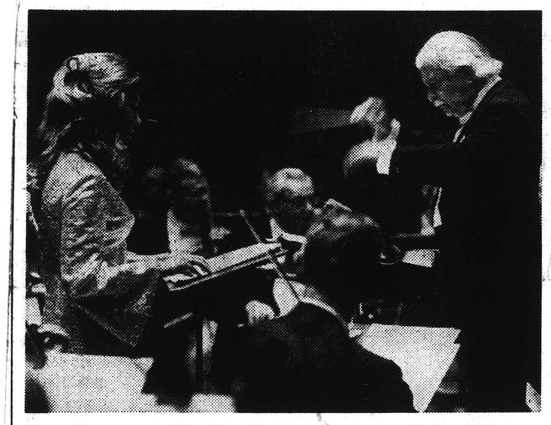
Auflage (i. Ts.):
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Offenbacher Post, Offenbach
19. 4. 1971



Joan, Peter und der Wolf

Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau: Joan Kennedy hatte in der Bonner Beethovenhalle bei einem Konzert des Bostoner Pop-Orchesters den Sprechpart in Sergej Prokofjews musikalischem Märchen „Peter und der Wolf" übernommen (auf dem Bild links). Rechts der Dirigent des amerikanischen Orchesters, Arthur Fiedler, aufgenommen während des Konzerts in der Beethovenhalle. Eine weitere Besonderheit dieser Galavorstellung war die Tatsache, daß sich die Konzertbesucher während der Darbietung an Tischen im Saal mit Sandwiches, Sekt und Wein stärken konnten. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 51,5
– lt. „Leitfaden 1971 –
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Schwäbische Donau-Zeitung, Ulm
19. April 1971

Ein Hauch von Nerz

Joan Kennedy und „Boston-Pops"-Konzert begeisterte Bonn

Von unserem Korrespondenten Weillington Long

BONN. Der amerikanische Senator Edward Kennedy und seine Frau Joan haben Bonn gegeben, um was es sich immer so besorgt gemüht: gesellschaftliche Reputation mit einem Hauch von Nerz.

Während sich der demokratische Politiker in Gesprächen mit Außenminister Walter Scheel und Kanzleramts-Chef Horst Ehmke bemühte, seine eigene Position und die der USA deutlich zu machen, bereitete sich seine Frau für einen Auftritt in der Beethoven-Halle vor: Sie sollte den Sprechpart in Prokofieffs „Peter und der Wolf" übernehmen.

Doch nicht nur der Name der politischen Dynastie Kennedy machte das aus, was die Bundeshauptstadt unter einem gesellschaftlichen Ereignis versteht: es spielte das Boston Symphony Orchestra unter dem 76jährigen Dirigenten Arthur Fiedler.

Wer dabei sein wollte, mußte bis zu 150 DM für eine Karte ausgeben oder aber zur Prominenz gehören die freien Eintritt hatte — um die 33jährige blonde Senatorenfrau sprechen zu hören, wenn sie nicht gerade vom 107-Mann-Orchester überspielt wurde. Der Beifall war für den Abend gleichmäßig verteilt: die Besucher feierten Joan Kennedy ebenso wie Arthur Fiedler, die Musiker und die Solisten.

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– lt. „Leitfaden 1971 –
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vom 19. April 1971

Bostoner Symphonieorchester und Joan Kennedy

Zum Gala-Essen wurde Egmont „serviert"

Eine neue Variante gesellschaftlicher Vergnügungen in Bonn – Prominenz rar

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue – allerdings etwas zwitterhafte – Variante bereichert worden: Abendessen mit Musik.

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Erst die Getränke

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock..." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war: Weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einen 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchester es darbot: Über die Egmont-Ouvertüre zu Tschaikowskyk erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

Familie Scheel war da

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Rush. Die andere Supermacht war durch den sowjetischen Gesandten Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbot-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

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Joan Kennedy und Dirigent Fiedler. dpa-Funkbild

Applaus für Mrs. Joan Kennedy und die Bostoner Symphoniker in Bonn.

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– lt. „Leitfaden 1969" –
Ausschnitt aus:
Christ und Welt, Stuttgart
23. April 1971

natorensitz und zwei Senatsdirektoren-Stellen angeboten. Damit war die Krise einstweilen beigelegt. Bei der Wahl erhielt dann Schütz als neuer Regierender Bürgermeister auch die 72 SPD-Stimmen. Für den CDU-Gegenkandidaten Lorenz stimmten 53 Abgeordnete. Die elf Nein-Stimmen dürften von der FDP stammen.

Die Kennedys in Bonn

Senator Edward Kennedy und seine Frau Joan statteten gemeinsam mit den Bostoner Symphonikern und ihrem Dirigenten Arthur Fiedler der Bundeshauptstadt einen Besuch ab. Für 100 bis 150 Mark Eintrittsgeld wurde in der Beethovenhalle „Boston Pops" geboten. Die Kennedys erweckten große Aufmerksamkeit unter anderem dadurch, daß sie zu allen Empfängen mindestens eine Stunde zu spät kamen.

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Auflage (i. Ts.): 9,9
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Ausschnitt aus:
Walsroder Zeitung, Waldsrode
vom 19. April 197

Mit Beifall und Interesse wurde Joan Kennedys Sprechrolle in Prokofjews musikalischem Märchen „Peter und der Wolf" aufgenommen. Eigener Funkdienst dpa/upi

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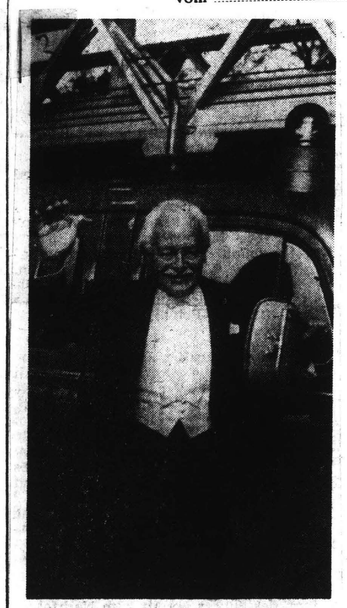
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Taunus-Zeitung, Oberursel
vom 19. April 1971



Als Fan von Feuerwehrausrüstungen gab sich Arthur Fiedler auch in Bonn zu erkennen. Der Dirigent der berühmten Bostoner Symphoniker kam zum Galaabend in der Beethovenhalle im Frack — auf einem Feuerwehrwagen. (Bericht auf Seite 2.)

Anzeige

Beethoven bei Sekt und Brötchen

Neue Party-Masche auf Bonner Parkett / Prominenteste Gäste: Ehepaar Kennedy

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Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm, das von Beethovens Egmont-Ouvertüre bis zum St. Louis Blues March von Williams Christopher Handy und natürlich – dabei hatte Frau Kennedy ihren Sprech-Auftritt – zu Prokofjews musikalischem Märchen „Peter und der Wolf" reichte.

Im Saal saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer – für weniger Geld – auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso – das Ganze für rund 150 Mark Eintritt.

In Boston ist dergleichen seit Jahren üblich, und speziell Joan Kennedy kennt ihren Part aus dem Prokofjew-Musikmärchen von vielen, vielen öffentlichen Auftritten. Der Erlös fließt fast immer karitativen Zwecken zu.

Das Programm enthüllte: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt der 76jährige Arthur Fiedler den Taktstock..." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, nämlich solange, bis das Publikum mit Getränken versorgt war.

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vom 19. April 1971

Im Gefolge des Boston Symphony Orchestra

Die Kennedys und Rockefellers im Hauptstädtchen

Bahnhof Rolandseck bewährte sich als Wartesaal / Image-Polierer hatten Hochkonjunktur

Von Wolfgang von Gropper

Bonn/Rolandseck. Am Freitagfrüh 7 Uhr landete der Senator Edward Kennedy in Köln-Wahn. Seine Frau Joan war schon drei Tage vorher gekommen. David Rockefeller jr. mit Gattin tummelten sich ebenfalls am Rhein. Nach Zusammenkünften „Ted" Kennedys mit Außenminister Scheel, Kanzleramtsminister Ehmke und dem rheinland-pfälzischen Ministerpräsidenten Helmut Kohl versammelten sich Amerikas Jet set-Mitglieder am Freitagabend in der Bonner Beethovenhalle zu einem Konzert des „Boston Pops"-Orchesters. Als ob sie das nicht zu Hause hören könnten. Wie kam es zu diesem Auflauf in unserem Bundeshauptstädtchen?

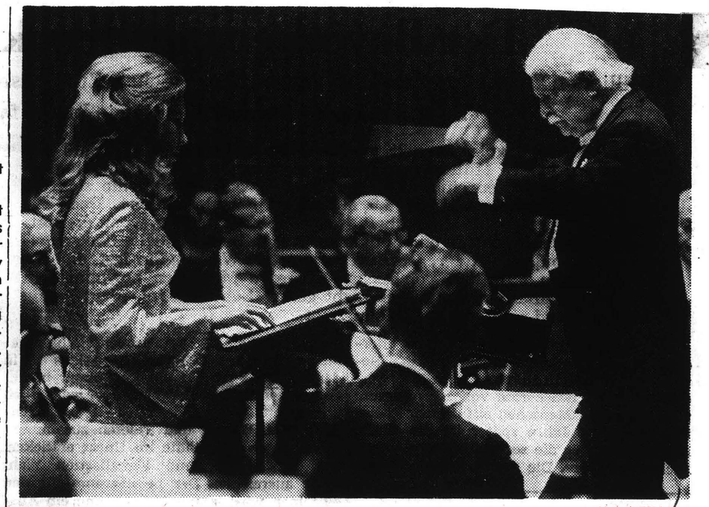
Am Anfang stand – wieder einmal – Johannes Wasmuth. Wer das ist? Oh, Kenner kennen ihn. Seit langem. Versuch einer Darstellung für Nichtkenner: Zwei-Zentner-Mann, um die Vierzig, marzipangesichtig, wasserblauäugig. Löwenmähne vom Kopf bis zum Nacken. Beruf? – Ja, da wird's schwierig. Nach allem, was man hört, würde ich sagen: international geläufiger Bildersammler, Organisator und Arrangeur. Die Angaben über Herkunft schwanken zwischen ehemaligem Buchbinder-, Schreiner- und Tüncherlehrling. Es gibt Leute, die Wasmuth ernsthaft für ein Genie halten. Andere rühmen ihm wenigstens einen genialischen Sinn für Qualität schlechthin nach. Die Gemälde, die er im stillgelegten Bahnhof Rolandseck im nördlichsten Zipfel von Rheinland-Pfalz in seiner Galerie „PRO" zusammengetragen hat, sprechen tatsächlich für einen ungewöhnlichen „Riecher". Er wohnt auch in diesem Bahnhof. Zusammen mit dem Pianisten Stefan Askenase. Zu seinen Freunden und regelmäßigen Gästen gehören Künstler vom Kaliber Marcel Marceau. Und die große Gesellschaft gibt sich im Bahnhof dann und wann ein Stelldichein. Zu Silvester oder so. Jedenfalls dann, wenn Johannes Wasmuth, dessen Fäden nach Westen in San Francisco und nach Osten in Tokio erst zu enden scheinen, es will.

Für letzten Freitag hatte er das Boston Symphony Orchestra zu einem „Pops Concert" in die Bonner Beethovenhalle dirigiert. Doch im Wesen des Genies liegt es, immer gleich mehrere Fliegen mit einer Klappe zu schlagen. Wasmuth schlug. Nur die Fliegen gebärdeten sich – frecherweise – ein wenig eigenwillig. Joan Kennedy wäre offenbar überhaupt nicht zu einem Empfang, den Außenminister Scheel und Frau Mildred am Freitagmittag ihr und ihrem Mann zu Ehren im Kanzler-Bungalow gaben, erschienen, wenn Gatte Ted sie nicht nach zwei Stunden herbeitelefoniert hätte.

Am Nachmittag, 16.30 Uhr, freuten sich (laut Einladung) der Ministerpräsident des Landes Rheinland-Pfalz und Frau Kohl zu Ehren der Solisten und Freunde des Boston Symphony Orchestra den und jenen zu einem Empfang im Bahnhof Rolandseck begrüßen zu können. Der Bahnhof wurde zum Wartesaal. Etwa sechszig bis achtzig Gäste und ebensoviele Kameramänner und Journalisten harrten und harrten. Hier Helmut Kohl, dort Bernhard Timm, der BASF-General. Dort die Frau des Bonner Protokollchefs Schwarzmann, hier der stellvertretende US-Botschafter Fessenden. Das Kalte Büffet stellte bereits die Ohren. David Rockefeller jr., Neffe des New Yorker Gouverneurs und Sohn des Chefs der Chase Manhattan Bank, war mit Gattin da. Aber wer kennt die schon in Rolandseck?

Von den gebetenen Solisten des Orchesters kam niemand. Nur ein paar Förderer aus Boston und Umgebung waren erschienen. Und endlich – fünfviertel Stunden zu spät – Ted Kennedy (ohne Frau). Er war dann da und doch stets „abwesend". Er redete, nach Kohl, einige belanglose Sätze ins Mikrofon. Ohne Lautsprecher mit Professor Timm, um schließlich noch mit seinem Gastgeber, dem CDU-Rekken aus Mainz, einige Worte über die Schwierigkeit, jung gewählt zu werden, zu wechseln. Und schon war er wieder weg. Ein Ministerialbeamter erzählte mir, sein Sohn habe kritisch bemerkt, er mißbillige, daß sein Vater da hingehe. Der Kennedy wolle doch nur sein angeschlagenes Image aufpolieren. – Ein kluges Kind, der Bub. Frau Kohl hatte wohl Ahnungen. Sie war erst gar nicht präsent. Dafür aber die Hellseherin Buchela und eine, wie es hieß, echte Zigeunerprinzessin. Als eigentliche Attraktion in Rolandseck erwies sich das Zigeuner-Quintett Schnuckenack-Reinhardt aus Haßloch. Da es auf dem Balkon plaziert war, hatten wenigstens die vielen Polizisten in der Umgebung des Bahnhofs etwas von seiner Musik.

Endlich am Abend war Joan Kennedy zu sehen. Am Prominententisch in der Beethovenhalle und auf der Bühne. Sie fungierte als Sprecherin zu „Peter und der Wolf" von Prokofieff. Dazu hatte sie viel Ruhe zuvor nötig. Versteht sich: Künstlerin, Auftrittsfieber. Doch sie spricht, wie sie eben spricht. Studiert hat sie Musik. Sie war jedenfalls die Giraffe des Abends. Nichtsdestoweniger verstanden sich die Pops-Musiker durchzusetzen. Es sind die gleichen wie die, die als Symphony Orchestra auftreten. Nur der Dirigent, Arthur Fiedler, ist ausschließlich für leichtere „pop"-uläre Unterhaltungsmusik zuständig. Dazu zählen die Amerikaner neben Melodien aus „Hair" und „St. Louis Blues"-Märschen auch Tschaikowskys b-moll-Klavierkonzert. Ja, wenn man es so, wie dort gespielt, auffaßt! Dazu saß das illustre Publikum, besmokingt, an Tischen mit Kerzen, aß, trank und rauchte. Shocking!? Anfangs ja, später nein. Spätestens nach der „Hair"-Musik wurden aus den feinen Leuten Menschen. Es zog Stimmung in die Halle ein. Man war froh und heiter, vom Gemeinschaftserlebnis getragen und inspiriert. „Das kann die beste Fernsehsendung zu Hause nicht ersetzen", sagte einer im Rausgehen. Den Eintrittspreis von 150 Mark hatte er – in ehrlicher Begeisterung allerdings – schon vergessen.



Joan Kennedy und A. Fiedler beim „Pops Concert" in Bonns Beethovenhalle
dpa/UPI-Bild

argus Seit 1887
Auflage (i. Ts.): 165,5
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Saarbrücker Zeitung, Saarbrücken
vom 19. April 1971

Joan, Peter und der Wolf

Joan Kennedys Auftritt war für Bonn ein Ereignis

Bonn, 18. April (UPI)

Der amerikanische Senator Edward Kennedy und seine Frau Joan haben Bonn am Freitag gegeben, um was es sich immer so besorgt bemüht: Gesellschaftliche Reputation mit einem Hauch von Nerz. Während sich der demokratische Politiker in Gesprächen mit Außenminister Walter Scheel und Kanzleramts-Chef Horst Ehmke bemühte, seine eigene Position und die der USA deutlich zu machen, bereitete sich seine Frau für einen Auftritt in der Beethoven-Halle vor: Sie sollte den Sprechpart in Prokofjews „Peter und der Wolf" übernehmen.

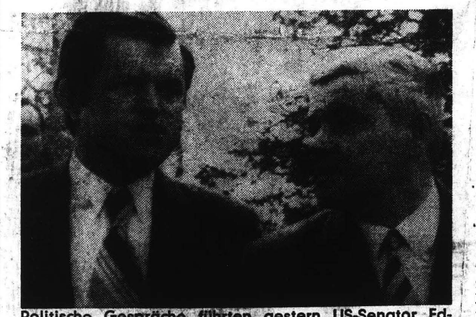
Doch nicht nur der Name der politischen Dynastie Kennedy machte das aus, was die Bundeshauptstadt unter einem gesellschaftlichen Ereignis versteht: Es spielte das Boston Symphony Orchestra unter dem 76jährigen Dirigenten Arthur Fiedler.

Wer dabei sein wollte, mußte bis zu 150 DM für eine Karte ausgeben oder aber zur Prominenz gehören – die freien Eintritt hatte –, um die 33jährige blonde Senatorenfrau sprechen zu hören, wenn sie nicht gerade vom 107-Mann-Orchester überspielt wurde. Der Beifall war gleichmäßig verteilt: Die Besucher feierten Joan Kennedy ebenso wie Arthur Fiedler, die Musiker und die Solisten für ein „Hair"-Querschnitt, für die Ouvertüre zu Beethovens „Egmont" oder für das Klavierkonzert Nummer eins von Tschaikowski (Solist: Malcom Trager).

Auch wenn der Sprecher der sowjetischen Botschaft, Alexander Bogomolow, Griffehler des Pianisten bemängelte, manche enttäuscht waren, daß Frau Kennedy nicht „hot pants" oder eine durchsichtige Bluse trug, Walter Schell war begeistert: ein Konzert nach Bostoner Art mit belegten Brötchen auf silbernen Tabletts, rhein-hessischem Wein „Niersteiner Fritzenhölle Spätlese" und Champagner „Périgord Imperial brut" waren zusammen mit den Kennedys ein Hit für Bonn. Zum Schluß, als Signal für den Kaffee, gab Arthur Fiedler „The Stars und Stripes forever".

argus Seit 1887
Auflage (i. Ts.): 255,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Rundschau, Dortmund
vom 17. April 1971

Vor einem Konzert mit Senatorgattin Joan Kennedy in der Bonner Beethovenhalle gab es einen Empfang im Kanzleramt: Senator Edward Kennedy (links) im Gespräch mit der Frau des Bundesaußenministers, Mildred Scheel. Ihr Mann (rechts) unterhielt sich mit Mrs. Kennedy.



Politische Gespräche führten gestern US-Senator Edward Kennedy und Kanzleramtsminister Ehmke am Rande eines Empfangs für das Bostoner Symphonieorchester. dpa/UPI-Funkbilder)

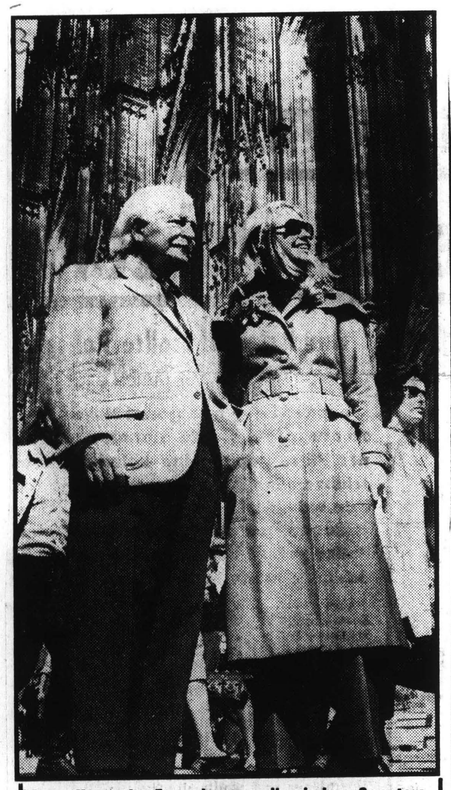
Empfang im Bundeskanzleramt vor Konzert mit Joan Kennedy

Bonn. Geld, Kunst und Politik gaben sich gestern mittag im Bonner Bundeskanzleramt ein Stelldichein: der amerikanische Senator Edward Kennedy, seine attraktive Frau Joan, das Bostoner Symphonieorchester und eine Reihe dollarschwerer Mitglieder der Bostoner High-Society waren zu einem Empfang geladen. Offizieller Anlaß war ein Galakonzert des „Boston Symphony Orchestra" in der Beethovenhalle.

Im Mittelpunkt des Programms unter dem Dirigenten Arthur Fiedler stand Joan Kennedy: die Senatorengattin rezitierte Textpartien in „Peter und der Wolf" von Serge Prokofieff. Joan Kennedy hat bei ähnlichen Gelegenheiten auch schon als Pianistin geglänzt.

Es blieb fast unbeachtet, daß Edward Kennedy auch politische Gespräche führte. Mit Außenminister Scheel und Kanzleramtsminister Ehmke diskutierte er über Ostpolitik und über das Berlin-Problem. Die Gespräche wurden als „nützlich" bezeichnet . . .

argus Seit 1887
Auflage (i. Ts.): 347,4
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Expreß, Köln
vom 16. April 1971



Joan Kennedy, Frau des amerikanischen Senators, und Arthur Fiedler, Chef des Boston Symphony Orchestra, besichtigten gestern mittag den Kölner Dom. Bild: Kollmann

argus Seit 1887
Auflage (i. Ts.): 26,0
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Oberhessische Presse, Marburg
vom 17. April 1971

Nur zum Lesen...

... kam diese Dame nach Bonn. Aber sie ist prominent genug, um mit Blumen und Riesen-Fotografenaufgebot begrüßt zu werden: Joan, Ehefrau des US-Senators Edward Kennedy, war Star eines Konzertabends des Boston-Symphonie-Orchesters, das gestern in der Beethovenhalle stattfand. Die prominente Politiker-Frau las den Text des musikalischen Märchens „Peter und der Wolf". Unter den Zuhörern Ehemann Edward, der die Gelegenheit der Bonn-Visite zu politischen Gesprächen nutzte.

argus Seit 1887
Auflage (i. Ts.): 37,3
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Offenburger Tageblatt, Offenburg
vom 20. April 1971

Star des Konzertes war Joan Kennedy

Ein Jumbo mit Freunden aus Boston — „Egmont" zum Essen / Von dpa-Korrespondent Holger Quiring

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden. Abendessen mit Musik.

Es blieb dem „Festival Pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Mästoso.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock . . .". Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war: weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einem 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchester es darbot: Über die Egmont-Ouvertüre zu Tschaikowskis erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

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Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbot-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

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Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz. Letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar. Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei. Die Frage bleibt: Was muß man in Bonn bezahlen, um „in" zu sein?

argus Seit 1887
Auflage (i. Ts.): 30,9
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Schleswig-Holsteinische Landeszeitung, Rendsburg
vom 19. April 1971

Egmont zum Abendessen

Gala-Konzert mit Joan Kennedy in Bonn

Bonn (dpa). Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue – allerdings etwas zwitterhafte – Variante bereichert worden: Abendessen mit Musik.

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Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchester es darbot: über die Egmont-Ouvertüre zu Tschaikowskis erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

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Prominente Gäste im Bonner Rathaus: Joan Kennedy und Arthur Fiedler, der einen Feuerwehrhelm erhielt, nachdem er die Kapelle der Bonner Feuerwehr dirigiert hatte

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ROME, Tuesday, April 20, 1971

DAILY AMERICAN, Tuesday, April 20, 1971

MRS JOAN KENNEDY scored a great success in Bonn doing the narrative of Prokofiev's children's fantasy "Peter and the Wolf." Arthur Fiedler was the conductor (AP Photo)

argus Seit 1887 — Auflage (i. Ts.): 67,9 — lt. „Leitfaden 1970 —

Ausschnitt aus: Münster'sche Zeitung, Münster

vom 19. April 1971

3/281

Ein neues Spiel für feine Leute vom Rhein

Galakonzert in Bonn — Egmont zum Essen

Bonn (dpa). Von den feinen Leuten zu Bonn am Rhein ist neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik

Joan Kennedy

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Per Jumbo die Freunde aus Boston geholt

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argus Seit 1887 — Auflage (i. Ts.): 57,3 — lt. „Leitfaden 1971 —

Ausschnitt aus: Bonner Rundschau, Bonn

vom 19. April 1971

Zum „Egmont" Mett und Sekt

3/281

Joan und Ted Kennedy mit Bostons Symphonikern in Beethovenhalle

VON EVI KEIL

Bonn. Als dem amerikanischen Botschafter Kenneth Rush während des Konzerts der Bostoner Symphoniker mehrfach eine Kamera auf den Kopf geschlagen war, da sah sich US-Attaché Hans Holzapfel seinem „Chef" gegenüber doch zu einer Erklärung verpflichtet: Der Name der Kennedys besitze eben in Deutschland immer noch eine fast mythische Bedeutung. Joan und Ted Kennedy, dem Botschafter gegenüber placiert, waren die tausendfach fotografierten Stars, als das Bostoner Symphony Orchestra, die „Boston Pops", dirigiert von Feuerwehr-Enthusiast Arthur Fiedler, gemanagt von dem Rolandsecker Bahnhofshausherrn Johannes Wasmuth, in Bonn ein Konzert bestritt, das von Beethoven bis zu den Stars and Stripes reichte.

Joan Kennedy übernahm den erzählenden Part in Prokofieffs Märchen „Peter und der Wolf". Lobte der Senator nach dem Auftritt seiner in Weiß gekleideten blondlockigen Frau: „Ein schönes Peterchen-Märchen." Außenminister Walter Scheel und Gattin Mildred waren der gleichen Meinung.

Dirigent Arthur Fiedler, der mit einer Feuerwehrdrehleiter, mit Blaulicht und ohrendurchdringendem Tütata in rasender Fahrt vom Bonner Königshof zur Beethovenhalle chauffiert wurde, hatte allerdings zuvor im Kanzlerbungalow über die künstlerischen Talente von Joan Kennedy verraten: „Sie ist ein Amateur. Aber eine schöne Frau."

Das Galakonzert in der Beethovenhalle war Abschluß und Höhepunkt eines zweitägigen Aufenthaltes des Bostoner Jet-Set in Bonn. Wer 150 DM pro Karte auf den Tisch legte, der konnte das aufwendige Spektakel von Boston Pops aus nächster Nähe miterleben. Zu Beethovens Egmont-Ouvertüre, dem Klavierkonzert Nummer 1 in b-Moll von Peter Tschaikowsky, Prokofieff und dem St.-Louis-Blues, dem berühmtesten Jazzstück der Welt, gab es Käsebrötchen und westfälisches Mett, Niersteiner Fritzenhölle Jahrgang 1966 und Champagner Perigord Imperial Brut. Auf den billigen Plätzen auf der Galerie, Preis bis 50 DM, wurde nicht gegessen und getrunken.

Kapitalisten und Kommunisten gaben sich ein Stelldichein. Von David Rockefeller junior bis zu den Cabots, die angeblich nur noch mit den Lodges sprechen, und die nur noch mit dem lieben Gott, reichte die Passagierliste der Prominenz aus dem „Athen" der USA, der Millionenstadt Boston. Die meisten Brillanten trug die Organisatorin der Reise, Mrs. Fahnestock. Joan Kennedy hatte mehrere Karat an ihrer Linken, die sie unablässig drehte. Da verblaßte fast der neue Schmuck von Außenministergattin Mildred Scheel, die von ihrer Südamerikareise, auf der sie ihren Mann begleitet hatte, eine goldene Inka-Figur zum Anstecken mitgebracht hatte, deren männliche Attribute auf dem Busen der Außenministergattin nicht zu übersehen waren.

Beifall für Joan Kennedy (v. l.): Außenminister Walter Scheel, Mildred Scheel, Edward („Ted") Kennedy und Frau Liesenfeld. Foto: Munker

Blumen für Joan Kennedy und Arthur Fiedler. Foto: Munker

Ovationen und Rosen nach dem Auftritt von Joan Kennedy. In dem allgemeinen Enthusiasmus für den Jet-Set war es nur Sowjetbotschaftsrat Alexander Bogomolow, der bemerkt hatte, daß sich der Pianosolist mindestens dreimal auf dem Klavier vergriffen hatte (was auch stimmte). Der musikalische Sprung von Beethoven bis zum Musical „Hair" war für den Stardirigenten Arthur Fiedler übrigens keine philosophische Frage. Er hat bereits zwölf Beatles-Melodien auf Platte aufgenommen, als erste „I want to hold your hand". Und sein Kommentar zu den Beatles und zu dem verhitteten „Song of Joy", frei nach Beethoven, den er ebenfalls zu spielen pflegt: „Das popularisiert die Klassiker."

Am Donnerstagmittag war der Bostoner Jet-Set in Wahn gelandet. Mit ihm nach Bonn kamen 120 Musiker. 40 Freunde des Bostoner Symphonie-Orchesters begleiteten sie. Und nicht nur das. Von ihren Spenden zwischen 50 und 500 000 Dollar hängt das Wohl und Wehe der Symphonie ab. Joan Kennedy trug, als sie landete und später am Nachmittag bei Bonns OB Peter Kraemer, Pants. Doch „hot" waren sie nicht. Sie reichten, im Westernlook geschneidert, bis zu ihren Schuhen.

Beim ersten Bonner Rathausempfang bereits offenbarte Joan, daß Pünktlichkeit zwar die Höflichkeit der Könige, doch nicht der Kennedys ist. Mehr als eine Stunde ließ sie die neugierigen Bonner und den OB warten. Eine Stunde wartete abends auch US-Botschafter Kenneth Rush, der einen Empfang gab. Und gar zwei Stunden mußte auf die Schönste des Clans am nächsten Morgen Außenminister Scheel harren, der im Kanzlerbungalow für die Bostoner einen Empfang gab. Sie sei unter der Dusche, müde oder bei der Probe, entschuldigten die Manager jeweils ihr Fehlen. Und nur einem dringlichen Anruf von Ted war es zu verdanken, daß Joan doch noch bei den Scheels aufkreuzte, die ihrem blonden Gast bayerische Weißwürste und Bier anboten, aber keine rechte Gegenliebe für die Bayernkost fanden.

Stardirigent Arthur Fiedler, der, wie die meisten Bostoner, vor allem dem bei Scheel aufgebauten Rohkostbüfett zugesprochen hatte, zog indessen in Bonn, wo er ging und stand, stets die große Show ab. Der 76jährige, der zum 75. Geburtstag von seiner Frau ein echtes Feuerwehrauto bekam, fügte hier am Rhein seinen 80 Feuerwehrhelmen zwei weitere hinzu. Ein Helm kam als Geschenk von Bonns Feuerwehr. Den zweiten hatte Bonns Protokollchef, Botschafter Hans Schwarzmann, organisiert. Die Pickelhaube stammte aus Würzburg und war nachweislich im Jahre 1906 zum letzten Mal getragen worden. Denn Schwarzmann zog aus dem Helminneren eine Zeitung des Jahrhundertbeginns, die der einstige Träger hineinpraktiziert hatte, weil man schon unter alten Polizeihelmen jämmerlich schwitzen mußte.

Dafür dirigierte der Feuerwehrliebhaber Fiedler im Bonner Rathaus die Godesberger Feuerwehrkapelle, die ihm und den Kennedys zu Ehren „When the saints go marching in" spielte.

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Fiedler kam mit dem Feuerwehrauto

Zum Galakonzert in der Beethovenhalle — Bei Kerzenlicht und Wein

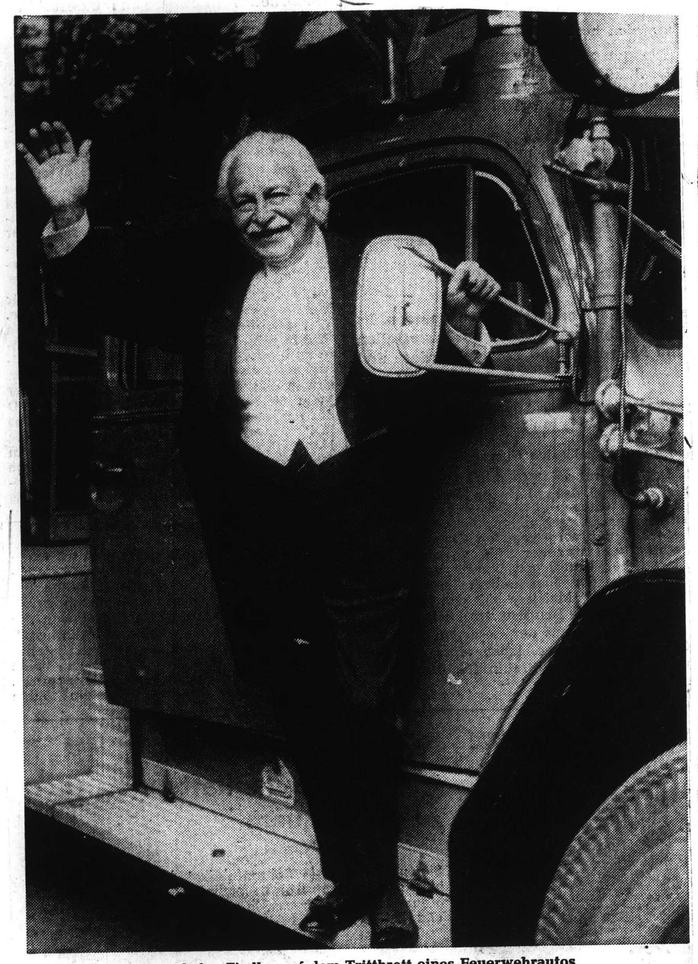
Wa - Gestern abend erreichte der Besuch des „Boston Sinfonie Orchestra" — in seinem Gefolge Senator Edward Kennedy und Joan Kennedy sowie die Creme der Bostoner Gesellschaft — seinen Höhepunkt. Das Galakonzert wurde zum gesellschaftlichen Ereignis. Sein Auftakt war turbulent: Mit Blaulicht und Martinshorn fuhr ein Feuerwehrauto vor die Beethovenhalle; ihm entstieg der Dirigent der Bostoner, Arthur Fiedler, an dessen Feuerwehrauto-Leidenschaft Bonn mit Freuden einige Zugeständnisse gemacht hatte. Es folgte die Vorfahrt der Wagen. Smoking war laut Einladung erwünscht, das Bild war dementsprechend:Man kam im Galakleid.

In der Preisgestaltung für die Karten hatte sich der Veranstalter, das Festival Pro, nicht zimperlich gezeigt. Wer sich während des Kunstgenusses bei Kerzenlicht an Wein und Partyhappen laben wollte, wurde mit 150 oder 130 Mark zur Kasse gebeten; wer bereit war, sich das Vergnügen, dabei gewesen zu sein, 50 Mark kosten zu lassen, durfte auf den Rang; selbst mit 25 Mark war man dabei, allerdings hochoben auf der Empore, doch mit dem Vorteil, die „gesellschaftliche Arena" mit einem Blick überschauen zu können.

Das Programm war populär. Es begann mit der Egmont-Ouvertüre von Beethoven. Sobald die verklungen war, schritt ein Heer von Kellnern ins Parkett, den Wein zu kredenzen. Es folgte das bekannte Klavierkonzert Nr. 1 b-Moll von Peter Tschaikowski, Solist Malcolm Frager. Nach der Pause führte Joan Kennedy als Sprecherin durch Prokofieffs „Peter und der Wolf". Eine zweite Pause gab Gelegenheit, zu sehen und gesehen zu werden; dann erfüllten Auszüge aus dem Musical „Hair" und der „St. Louis-Blues-March" den Konzertsaal.

Man sah: Außenminister Walter Scheel und Frau Mildred, Altbundespräsident Heinrich Lübke und Frau Wilhelmine Lübke, Protokollchef Dr. Schwarzmann, Vertreter des Diplomatischen Korps — das Galakonzert stand unter dem Patronat des Botschafters der USA Kenneth Rush —, hohe Bundesbeamte, Vertreter der Wirtschaft und der Bankwelt und, wie Johannes Wasmuth es formulierte, „Künstler und sonstige nette Leute, die wir auch so gerne bei uns haben wollten."

Branddirektor Heinz Diekmann kommentierte die neuerliche Feuerwehrüberraschung für Dirigent Fiedler: „Der Fiedler war ganz begeistert und kletterte blitzschnell in das Auto. Bei einem Staatsempfang im Bahnhof Rolandseck hatte am Nachmittag der rheinland-pfälzische Ministerpräsident Dr. Helmut Kohl Kennedy und die Solisten der Bostoner Philharmoniker willkommen geheißen. Kennedy erklärte, er vermerke mit besonderer Freude, daß er in Ministerpräsident Kohl einen noch jungen Politiker begrüßen könne, denn der Jugend gehöre die Zukunft. Sie sei der beste Garant für eine tiefe Verständigung.



Dirigent und Feuerwehrfan Fiedler auf dem Trittbrett eines Feuerwehrautos

argus Seit 1887
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– lt. „Leitfaden 1971 –
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vom 19. April 1971

BONN

Exklusiv

—hh— In Bonn fand Donnerstag und Freitag letzter Woche ein Spektakulum statt, das mit Fug und Recht als „exklusiv" bezeichnet werden kann. Bahnhofsbesitzer Johannes Wasmuth aus Rolandseck hatte in seinem und im Namen der „Freunde des Bahnhofs" die „Freunde des Orchesters" und die Musiker der Bostoner Symphoniker in die Bundeshauptstadt eingeladen. Weil mit dem Orchester Edward und Joan Kennedy und 38 andere Reiche aus den Staaten kamen, folgten auch Außenminister Walter Scheel und Frau Mildred, Kanzleramtsminister Horst Ehmke und die deutsche High-Society dieser Einladung.

Die große Gesellschaft jedenfalls traf sich auf der Bonher Bühne: im Alten Rathaus, im Kanzlerbungalow, im Bahnhof Rolandseck und schließlich zum Gala-Konzert in der Beethovenhalle.

Überall war die „Hig-Fidelity" unter sich. Vor dem Alten Rathaus bildete das Volk ehrfürchtig einen Halbkreis und wartete 45 Minuten darauf, daß die Gattin von Senator Kennedy ihm ein huldvolles Lächeln gönne. OB Kraemer und die Stadtprominenz harrten derweil geduldig im Gobelinsaal auf das große Shake-hands. Joan Kennedy, die eigentlich Bonns Oberbürgermeister am Donnerstag nicht die Ehre hatte geben wollen und es sich dann doch anders überlegte, bedankte sich später im Fernsehen für die Sympathiekundgebungen der Bonner Bürger: „Es scheinen nicht viele prominente Leute nach Bonn zu kommen, wenn ich hier so großartig empfangen werde."

Das gemütliche Bierrestaurant! — Wo!
KAISERECK BONN
Jeden Abend Unterhaltungsmusik

Nett empfangen wurde die Frau des jüngsten Bruders des ermordeten USA-Präsidenten am Freitag auch von Außenminister Scheel beim Empfang im Kanzlerbungalow, als sie dort gegen 13 Uhr (offizieller Beginn 11 Uhr) Ende 12.30 Uhr eintraf. Die Freunde des Orchesters und des Bahnhofs, an ihrer Spitze Dirigent Arthur Fiedler und Johannes Wasmuth, hatten bis dahin mit den Ministern Konversation getrieben.

Am Nachmittag wurde im Bahnhof zum Plauderstündchen gebeten. Dann warf man sich in Schale, um in der ausverkauften Beethovenhalle das Konzert bei Sekt und Häppchen zu genießen.

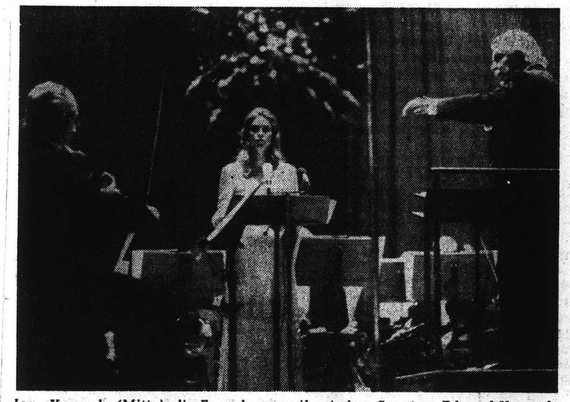
Die stolzen Eintrittspreise, (bis zu 150 Mark) so mutmaßten die frustrierten Kunstfreunde mit dünnen Brieftaschen, seien wohl deshalb erhoben worden, weil die Beethovenhalle mit 1600 Plätzen relativ klein sei: Die Kosten für das Orchester seien nur so hereinzubringen gewesen. „Hier kann es nicht die Masse bringen, meinte auch ein Vertreter der Agentur und Konzertdirektion Schmied, die die Bostoner betreute.

Um so erstaunter muß man sein, wenn man erfährt, daß die 40 „Freunde des Orchesters" je 1000 Dollar auf den Tisch blätterten, um den Symphonikern (sie werden in den Staaten kaum subventioniert) die Tournee durch Europa zu ermöglichen. Vollends perplex muß der Bonner Musikfreund sein, wenn er hört, daß in den Vereinigten Staaten der Höchstpreis für ein Konzert der Bostoner sechs Dollar (Mindestpreis in der Beethovenhalle 25 Mark), beträgt. Orchester-Manager David Rockefeller junior nannte den Grund, warum Kunstgenuß in den USA so wohlfeil ist: „Unsere Musik ist für alle da!' In Bonn — und das stieß vielen sauer auf — war sie nur für eine exclusive, finanzstarke Gruppe da.

argus Seit 1887
Auflage (i. Ts.): 30,3
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ostfriesenzeitung, Leer
20. April 1971

Egmont-Ouvertüre zum Essen

Galakonzert des Bostoner Sinfonieorchesters in Bonn



Joan Kennedy (Mitte), die Frau des amerikanischen Senators Edward Kennedy, in der Bonner Beethoven-Halle, wo sie in Sergej Prokofieffs Märchen mit Musik „Peter und der Wolf" den Text sprach. Rechts der Dirigent des Bostoner Sinfonieorchesters, Athur Fiedler.

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Das gesellschaftliche Leben in der Bundeshauptstadt ist um eine neue — allerdings zwiterhafte — Variante bereichert worden: Abendessen mit Musik.

Zum Promotor dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens hatte sich das Ehepaar Kennedy gemacht. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Der Rahmen einer solchen Veranstaltung verträgt aber nur ein „populäres" Programm, wie das Bostoner Orchester es darbot: über die Egmont-Ouvertüre zu Tschaikowskys erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

Unbestrittener Star des Konzerts war Joan Kennedy, die den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malclom Frager.

Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 DM für den billigsten und 150 DM für den teuersten Platz, letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar. Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei. Die Frage bleibt: Was muß man in Bonn bezahlen, um „in" zu sein?

Holger Quiring

argus Seit 1887
Auflage (i. Ts.): 347,4
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Expreß, Köln
vom 19. April 1971

Alle hingen an Joans Lippen

Star des Abends war die blonde Joan Kennedy (rechts: Dirigent Arthur Fiedler) in der Bonner Beethovenhalle. Bei einem Galakonzert der Bostoner Symphoniker trug sie den Text von Prokofieffs musikalischem Märchen „Peter und der Wolf" vor — und das Publikum hing an ihren Lippen. Ehemann Ted Kennedy zu seiner Frau: „So gut warst du noch nie." Etwa 1000 Gäste, Politiker, Diplomaten, Industrielle aus der High Society von Rhein und Ruhr lauschten dem populären Programm von Beethoven, Tschaikowsky und Melodien aus „Hair" bei belegten Brötchen, Wein und Sekt. Joan hatte den Bonner Auftritt London und Paris vorgezogen, weil sie eine Verehrerin Willy Brandts ist. Bild: dpa

argus Seit 1887
Auflage (i. Ts.): 59,3
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Ausschnitt aus:
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vom 19. April 1971

St. Louis Blues zum Nachtisch

JUBEL UM DIE BOSTON POPS IN DER BEETHOVENHALLE

Das gesellschaftliche Ereignis war vollkommen, und darüber ist in dieser Zeitung ausführlich berichtet worden. Dennoch dürften ein paar Worte speziell über die Musik angebracht sein, die an diesem Galaabend in der Beethovenhalle gewiß nicht das Primäre war und — fast wie in höfischen Zeiten (selbst das bloß zuschauende „Volk" auf den Rängen fehlte ja nicht) — lediglich den luxuriösen akustischen Background abzugeben hatte für small talk (oder Big Talk, je nachdem) bei Wein (Sekt, Kaffee) und Partyhappen. Freilich wurde die nach Beethovens „Egmont"-Ouvertüre zum Entree beflissen hereinschwärmende Kellnerschar vom Hörnersignal des b-moll-Konzerts Tschaikowskys spontan wieder von der Szene gefegt, und lauschte die Creme der gemischten Boston-Bonner High Society still und aufmerksam den klassischen Klangdemonstrationen vom Podium — deren Brillanz und fesselnde, hinreißende orchestrale Finesse auch kaum eine andere Wahl ließ.

Denn wenn das Boston Pops Orchestra auch dadurch entsteht, daß sich die Konzertmeister und ersten Solisten des Boston Symphony Orchestra absentieren, bleibt es eines der besten Orchester nicht nur der Neuen Welt, ein Klangkörper von überragender technischer Perfektion und musikalisch-musikantischer Kraft. Es gibt in ihm von der strengen Dichte und farbigen Differenziertheit des Streicherklangs über die schlanke Schönheit des Holzbläsertons bis zur sonoren, stabilen Pracht der Blechbläser, zwischen fein durchleuchtetem Piano und klanggewaltiger Fortekraft keine schwachen Stellen. Jedenfalls reichten die „Egmont"-Ouvertüre, die Begleitung zum Tschaikowsky-Konzert und die naive (aber keineswegs anspruchslose) Instrumentaletüde von Prokofieffs „Peter und der Wolf" hin, um eine ziemlich exakte Vorstellung von dieser Tatsache zu erhalten. Und daß die Bostoner Musiker mit Elan und Engagement sich nachher auch der Schlagerfolge aus dem Musical „Hair" oder dem St. Louis Blues March widmeten und dabei mit spielerischem Gusto wieder alle Register ihres brillanten Könnens zogen, kann nicht gegen sie sprechen.

Arthur Fiedler, seit nun vierzig Jahren Leiter der Boston Pops und mit dem Orchester dementsprechend bestens vertraut, zeigte sich als der ideale, wenig Aufwand brauchende dirigierende Mittler solcher Klänge in solcher Umgebung. Der junge Pianist Malcolm Frager demonstrierte am b-moll-Konzert, daß er die großartige, weitgriffig akkordhämmernde und effektbewußte Klaviergeste Tschaikowskys aus dem ff beherrscht und die rechte Kraft und Virtuoseneleganz dafür mitbringt. Joan Kennedy machte ihre Sache als Sprecherin in Prokofieffs musikalischem Märchen sehr gut und einfühlsam — nicht verwunderlich nach allem, daß ihr und dem Dirigenten Fiedler, dem Klaviersolisten und nicht zuletzt dem ganzen Orchester die Herzen der Zuhörer zuflogen und große Klatschovationen den Raum noch lange erfüllten.

—ür

argus Seit 1887
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– lt. „Leitfaden 1971 –
Ausschnitt aus:
Die Rheinpfalz, Ludwigshafen
vom 17. April 1971

Außenminister Scheel und seine Frau Mildred empfingen gestern im Kanzlerbungalow den US-Senator Edward Kennedy (links) und dessen Frau Joan (zweite von rechts). Foto: DPA

Joan kam angeschwebt

Empfänge im Kanzlerbungalow und Bahnhof Rolandseck

Von unserem Bonner Korrespondenten

sm. Bonn. „She is coming, she is coming" (Sie kommt, sie kommt) riefen ein paar dienstbare Geister durch den Kanzlerbungalow. Joan Kennedy, Gattin des Senators Edward (Ted) Kennedy, kam angeschwebt. Und wieder spät. Schon am Vortage hatte Joan Kennedy den Bonner Oberbürgermeister Peter Krämer leicht vergrämt, als sie das feierlich wartende Empfangskomitee der Stadt bange Viertelstunden über die Zeit hatte harren lassen.

Edward und Joan Kennedy sind die prominentesten Gäste bei einem Gala-Konzert, das das Bostoner „Symphony Orchestra" am Freitagabend in der Bundeshauptstadt gab. Senator Kennedy nutzte den Bonner Aufenthalt zu Begegnungen mit Außenminister Walter Scheel und Kanzleramtsminister Horst Ehmke. „Wir haben eine Tour d'Horizont gemacht, es war ein sehr nützliches Gespräch," vertraute Ehmke ein paar um ihn herum stehenden Journalisten im Kanzler-Bungalow an.

Als Joan Kennedy eintraf, oblagen die Hausherren-Pflichten Walter und Mildred Scheel. Das Gerücht, die modebewußte blonde Joan Kennedy werde sich in Bonn mit „heißen Höschen" zeigen, wollte auch auf dem fröhlichen gelockerten Vormittagsempfang nicht verstummen. Es hielt sich auch noch am Nachmittag bei dem Empfang, den der rheinland-pfälzische Ministerpräsident Helmut Kohl den Kennedys und den anderen mitgereisten US-Prominenten im Künstlerbahnhof Rolandseck gab. Am Abend sollte Joan auf andere Weise im Mittelpunkt stehen: Für sie war in dem Gala-Konzert die Sprechrolle in Prokofieffs Märchen „Peter und der Wolf" vorgesehen.

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Ausschnitt aus:
Oldenburgische Volkszeitung, Vechta
vom 19. April 1971

Abendessen in Bonn mit Musik und Joan Kennedy

Der teuerste Platz kostete 150 Mark — Amerikanische Spielart gesellschaftlichen Verhaltens

BONN (dpa). Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue' — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Edward Kennedy gemacht hatte.

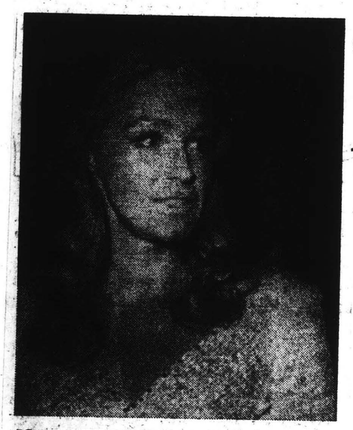
Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte.

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Rush. Die andere Supermacht war durch den sowjetischen Gesandten Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbot-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzteres inklusive Verzehr.

Joan Kennedy (links) während ihrer Mitwirkung im Orchester

argus Seit 1887
Auflage (i. Ts.): 20,9
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Darmstädter Tagblatt, Darmstadt
vom 21. April 1971



JOAN KENNEDY, die Frau des Senators Edward Kennedy, war der unbestrittene Star des Konzertes des Bostoner Symphonie-Orchesters am Freitag in der Bonner Beethovenhalle. Sie hatte den Sprechpart in Prokofieffs „Peter und der Wolf" übernommen. Das Orchester mußte mit seinem Einsatz warten, bis die zahlreichen Fotografen ausreichend Bilder der prominenten Solistin im fließenden weißen Maxi „geschossen" hatten. Das Gala-Konzert bot ein populäres Programm. Die Gäste saßen an Tischen und konnten sich während der Darbietungen mit Sandwiches, Sekt und Flaschenwein stärken.

Foto: AP

argus
Seit 1887

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– lt. „Leitfaden 1971 –

Ausschnitt aus:
Bonner Rundschau, Bonn
vom 17. April 1971

Stardirigent Arthur Fiedler war begeistert: Mit einem Bonner Feuerwehrauto wurde er zur Beethovenhalle gefahren. Foto: Munker

US-Stardirigent kam mit Tatütata

Boston Symphonie-Orchester lockte Milliardäre und Kommunisten an

VON EVI KEIL

Bonn. Kapital und Kommunisten, Milliardäre und Musiker, beim Festival des Boston Symphonie-Orchesters in der Bonner Beethovenhalle am Freitagabend waren sie alle vereinigt.

Johannes Wasmuth machte es möglich. Von Rockefeller bis Kennedy reichte die Gästeliste der Prominenz aus den USA. Von Ludwig van Beethoven bis zum Musical „Hair" das Programm von Bostons Pops unter Stardirigent Arthur Fiedler. Der große Orchestermanager kam mit Blaulicht auf einem Feuerwehr-Drehleiter-Wagen mit lautem Tatütata zur Bonner Beethovenhalle gebraust, neben sich Bonns Feuerwehrchef Diekmann.

Bei Kerzenlicht, Käsebrötchen und Sekt wurde musiziert und flaniert. An Tisch 17 US-Botschafter Kenneth Rush und Gattin, Außenminister Walter Scheel und Frau und der internationale Finanzier Herbert Liesenfeld und Gattin Brigitte. Links davon die Russen, Geschäftsträger Alexander Bondarenko, rechts davon die Israelis, der Botschafter Ben-Horin persönlich. Wasmuth versicherte, auch David Rockefeller sei hier. Und dezent placiert gaben sich eine ganze Reihe von Hoheiten ein Stelldichein. Jet-Set, Banken und Adel waren unter einem Dach.

Weißwürste und bayerisches Bier präsentierte Außenminister Walter Scheel der blonden Joan Kennedy. Doch als der Minister seinem Gast den Teller zurechtrückte, gab es weit und breit weder Messer noch Gabel. Bonns Protokollchef, Botschafter Dr. Hans Schwarzmann, eilte zum Büfett, um Bestecke zu suchen. Joan aber rührte auch dann die Bayern-Kost nicht an. Mehr Glück hatte gestern Gastgeber Scheel mit Joans Ehemann Ted Kennedy. Der Senator verspeiste auf der Terrasse des Kanzler-Bungalows mit sichtlichem Vergnügen deutschen Schaschlik. Diesmal hatte Walter Scheel mit der Schaschlik-Stäbchen-Politik Schwierigkeiten.

Eigentlich nur auf zwei Stunden lang hatten sich der deutsche Außenminister und Gattin Mildred auf einen großen Empfang im Kanzler-Bungalow, dem jetzigen Gästehaus der Bundesregierung, „präpariert". Alle Gäste kamen, Ted, der weltberühmte Dirigent des Boston Pops Orchesters, Arthur Fiedler, und die Boston Pops Freunde, der Bostoner Jet-Set. Nur eine fehlte: Joan. Nach zwei Stunden Wartezeit telefonierte Ted Kennedy schließlich seine Frau herbei. Sie sei auf der Probe gewesen, hieß es.

Die Freunde jedoch des Boston Pops Orchesters und die Pulks der Journalisten, die ihnen auf den Fersen seit der Ankunft am Donnerstag gefolgt waren, fanden trotzdem ein immer heiteres Gastgeberehepaar: Walter Scheel ließ die Amerikaner mit Rohkost bewirten. Es gab Selleriesalat, rohe Möhren, Gurken, grünen Salat. Aus Fässern floß gut gekühltes Bier.

Dirigent Arthur Fiedler bekam erneut Feuerwehr-Souvenirs: Dieses Mal aus der Hand von Bonns Protokollchef Schwarzmann, der in Würzburg einen uralten Feuerwehrhelm aufgestöbert hatte.

Er sah aus wie eine Pickelhaube. Und das Alter demonstrierte der Bonner Protokollchef, als er aus dem Innern eine Zeitung aus dem Jahr 1906 zog. Der frühere Haubenträger hatte sie hineinpraktiziert, weil er unter dem Blechding schwitzte.

Fiedler, begeistert von dem Helm, eilte damit zum Außenminister und fragte unverblümt: „Was sammeln Sie eigentlich? Vielleicht nur Geld?" Der Minister fand den Dirigentenwitz urkomisch. Arthur Fiedler begrüßte im Kanzlerbungalow auch seinen Musikfreund, den Chopin-Interpreten Stefan Askenase. Der Pianist Askenase hatte am Abend zuvor in seiner Turmwohnung in Rolandseck für Fiedler und Joan Kennedy ein kleines Privatkonzert gegeben. Zu Ehren von Fiedler spielte er einen Blues aus einer Krenek-Oper und für Joan ein Wiegenlied von Mozart.

Beim Scheel-Empfang erklärte der Dirigent seinem Gastgeber auch noch, warum deutscher Kaffee keineswegs so gut sei wie der in Australien: „In Australien ist die Sahne so dick, daß der Löffel drin steht." Im deutschen Kaffee stand der Löffel natürlich nicht und plumpste zur Seite. Der Dirigentenstar war übrigens auch nicht pingelig, als er über die künstlerischen Fähigkeiten seines prominentesten Orchestermitgliedes Joan Kennedy befragt wurde, die in „Peter und der Wolf" eine Rolle übernommen hat. Fiedler über die klavierspielende Joan: „Sie ist ein Amateur. Aber eine schöne Frau."

Während des Konzerts wurde gefachsimpelt: US-Botschafter Kenneth Rush (rechts) und Außenminister Walter Scheel. Foto: Munker

3/7 81 13

Beim Empfang im Kanzleramtsbungalow

Bostoner Ladies fanden alles „charming"

Edward Kennedy plauderte mit Horst Ehmke — Bonn-Erinnerungen Arthur Fiedlers

ch – „I am glad to meet you here", versicherte Bundesaußenminister Walter Scheel Joan Kennedy, als sie eine gute halbe Stunde nach dem offiziellen Ende eines Empfanges „zu Ehren amerikanischer Persönlichkeiten, die Bonn anläßlich eines Konzerts des Bostoner Symphonie Orchesters besuchen", im Kanzleramtsbungalow eintraf. Ihr Mann, der Senator des Staates Massachusetts Edward Kennedy, war schon eine halbe Stunde zuvor gekommen, geleitet von Horst Ehmke, dem zeitweiligen Hausherrn des Kanzleramtes.

Freundschaftlicher Händedruck zwischen dem amerikanischen Senator Edward Kennedy und Bonns Außenminister Walter Scheel. In der Mitte Dr. Mildred Scheel
Aufn.: Engels (3)

Viele Prominente waren der Einladung der Scheels gefolgt, die Freunde des Boston Symphonie Orchestra, vor allem aber wohl die Kennedys zu sehen, und mit ihnen über **Musik**, Beethoven und Bonn zu plaudern.

„Das letzte Mal, daß ich in Bonn war, ist vor dem Weltkrieg gewesen, vor dem ersten", erzählte Arthur Fiedler, Dirigent der Gala-Vorführung seines Orchesters gestern abend in der Beethovenhalle. „Als Student, wissen Sie. Damals baute man noch keine U-Bahnen." Ob ihm das Bonn von damals besser gefallen habe? „Ach wissen Sie, das ist schwer zu sagen. Ein alter Mann wie ich hat so seine sentimentalen Erinnerungen." Auf dem Drachenfels jedenfalls sei er auch damals nicht gewesen. „Oder würden Sie zu Fuß da hinauflaufen?"

Arthur Fiedler, der außer in Bonn auch in Berlin Musik studiert hat, um dann vor mehr als vierzig Jahren nach Boston auszuwandern („Da war gerade eine Stelle im Orchester frei, wissen Sie"), schlichtete einen Streit, der um sein Alter entstanden war. „Weder siebzig noch achtzig, etwas mehr als die Mitte dazwischen: sechsundsiebzig." Und von seinem Fünfundsiebzigsten berichtete er, Freunde hätten ihm „nach langem Überlegen" einen kleinen Hund geschenkt, einen Chihuahua, „mit einem blauen und einem braunen Auge".

Von seinem Orchestermitglied Joan Kennedy schwärmte Arthur Fiedler. „Sie macht ihren Part sehr gut. Sie hat ein großes Einfühlungsvermögen." Er erkundigte sich, wie man in Deutschland zu „populärer Musik" stehe. Er selber liebt die modernen Versionen von Bach oder Beethovens Neunter nicht so sehr, räumt aber ein, daß sie vielleicht dazu beitragen könnten, bei jungen Menschen das Verständnis für die klassische Musik zu wecken.

Helle Begeisterung lösten inzwischen „die Scheels" bei den älteren Damen aus Boston aus. „Charming, lovely", fanden sie nicht nur Frau Mildred in ihrem goldgelben Kleid, auch den Herrn Minister, und natürlich vor allem den Park des Kanzleramtsbungalows. „Wie vor dem White House", konstatierte eine der offenbar weitgereisten Ladies. Und von den Münchner Bierseideln war bald kaum noch einer zu entdecken. Küchenchef-Direktor Prange von der Beethovenhalle nahm es mit der ihm eigenen Gelassenheit hin. Etwas mußte man der Souvenir-Leidenschaft der Amerikaner schon opfern.

argus
Seit 1887

Auflage (i. Ts.): 59,3
– lt. „Leitfaden 1971 –

Ausschnitt aus:
General-Anzeiger für Bonn und Umgebung, Bonn
vom 17. April 1971

Charmanter Gast: Joan Kennedy

argus Seit 1887
Auflage (i. Ts.): 347,4
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Expreß, Köln
vom 17. April 1971

Joan Kennedy ließ Kohl sitzen!

Ehemann Edward bei Ehmke

Von PETER KUTSCHKE

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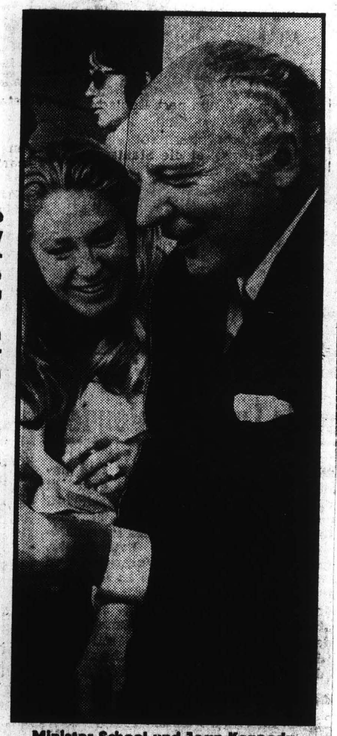
Bei einem Empfang des rheinland-pfälzischen Ministerpräsidenten Kohl für die amerikanischen Gäste im Bahnhof Rolandseck erschien die schöne Joan überhaupt nicht. Ted, durch ein Gespräch mit Außenminister Scheel aufgehalten, kam über eine Stunde später als vorgesehen. Dort verriet ihm Bonns Prominenten-Wahrsagerin, Madame Buchela: „Sie werden Präsident von Amerika, aber noch nicht. Ich wünsche Ihnen Gottes Segen."

Grund für Joans „Körbe": Sie sieht ihren Bonner Besuch vor allem unter künstlerischem Gesichtspunkt.

Joan, die drei Paar „Hot Pants" im Koffer hatte, sich aber nicht traute, sie in Bonn zu tragen, verriet „Express" vor dem Kohl-Empfang: „Mein Mann hat mir verboten, dort hinzugehen." Sie müsse sich für den Abend schonen.

Höhepunkt des zweitägigen Besuchs war gestern abend in der Bonner Beethovenhalle das Galakonzert mit dem Bostoner Symphonie-Orchester, während etwa 900 Gäste aus Finanzwelt, Industrie, Diplomatie und Adel speisten.



Minister Scheel und Joan Kennedy

US-Senator Kennedy (l.) und Kanzleramtsminister Ehmke unterhalten sich im Palais Schaumburg

argus Seit 1887
Auflage (i. Ts.): 171,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Kölnische Rundschau, Köln
vom 18. April 1971

Arthur Fiedler, weltberühmtem Bostoner Dirigent, überraschte das Bonner Konzertpublikum mit dem Beatles-Song „Yesterday", den das Boston-Pop-Orchester in der Beethovenhalle spielte. Nach Beethoven und Prokofieff ließ sich der Klassiker am Dirigentenpult diesen Gag nicht nehmen. Fiedler hat inzwischen zwölf Beatles-Melodien auf Platte aufnehmen lassen, von ihm dirigiert. Als erstes übrigens: „I want to hold your hand". Fand der 76jährige Dirigent: „Viel besser, man popularisiert die Musik, als daß man sie überhaupt nicht spielt."

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Ausschnitt aus:
Neue Osnabrücker Zeitung, Osnabrück
vom 19. April 1971

Joan, Peter und der Wolf

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argus Seit 1887
Auflage (i. Ts.): 24,4
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Landeszeitung für die Lüneburger Heide, Lüneburg
vom 19. April 19

GALAKONZERT IN BONN:

Egmont, Sekt und Sandwiches

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer – für weniger Geld – auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten.

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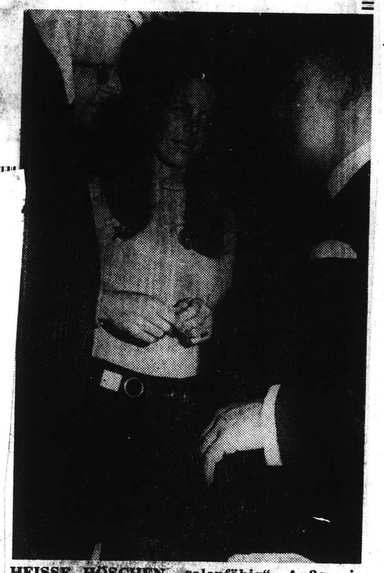
Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzteres inklusive Verzehr. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar.



HEISSE HÖSCHEN „salonfähig". Außenminister Scheel beim Galakonzert im Gespräch mit einer jungen Dame in Hot Pants.

argus Seit 1887
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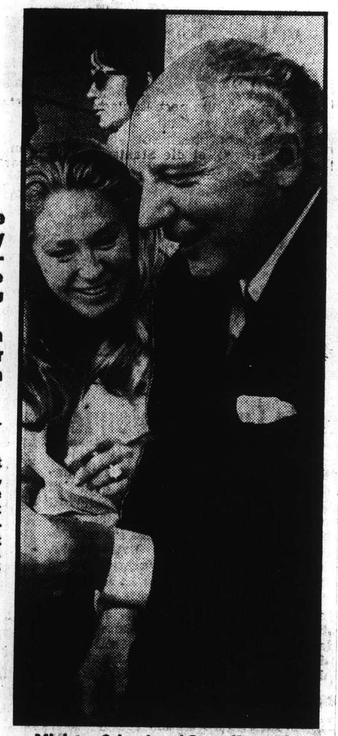

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argus Seit 1887
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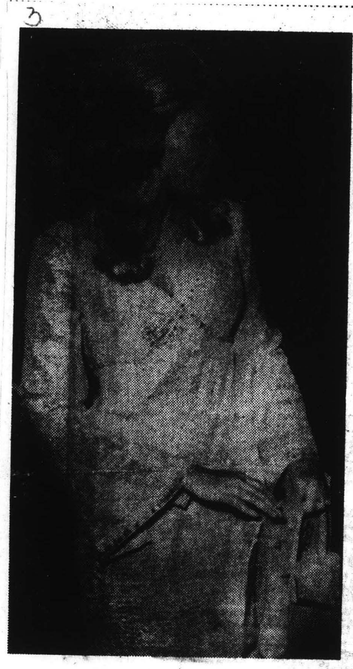

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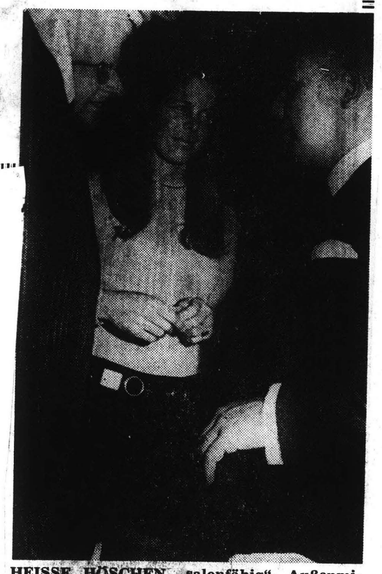

HEISSE HÖSCHEN „salonfähig". Außenminister Scheel beim Galakonzert im Gespräch mit einer jungen Dame in Hot Pants.

argus Seit 1887
Auflage (i. Ts.): 110,9
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Kieler Nachrichten, Kiel
vom 17. April 1971

JOAN KENNEDY, Ehefrau des amerikanischen Senators Edward Kennedy, kam in Begleitung des Direktors des Bostoner Symphonie-Orchesters, Arthur Fiedler, nach Bonn. Bei der Ankunft erhielt Fiedler diesen Feuerwehrhelm als Geschenk. Gestern, einen Tag nach seiner Frau, traf dann auch der Senator ein. Beide hatten sie ein großes Programm zu bewältigen: Joan Kennedy mischte aktiv bei den Symphonikern mit, die gestern abend ein Galakonzert in Bonn gaben. „Ted" Kennedy traf mit Kanzleramtsminister Ehmke und Außenminister Scheel zusammen.

argus Seit 1887
Auflage (i. Ts.): 167,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Mannheimer Morgen, Mannheim
vom 19. April 1971

Im Gefolge des Boston Symphony Orchestra

Die Kennedys und Rockefellers im Hauptstädtchen

Bahnhof Rolandseck bewährte sich als Wartesaal / Image-Polierer hatten Hochkonjunktur

Von Wolfgang von Gropper

Bonn/Rolandseck. Am Freitagfrüh 7 Uhr landete der Senator Edward Kennedy in Köln-Wahn. Seine Frau Joan war schon drei Tage vorher gekommen. David Rockefeller jr. mit Gattin tummelten sich ebenfalls am Rhein. Nach Zusammenkünften „Ted" Kennedys mit Außenminister Scheel, Kanzleramtsminister Ehmke und dem rheinland-pfälzischen Ministerpräsidenten Helmut Kohl versammelten sich Amerikas Jet set-Mitglieder am Freitagabend in der Bonner Beethovenhalle zu einem Konzert des „Boston Pops"-Orchesters. Als ob sie das nicht zu Hause hören könnten. Wie kam es zu diesem Auflauf in unserem Bundeshauptstädtchen?

Am Anfang stand – wieder einmal – Johannes Wasmuth. Wer das ist? Oh, Kenner kennen ihn. Seit langem. Versuch einer Darstellung für Nichtkenner: Zwei-Zentner-Mann, um die Vierzig, marzipangesichtig, wasserblauäugig. Löwenmähne vom Kopf bis zum Nacken. Beruf? – Ja, da wird's schwierig. Nach allem, was man hört, würde ich sagen: international geläufiger Bildersammler, Organisator und Arrangeur. Die Angaben über Herkunft schwanken zwischen ehemaligem Buchbinder-, Schreiner- und Tüncherlehrling. Es gibt Leute, die Wasmuth ernsthaft für ein Genie halten. Andere rühmen ihm wenigstens einen genialischen Sinn für Qualität schlechthin nach. Die Gemälde, die er im stillgelegten Bahnhof Rolandseck im nördlichsten Zipfel von Rheinland-Pfalz in seiner Galerie „PRO" zusammengetragen hat, sprechen tatsächlich für einen ungewöhnlichen „Riecher". Er wohnt auch in diesem Bahnhof. Zusammen mit dem Pianisten Stefan Askenase. Zu seinen Freunden und regelmäßigen Gästen gehören Künstler vom Kaliber Marcel Marceau. Und die große Gesellschaft gibt sich im Bahnhof dann und wann ein Stelldichein. Zu Silvester oder so. Jedenfalls dann, wenn Johannes Wasmuth, dessen Fäden nach Westen in San Francisco und nach Osten in Tokio erst zu enden scheinen, es will.

Für letzten Freitag hatte er das Boston Symphony Orchestra zu einem „Pops Concert" in die Bonner Beethovenhalle dirigiert. Doch im Wesen des Genies liegt es, immer gleich mehrere Fliegen mit einer Klappe zu schlagen. Wasmuth schlug. Nur die Fliegen gebärdeten sich – frecherweise – ein wenig eigenwillig. Joan Kennedy wäre offenbar überhaupt nicht zu einem Empfang, den Außenminister Scheel und Frau Mildred am Freitagmittag ihr und ihrem Mann zu Ehren im Kanzler-Bungalow gaben, erschienen, wenn Gatte Ted sie nicht nach zwei Stunden herbeitelefoniert hätte.

Am Nachmittag, 16.30 Uhr, freuten sich (laut Einladung) der Ministerpräsident des Landes Rheinland-Pfalz und Frau Kohl zu Ehren der Solisten und Freunde des Boston Symphony Orchestra den und jenen zu einem Empfang im Bahnhof Rolandseck begrüßen zu können. Der Bahnhof wurde zum Wartesaal. Etwa sechszig bis achtzig Gäste und ebensoviele Kameramänner und Journalisten harrten und harrten. Hier Helmut Kohl, dort Bernhard Timm, der BASF-General. Dort die Frau des Bonner Protokollchefs Schwarzmann, hier der stellvertretende US-Botschafter Fessenden. Das Kalte Büffet stellte bereits die Ohren. David Rockefeller jr., Neffe des New Yorker Gouverneurs und Sohn des Chefs der Chase Manhattan Bank, war mit Gattin da. Aber wer kennt die schon in Rolandseck?

Von den gebetenen Solisten des Orchesters kam niemand. Nur ein paar Förderer aus Boston und Umgebung waren erschienen. Und endlich – fünfviertel Stunden zu spät – Ted Kennedy (ohne Frau). Er war dann da und doch stets „abwesend". Er redete, nach Kohl, einige belanglose Sätze ins Mikrofon. Ohne Lautsprecher mit Professor Timm, um schließlich noch mit seinem Gastgeber, dem CDU-Rekken aus Mainz, einige Worte über die Schwierigkeit, jung gewählt zu werden, zu wechseln. Und schon war er wieder weg. Ein Ministerialbeamter erzählte mir, sein Sohn habe kritisch bemerkt, er mißbillige, daß sein Vater da hingehe. Der Kennedy wolle doch nur sein angeschlagenes Image aufpolieren. – Ein kluges Kind, der Bub. Frau Kohl hatte wohl Ahnungen. Sie war erst gar nicht präsent. Dafür aber die Hellseherin Buchela und eine, wie es hieß, echte Zigeunerprinzessin. Als eigentliche Attraktion in Rolandseck erwies sich das Zigeuner-Quintett Schnuckenack-Reinhardt aus Haßloch. Da es auf dem Balkon plaziert war, hatten wenigstens die vielen Polizisten in der Umgebung des Bahnhofs etwas von seiner Musik.

Endlich am Abend war Joan Kennedy zu sehen. Am Prominententisch in der Beethovenhalle und auf der Bühne. Sie fungierte als Sprecherin zu „Peter und der Wolf" von Prokofieff. Dazu hatte sie viel Ruhe zuvor nötig. Versteht sich: Künstlerin, Auftrittsfieber. Doch sie spricht, wie sie eben spricht. Studiert hat sie Musik. Sie war jedenfalls die Giraffe des Abends. Nichtsdestoweniger verstanden sich die Pops-Musiker durchzusetzen. Es sind die gleichen wie die, die als Symphony Orchestra auftreten. Nur der Dirigent, Arthur Fiedler, ist ausschließlich für leichtere „pop"-uläre Unterhaltungsmusik zuständig. Dazu zählen die Amerikaner neben Melodien aus „Hair" und „St. Louis Blues"-Märschen auch Tschaikowskys b-moll-Klavierkonzert. Ja, wenn man es so, wie dort gespielt, auffaßt! Dazu saß das illustre Publikum, besmokingt, an Tischen mit Kerzen, aß, trank und rauchte. Shocking!? Anfangs ja, später nein. Spätestens nach der „Hair"-Musik wurden aus den feinen Leuten Menschen. Es zog Stimmung in die Halle ein. Man war froh und heiter, vom Gemeinschaftserlebnis getragen und inspiriert. „Das kann die beste Fernsehsendung zu Hause nicht ersetzen", sagte einer im Rausgehen. Den Eintrittspreis von 150 Mark hatte er – in ehrlicher Begeisterung allerdings – schon vergessen.

Joan Kennedy und A. Fiedler beim „Pops Concert" in Bonns Beethovenhalle
dpa/UPI-Bild

ROME, Sunday- Monday, April 18-19, 1971

JOAN KENNEDY and Arthur Fielder arriving in Bonn

Boston Pops 'swings' in Bonn concert

Fire engine fancier Arthur Fiedler set the pace for a swinging Boston Pops performance in Bonn by arriving for the concert in a gleaming hook and ladder truck.

"Great ride," the snowy-haired conductor beamed to the laughing and applauding crowd in front of Bonn's Beethoven Hall before disappearing through a side entrance to give West Germany its first taste of his relaxed approach to the classics, tunes from "Hair" and the St. Louis Blues.

Prolonged applause following the gala performance in which U.S. Sen. Edward Kennedy's wife, Joan, narrated Serge Prokofiev's "Peter and the Wolf" left no doubt about this national capital's reaction.

The Massachusetts senator, West German Foreign Minister Walter Scheel and ex-President Heinrich Luebke were among the dressy audience who relaxed around candle-lit dinner tables while pianist Malcolm Frager played Tchaikovsky's first piano concerto.

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Bonner Rundschau

Kennedy führt Gespräche mit Ehmke

US-Senator Edward Kennedy, der am Freitag zu einem Konzert der Bostoner Symphoniker nach Bonn gekommen war, führte mit Kanzleramtsminister Horst Ehmke (rechts) vor einem Empfang im Kanzleramt politische Gespräche. Foto: dpa

Generalinspekteur rügt Verhalten Middeldorfs

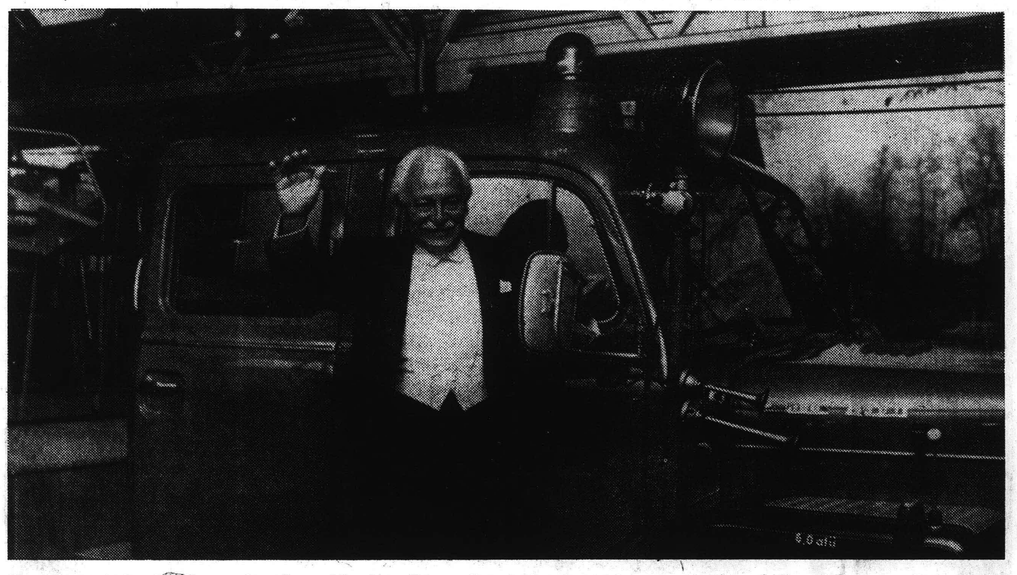
ws. Bonn. In einer Stellungnahme zur Hauptmanns-Studie aus Unna äußert sich der Generalinspekteur der Bundeswehr, General Ulrich de Maizère, kritisch über das Verhalten des Generals Eicke Middeldorf, dem als zuständigem Divisionskommandeur die Verantwortung für das Zustandekommen dieser Studie zukommt.

General de Maizère würdigt das Engagement der Hauptleute und ihre Besorgnis um das Wohl der Streitkräfte. „Mit Schwierigkeiten, die sich aus der Gesamtstruktur unserer Gesellschaft ergeben, müssen wir jedoch leben und fertig zu werden versuchen. Es ist nicht Aufgabe der Streitkräfte, die Gesellschaft zu reformieren."

Deutlich mißbilligt der Generalinspekteur auch die Zweifel der Hauptleute an der Loyalität der Führung gegenüber dem Auftrag der Streitkräfte.

Die Veröffentlichung der Studie habe die Disziplin geschädigt und durch Verallgemeinerungen und Unterstellungen zu einem falschen Bild der Streitkräfte in der Öffentlichkeit beigetragen. Schließlich bittet er die Kommandeure, die Ausbildungsforderungen der — angespannten — Personallage anzupassen.

Ausdrücklich bestätigt de Maizière, daß das Gespräch zwischen Vorgesetzten und Untergebenen ein Führungsmittel sei.



Stardirigent Arthur Fiedler war begeistert: Mit einem Bonner Feuerwehrauto wurde er zur Beethovenhalle gefahren. Foto: Munker

Samstag, 17. April 1971 Bonner Rundschau

US-Stardirigent kam mit Tatütata

Boston Symphonie-Orchester lockte Milliardäre und Kommunisten an

VON EVI KEIL

Bonn. Kapital und Kommunisten, Milliardäre und Musiker, beim Festival des Boston Symphonie-Orchesters in der Bonner Beethovenhalle am Freitagabend waren sie alle vereinigt.

Johannes Wasmuth machte es möglich. Von Rockefeller bis Kennedy reichte die Gästeliste der Prominenz aus den USA. Von Ludwig van Beethoven bis zum Musical „Hair" das Programm von Bostons Pops unter Stardirigent Arthur Fiedler. Der große Orchestermanager kam mit Blaulicht auf einem Feuerwehr-Drehleiter-Wagen mit lautem Tatütata zur Bonner Beethovenhalle gebraust, neben sich Bonns Feuerwehrchef Diekmann.

Bei Kerzenlicht, Käsebrötchen und Sekt wurde musiziert und flaniert. An Tisch 17 US-Botschafter Kenneth Rush und Gattin, Außenminister Walter Scheel und Frau und der internationale Finanzier Herbert Liesenfeld und Gattin Brigitte. Links davon die Russen, Geschäftsträger Alexander Bondarenko, rechts davon die Israelis, der Botschafter Ben-Horin persönlich. Wasmuth versicherte, auch David Rockefeller sei hier. Und dezent placiert gaben sich eine ganze Reihe von Hoheiten ein Stelldichein. Jet-Set, Banken und Adel waren unter einem Dach.

Weißwürste und bayerisches Bier präsentierte Außenminister Walter Scheel der blonden Joan Kennedy. Doch als der Minister seinem Gast den Teller zurechtrückte, gab es weit und breit weder Messer noch Gabel. Bonns Protokollchef, Botschafter Dr. Hans Schwarzmann, eilte zum Büfett, um Bestecke zu suchen. Joan aber rührte auch dann die Bayern-Kost nicht an. Mehr Glück hatte gestern Gastgeber Scheel mit Joans Ehemann Ted Kennedy. Der Senator verspeiste auf der Terrasse des Kanzler-Bungalows mit sichtlichem Vergnügen deutschen Schaschlik. Diesmal hatte Walter Scheel mit der Schaschlik-Stäbchen-Politik Schwierigkeiten.

Eigentlich nur auf zwei Stunden lang hatten sich der deutsche Außenminister und Gattin Mildred auf einen großen Empfang im Kanzler-Bungalow, dem jetzigen Gästehaus der Bundesregierung, „präpariert". Alle Gäste kamen, Ted, der weltberühmte Dirigent des Boston Pops Orchesters, Arthur Fiedler, und die Boston Pops Freunde, der Bostoner Jet-Set. Nur eine fehlte: Joan. Nach zwei Stunden Wartezeit telefonierte Ted Kennedy schließlich seine Frau herbei. Sie sei auf der Probe gewesen, hieß es.

Die Freunde jedoch des Boston Pops Orchesters und die Pulks der Journalisten, die ihnen auf den Fersen seit der Ankunft am Donnerstag gefolgt waren, fanden trotzdem ein immer heiteres Gastgeberehepaar: Walter Scheel ließ die Amerikaner mit Rohkost bewirten. Es gab Selleriesalat, rohe Möhren, Gurken, grünen Salat. Aus Fässern floß gut gekühltes Bier.

Dirigent Arthur Fiedler bekam erneut Feuerwehr-Souvenirs: Dieses Mal aus der Hand von Bonns Protokollchef Schwarzmann, der in Würzburg einen uralten Feuerwehrhelm aufgestöbert hatte.

Er sah aus wie eine Pickelhaube. Und das Alter demonstrierte der Bonner Protokollchef, als er aus dem Innern eine Zeitung aus dem Jahr 1906 zog. Der frühere Haubenträger hatte sie hineinpraktiziert, weil er unter dem Blechding schwitzte.

Fiedler, begeistert von dem Helm, eilte damit zum Außenminister und fragte unverblümt: „Was sammeln Sie eigentlich? Vielleicht nur Geld?" Der Minister fand den Dirigentenwitz urkomisch. Arthur Fiedler begrüßte im Kanzlerbungalow auch seinen Musikfreund, den Chopin-Interpreten Stefan Askenase. Der Pianist Askenase hatte am Abend zuvor in seiner Turmwohnung in Rolandseck für Fiedler und Joan Kennedy ein kleines Privatkonzert gegeben. Zu Ehren von Fiedler spielte er einen Blues aus einer Krenek-Oper und für Joan ein Wiegenlied von Mozart.

Beim Scheel-Empfang erklärte der Dirigent seinem Gastgeber, auch noch, warum deutscher Kaffee keineswegs so gut sei wie der in Australien: „In Australien ist die Sahne so dick, daß der Löffel drin steht." Im deutschen Kaffee stand der Löffel natürlich nicht und plumpste zur Seite. Der Dirigentenstar war übrigens auch nicht pingelig, als er über die künstlerischen Fähigkeiten seines prominentesten Orchestermitgliedes Joan Kennedy befragt wurde, die in „Peter und der Wolf" eine Rolle übernommen hat. Fiedler über die klavierspielende Joan: „Sie ist ein Amateur. Aber eine schöne Frau."

Während des Konzerts wurde gefachsimpelt: US-Botschafter Kenneth Rush (rechts) und Außenminister Walter Scheel. Foto: Munker

Schreie in der Nacht

WPS Bonn. Schreie schreckten in der Nacht zum Freitag einige Ippendorfer Bürger aus dem wohlverdienten Schlaf. Nachdem eine 55jährige Frau und ein 51-jähriger Mann bis eine Stunde nach Mitternacht in der Gaststätte gezecht hatten, hegte der Mann den Wunsch nach einem Schäferstündchen im Freien und setzte seine Wünsche mit Drohungen und Gewalt auch fast durch. Auf die Schreie der Frau wurde die Polizei alarmiert, die dem Schäferstündchen abrupt ein Ende setzte, dem Mann eine Blutprobe entnahm und ihn der Kripo übergab.

Rasender Mofa-Fahrer

WPS Bonn. Wie ein Steilwandfahrer von Pützchens Markt raste ein 44jähriger Bonner Installateur am Donnerstagabend durch die Bonner Innenstadt. Allerdings ohne Netz, dafür aber mit Alkohol im Blut. Auf der Nordstraße schließlich wurde ihm seine Fahrweise zum Verhängnis; er stürzte und mußte sich mit leichten Verletzungen in die Obhut eines Arztes begeben, der auch gleich die Entnahme einer Blutprobe besorgte. Wenig früher war auf der Nordstraße ein angetrunkener Radfahrer gestürzt und leblos auf der Straße liegen geblieben. Er mußte ins Krankenhaus gebracht werden.

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F3

Ted und Joan Kennedy in Bonn

Empfang im Bundeskanzleramt / Senatoren-Frau als Rezitatorin

ap **Bonn,** 16. April. Geld, Kunst und Politik gaben sich am Freitagmittag im Bonner Bundeskanzleramt ein Stelldichein: Der amerikanische Senator Edward Kennedy, seine Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner High Society waren zu einem Empfang geladen. Offizieller Anlaß war ein für den Abend angesetztes Gala-Konzert des Boston Symphony Orchestra in der Bonner Beethovenhalle mit Werken von Beethoven, Tschaikowsky, Auszügen aus dem Musical „Hair" und dem „St. Louis Blues March".

Im Mittelpunkt des Programms unter der Stabführung von Arthur Fiedler: die Senatoren-Frau Joan als Rezitatorin in „Peter und der Wolf" von Serge Prokofieff. Joan Kennedy, die bei ähnlichen Gelegenheiten auch schon als Pianistin geglänzt hat, stahl im Bundeskanzleramt natürlich sowohl den Musikern und den die Tournee finanzierenden Landsleuten als auch ihrem Mann die Schau. Und so blieb fast unbeachtet, daß Ted Kennedy mit dem Minister im Kanzleramt, Horst Ehmke, ein längeres Gespräch geführt hatte, von dem beide nachher meinten, es sei „nützlich" gewesen, und anschließend mit Außenminister Walter Scheel zusammentraf.

Nach Mitteilung des Auswärtigen Amtes sprach Scheel mit seinem amerikanischen Gast über Berlin und über die Ostpolitik der Bundesregierung und erörterte mit ihm sicherheits- und verteidigungspolitische Fragen, wobei die beiden Politiker besonders auf die Stationierung amerikanischer Truppen in der Bundesrepublik eingegangen seien. Weitere Einzelheiten aus der Unterredung wurden nicht bekanntgegeben. Die Kennedys werden Bonn am Samstagvormittag wieder verlassen und nach London weiterfliegen.

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Zum „Egmont" Mett und Sekt

Joan und Ted Kennedy mit Bostons Symphonikern in Beethovenhalle

VON EVI KEIL

Bonn. Als dem amerikanischen Botschafter Kenneth Rush während des Konzerts der Bostoner Symphoniker mehrfach eine Kamera auf den Kopf geschlagen war, da sah sich US-Attaché Hans Holzapfel seinem „Chef" gegenüber doch zu einer Erklärung verpflichtet: Der Name der Kennedys besitze eben in Deutschland immer noch eine fast mythische Bedeutung. Joan und Ted Kennedy, dem Botschafter gegenüber placiert, waren die tausendfach fotografierten Stars, als das Bostoner Symphony Orchestra, die „Boston Pops", dirigiert von Feuerwehr-Enthusiast Arthur Fiedler, gemanagt von dem Rolandsecker Bahnhofshausherrn Johannes Wasmuth, in Bonn ein Konzert bestritt, das von Beethoven bis zu den Stars and Stripes reichte.

Joan Kennedy übernahm den erzählenden Part in Prokofieffs Märchen „Peter und der Wolf". Lobte der Senator nach dem Auftritt seiner in Weiß gekleideten blondlockigen Frau: „Ein schönes Peterchen-Märchen." Außenminister Walter Scheel und Gattin Mildred waren der gleichen Meinung.

Dirigent Arthur Fiedler, der mit einer Feuerwehrdrehleiter, mit Blaulicht und ohrendurchdringendem Tütata in rasender Fahrt vom Bonner Königshof zur Beethovenhalle chauffiert wurde, hatte allerdings zuvor im Kanzlerbungalow über die künstlerischen Talente von Joan Kennedy verraten: „Sie ist ein Amateur. Aber eine schöne Frau."

Das Galakonzert in der Beethovenhalle war Abschluß und Höhepunkt eines zweitägigen Aufenthaltes des Bostoner Jet-Set in Bonn. Wer 150 DM pro Karte auf den Tisch legte, der konnte das aufwendige Spektakel von Boston Pops aus nächster Nähe miterleben. Zu Beethovens Egmont-Ouvertüre, dem Klavierkonzert Nummer 1 in b-Moll von Peter Tschaikowsky, Prokofieff und dem St.-Louis-Blues, dem berühmtesten Jazzstück der Welt, gab es Käsebrötchen und westfälisches Mett, Niersteiner Fritzenhölle Jahrgang 1966 und Champagner Perigord Imperial Brut. Auf den billigen Plätzen auf der Galerie, Preis bis 50 DM, wurde nicht gegessen und getrunken.

Kapitalisten und Kommunisten gaben sich ein Stelldichein. Von David Rockefeller junior bis zu den Cabots, die angeblich nur noch mit den Lodges sprechen, und die nur noch mit dem lieben Gott, reichte die Passagierliste der Prominenz aus dem „Athen" der USA, der Millionenstadt Boston. Die meisten Brillanten trug die Organisatorin der Reise, Mrs. Fahnestock. Joan Kennedy hatte mehrere Karat an ihrer Linken, die sie unablässig drehte. Da verblaßte fast der neue Schmuck von Außenministergattin Mildred Scheel, die von ihrer Südamerikareise, auf der sie ihren Mann begleitet hatte, eine goldene Inka-Figur zum Anstecken mitgebracht hatte, deren männliche Attribute auf dem Busen der Außenministergattin nicht zu übersehen waren.

Blumen für Joan Kennedy und Arthur Fiedler. Foto: Munker

Ovationen und Rosen nach dem Auftritt von Joan Kennedy. In dem allgemeinen Enthusiasmus für den **Jet-Set** war es nur Sowjetbotschaftsrat Alexander Bogomolow, der bemerkt hatte, daß sich der Pianosolist mindestens dreimal auf dem Klavier vergriffen hatte (was auch stimmte). Der musikalische Sprung von Beethoven bis zum Musical „Hair" war für den Stardirigenten Arthur Fiedler übrigens keine philosophische Frage. Er hat bereits zwölf Beatles-Melodien auf Platte aufgenommen, als erste „I want to hold your hand". Und sein Kommentar zu den Beatles und zu dem verhiteten „Song of Joy", frei nach Beethoven, den er ebenfalls zu spielen pflegt: „Das popularisiert die Klassiker."

Am Donnerstagmittag war der Bostoner Jet-Set in Wahn gelandet. Mit ihm nach Bonn kamen 120 Musiker. 40 Freunde des Bostoner Symphonie-Orchesters begleiteten sie. Und nicht nur das. Von ihren Spenden zwischen 50 und 500 000 Dollar hängt das Wohl und Wehe der Symphonie ab. Joan Kennedy trug, als sie landete und später am Nachmittag bei Bonns OB Peter Kraemer, Pants. Doch „hot" waren sie nicht. Sie reichten, im Westernlook geschneidert, bis zu ihren Schuhen.

Beim ersten Bonner Rathausempfang bereits offenbarte Joan, daß Pünktlichkeit zwar die Höflichkeit der Könige, doch nicht der Kennedys ist. Mehr als eine Stunde ließ sie die neugierigen Bonner und den OB warten. Eine Stunde wartete abends auch US-Botschafter Kenneth Rush, der einen Empfang gab. Und gar zwei Stunden mußte auf die Schönste des Clans am nächsten Morgen Außenminister Scheel harren, der im Kanzlerbungalow für die Bostoner einen Empfang gab. Sie saß unter der Dusche, müde oder bei der Probe, entschuldigten die Manager jeweils ihr Fehlen. Und nur einem dringlichen Anruf von Ted war es zu verdanken, daß Joan doch noch bei den Scheels aufkreuzte, die ihrem blonden Gast bayerische Weißwürste und Bier anboten, aber keine rechte Gegenliebe für die Bayernkost fanden.

Stardirigent Arthur Fiedler, der, wie die meisten Bostoner, vor allem dem bei Scheel aufgebauten Rohkostbüfett zugesprochen hatte, zog indessen in Bonn, wo er ging und stand, stets die große Show ab. Der 76jährige, der zum 75. Geburtstag von seiner Frau ein echtes Feuerwehrauto bekam, fügte hier am Rhein seinen 80 Feuerwehrhelmen zwei weitere hinzu. Ein Helm kam als Geschenk von Bonns Feuerwehr. Den zweiten hatte Bonns Protokollchef, Botschafter Hans Schwarzmann, organisiert. Die Pickelhaube stammte aus Würzburg und war nachweislich im Jahre 1906 zum letzten Mal getragen worden. Denn Schwarzmann zog aus dem Helminneren eine Zeitung des Jahrhundertbeginns, die der einstige Träger hineinpraktiziert hatte, weil man schon unter alten Polizeihelmen jämmerlich schwitzen mußte.

Dafür dirigierte der Feuerwehrliebhaber Fiedler im Bonner Rathaus die Godesberger Feuerwehrkapelle, die ihm und den Kennedys zu Ehren „When the saints go marching in" spielte.

Beifall für Joan Kennedy (v. l.): Außenminister Walter Scheel, Mildred Scheel, Edward („Ted") Kennedy und Frau Liesenfeld. Foto: Munker

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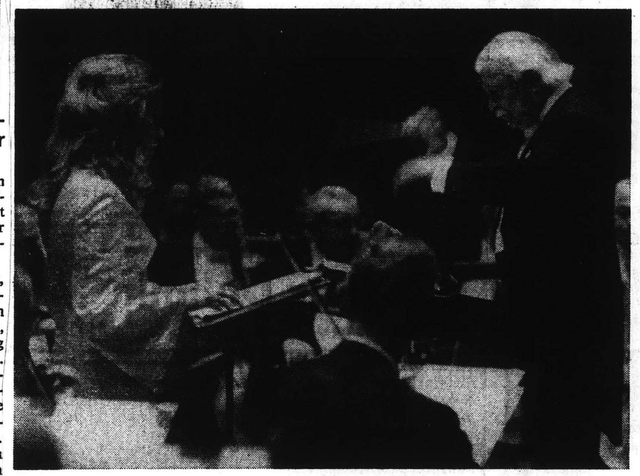
Sekt und Sinfonisches - Mettwurst und Maestoso

Randnotizen zum Bonner Gala-Konzert des Bostoner Orchesters in der Beethovenhalle

Bonn (dpa) Von den feinen Leuten zu Bonn ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock . . ." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war: Weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einem 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchester es bot: Über die Egmont-Ouvertüre zu Tschaikowskys Erstem Klavierkonzert und Serge Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".



Joan Kennedy und Arthur Fiedler während des Konzerts. Foto: dpa

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malcolm Frager, der den virtuosen und prunkvollen Solopart des Tschaikowsky-Konzerts so souverän bewältigte, daß das Publikum anhaltend applaudierte.

Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 DM für den billigsten und 150 DM für den teuersten Platz, letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar. Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei. Die Frage bleibt: Was muß man in Bonn bezahlen, um „in" zu sein?

HOLGER QUIRING

argus Seit 1867
Auflage (i. Ts.): 17,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Pirmasenser Zeitung, Pirmasens
19. April 1971

Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau: Joan Kennedy hatte in der Bonner Beethovenhalle bei einem Konzert der Bostoner Symphoniker den Sprechpart in Sergej Prokofiews musikalischem Märchen „Peter und der Wolf" übernommen (unser dpa-Bild links). Rechts der Dirigent des amerikanischen Orchesters Arthur Fiedler. Eine weitere Besonderheit dieser Galavorstellung war die Tatsache, daß sich die Konzertbesucher während der Darbietung an Tischen im Saal mit belegten Broten, Sekt und Wein stärken konnten. (Bericht auf Seite 2).

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argus Seit 1887 — Auflage (i. Ts.): 199,1 — lt. „Leitfaden 1971 –

Ausschnitt aus: Rhein-Zeitung, Koblenz

vom 17. April 1971

Ted fand nur noch leere Platten

Unhöfliche Kennedys – Joan erschien überhaupt nicht

VON CHRISTL FRANK

ROLANDSECK. Pünktlichkeit scheint die Tugend derKennedys nicht zu sein.90Minuten ließ gestern abend Joan Kennedy (33) Zaungäste und versammelte Prominenz im Künstlerbahnhof Rolandseck auf sich warten, ehe durchdrang, daß sie unterdessen bei einem Bonner Figaro unter der Haube saß.

Auch die munter aufspielende Zigeunerkapelle, von Gastgeber Helmut Kohl angefeuert: „Spielen Sie ein flottes Lied", konnte die sich ausbreitende Ungeduld wenig dämpfen.

Als der rheinland-pfälzische Ministerpräsident in Abwesenheit der Hauptperson seine Ansprache an die Freunde des Bostoner Symphonieorchesters richtete und die Verbundenheit seines Landes mit der NATO bekundete, war ein Teil der Prominenz bereits im Aufbruch. Immerhin hatten die Ladies und Gentlemen, überwiegend in Midi und Cut erschienen, das angerichtete kalte Büfett mit dem Ausdruck des Entzückens fast abgespeist. Senator Ted Kennedy, der eine Viertelstunde vor dem angekündigten Ende des Empfangs, umgeben von einem Schwarm von Leibwächtern, im wilhelminischen Prunkbau eintraf, sah nur noch leere Silberplatten.

Doch obwohl die Schönste aus dem Kennedy-Clan unentschuldigt fehlte – es sei denn, man hält ihr das anstrengende Tagesprogramm von nicht weniger als vier Repräsentationsterminen zugute –, hatte die Prominenz aus Rolandseck, Bonn und Umgebung ihr Ereignis. Ermöglicht hatte es der Besitzer des Bahnhofs, Johannes Wasmuth (34), der damit seinen Ruf als Katalysator des Bonner Gesellschaftslebens bestätigte.

Seinem Förderungsprojekt für junge Künstler kommt auch der Reinerlös des Galaabends zugute, den sich die Auserwählten in der Bonner Beethovenhalle immerhin zwischen 120 und 150 Mark kosten ließen. Hier konnte auch Joan Kennedy nicht passen: Sie hatte beim Konzert der Bostoner Symphoniker, geleitet von Chefdirigent Arthur Fiedler, den Sprechpart in Serge Prokofieffs musikalischem Märchen „Peter und der Wolf" übernommen.

argus Seit 1887 — Auflage (i. Ts.): 57,3 — lt. „Leitfaden 1971 –

Ausschnitt aus: Bonner Rundschau, Bonn

vom 20. April 1971

... von der Tribüne.

■ Dr. Heinrich Lübke, ehemaliger Bundespräsident und Gattin Wilhelmine, haben ihre gesellschaftlichen Verpflichtungen in Bonn wieder aufgenommen. Nach längerem Erholungsaufenthalt sah man das frühere Präsidentenpaar jetzt zum ersten Mal wieder beim Konzert der Bostoner Symphoniker. Die frühere First Lady war elegant gekleidet und voll jugendlichen Elans. Im Gedränge der Prominenz kamen beide jedoch nicht dazu, Joan und Ted Kennedy zu begrüßen, obwohl der einstige Präsident sowohl den früheren Präsidenten John F. Kennedy empfangen hatte als auch dessen Bruder Robert.

argus Seit 1887 — Auflage (i. Ts.): 10,3 — lt. „Leitfaden 1969" –

Ausschnitt aus: Main-Spitze, Rüsselsheim

vom 19. April 1971

Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau: Joan Kennedy hatte am Wochenende in der Bonner Beethovenhalle bei einem Konzert der Bostoner Symphoniker den Sprechpart in Prokofiews musikalischem Märchen „Peter und der Wolf" übernommen. Neben Joan Kennedy der Dirigent des Orchesters A. Fiedler. (dpa)

sako — Zeitungsausschnitte Wilma S. Sauer, 1070 Wien Neubaug. 1/I – Tel. 93 88 172

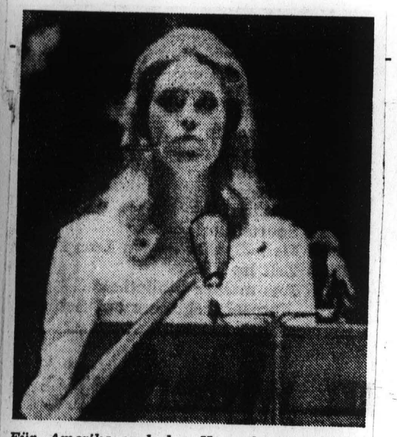
Information aus: KURIER

Wien — Datum 17. April 1971

sako — Zeitungsausschnitte Wilma S. Sauer, 1070 Wien Neubaug. 1/I – Tel. 93 88 172

Information aus: NEUE ZEIT

Graz — Datum 18. April 1971



Für Amerika und den Kennedy-Clan, insbesondere natürlich für trotz Dementis nach Präsidentenehren strebenden Edward, warb Joan Kennedy in der Bonner Beethoven-Halle: Zur Musik der Bostoner Philharmoniker sprach sie den Text Prokofjews „Peter und der Wolf".

Kennedys besuchen Bonn

Herzlicher Empfang für die Kennedys in Deutschland. Während Joan Kennedy in der Bonner Beethoven-Halle (Auf dem Bild mit Dirigent Arthur Fiedler) einer Gala-Vorstellung der Bostoner Symphoniker beiwohnt, führt Gatte Edward politische Gespräche. Auf einer Party mit Rheinland-Pfalz-Ministerpräsident Helmut Kohl unterhielt sich der jüngste Kennedy bestens.

argus Seit 1887

Ausschnitt aus: Honnefer Volkszeitung, Honnef

vom 19. April 1971

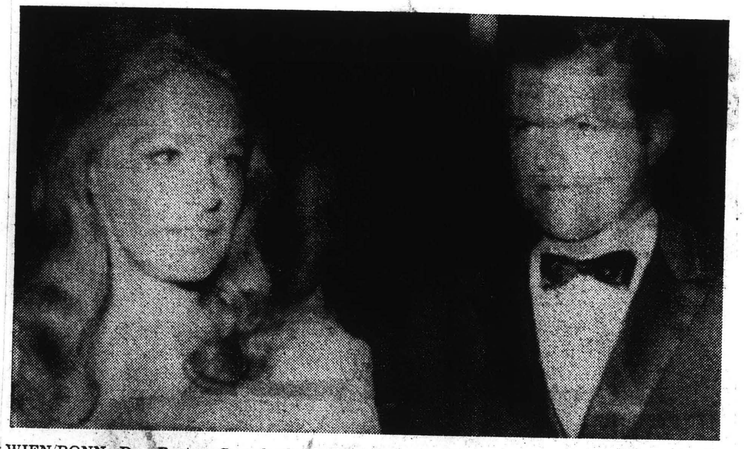
Gala-Konzert des Bostoner Sinfonie-Orchesters in Bonn

In der ausverkauften Bonner Beethoven-Halle fand am Freitagabend das Gala-Konzert des Boston-Sinfony Orchestra unter der Leitung von Arthur Fiedler statt. Joan Kennedy, Frau des jüngsten Kennedy-Bruders Edward, sprach in Serge Prokofiews „Peter und der Wolf" den Text-Teil. Auf unserem HVZ-Bild: Joan Kennedy während des Konzerts mit Dirigent Arthur Fiedler.

argus Seit 1887
Auflage (i. Ts.): 37,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hildesheimer Allgemeine Zeitung, Hildesheim
vom 19. April 1971

Mit Beifall und Interesse wurde Joan Kennedys Sprechrolle in Prokofjews musikalischem Märchen „Peter und der Wolf" aufgenommen. Eigener Funkdienst dpa/upi

sako Zeitungsausschnitte
Wilma S. Sauer, 1070 Wien
Neubaug. 1/I – Tel. 93 88 172
Information aus:
TAGBLATT
Linz Datum 19. April 1971



WIEN/BONN. Das Boston Symphony Orchestra, eines der prominentesten amerikanischen Symphonieorchester, gab am Wochenende im großen Wiener Musikvereinssaal zwei vom Publikum mit großem Beifall aufgenommene Konzerte. Das Orchester befindet sich derzeit aus Anlaß seiner vor 90 Jahren erfolgten Gründung auf einer ausgedehnten Europatournee. Dieses „Promenadenorchester" der Bostoner konzertierte am Wochenende in Bonn, dessen Kulturleben durch eine neue Variante bereichert wurde: Abendessen mit Musik. Während das Orchester unter seinem weißhaarigen Dirigenten Arthur Fiedler auf dem Podium ein Programm zu Gehör brachte, das vom klassischen Pathos der Egmont-Ouvertüre bis zum schon klassischen St.-Louis-Blues reichte, saßen die Zuhörer im Saal an weißgedeckten Tischen bei Sandwiches, Wein und Sekt. Unbestrittener Star des Konzertes war Joan Kennedy, die den Sprechpart in Prokofjews „Peter und der Wolf" übernommen hatte. Unser Bild zeigt sie und Senator Edward Kennedy. AP-Funkbild

Beethoven bei Sekt und Brötchen

Neue Party-Masche auf Bonner Parkett / Prominenteste Gäste: Ehepaar Kennedy

Bonn (dpa/upi). Die Skala der Entfaltungsmöglichkeiten des gesellschaftlichen Lebens zwischen Stehempfang und Staatsbankett ist in Bonn um eine neue Variante bereichert worden: Abendessen mit Musik. Jetzt also ist auch das Publikum in der Bundeshauptstadt mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut gemacht worden! Prominenteste Sendboten waren das Ehepaar Senator Edward Kennedy.

Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm, das von Beethovens Egmont-Ouvertüre bis zum St. Louis Blues March von Williams Christopher Handy und natürlich – dabei hatte Frau Kennedy ihren Sprech-Auftritt – zu Prokofjews musikalischem Märchen „Peter und der Wolf" reichte.

Im Saal saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer – für weniger Geld – auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso – das Ganze für rund 150 Mark Eintritt.

In Boston ist dergleichen seit Jahren üblich, und speziell Joan Kennedy kennt ihren Part aus dem Prokofjew-Musikmärchen von vielen, vielen öffentlichen Auftritten. Der Erlös fließt fast immer karitativen Zwecken zu.

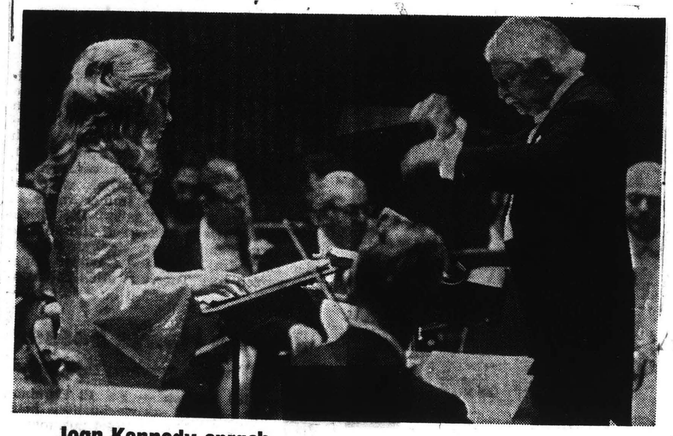
Das Programm enthüllte: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt der 76jährige Arthur Fiedler den Taktstock..." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, nämlich solange, bis das Publikum mit Getränken versorgt war.

Politische Prominenz machte sich rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner US-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo Jet eine Schar von Freunden des Orchesters zu einer Stippvisite an den Rhein gekommen.

Unbestrittener Star des Konzerts war Joan Kennedy, die – in fließendem weißen Maxi – ihre Rolle sprach. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten.

Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar. Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei. Die Frage bleibt: Was muß man in Bonn bezahlen, um „in" zu sein?

argus Seit 1887
Auflage (i. Ts.): 26,1
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Neue Presse, Coburg
vom 20. April 1971



Joan Kennedy sprach „Peter und der Wolf"

Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau: Joan Kennedy hatte am Freitag abend in der Bonner Beethovenhalle bei einem Konzert der Bostoner Symphoniker den Sprechpart in Sergej Prokofieffs musikalischem Märchen „Peter und der Wolf" übernommen (unser Bild links). Rechts der Dirigent des amerikanischen Orchesters, Arthur Fiedler, aufgenommen während des Konzerts in der Beethovenhalle. Eine weitere Besonderheit dieser Galavorstellung war die Tatsache, daß sich die Konzertbesucher während der Darbietung an Tischen im Saal mit Sandwiches, Sekt und Wein stärken konnten.

argus Seit 1887
Auflage (i. Ts.): 199,1
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Rhein-Zeitung, Koblenz
vom 19. April 1971

Beethoven mit kalter Platte Heiße Musik aus „Hair"

Galaabend im Festival PRO mit den Bostonern und Joan Kennedy

VON HARRY LERCH

Das Riesending, die Vierzigmeterleiter der Bonner Feuerwehr, fährt mit zuckend blauen Lichtblitzen vors Portal der Beethovenhalle. Blinder Alarm: keine Katze auf dem heißen Blechdach, keine Bombe versteckt. Die APO hat an deisem Abend etwas anderes vor und zeigt nicht einmal müdes Interesse am Pop- und Beethovenabend der Bostoner Symphoniker. Dabei könnte die Abendtafel - Prager Saftschinken mit Spargelspitzen - ein gefundenes Fressen für sie sein. Die jungen Helden werden müde.

Wenn, wie unlängst, Stockhausens Wandelkonzert die Gäste bummeln läßt - hier zu ein paar Geigern im Saal, zu den Schlagzeugern im kleinen Salon - ist diese Beethoven-Abendtafel kein Schock. Sechshundert Gäste langen zu für einen Preis von 150 Mark - und haben keineswegs vor, geheiligte Gefühle unserer Nation zu verletzen. Es ist ein amerikanischer Abend.

Weißmähnig und gebräuntes Gesicht: Leopold Fiedler hebt den weißen Dirigentenstab. Seine Bostoner Sinfoniker leben von privaten Subventionen, sie müssen drüben, überm Teich, ihren Freunden etwas bieten - und spielen Pop in riesenhaft besuchten Freilichtkonzerten. Nicht, daß Beethoven zu kurz käme: die Egmontouvertüre klingt brillant auf, verdichtet und preziös, erst recht das Klavierkonzert Nr. 1 von Tschaikowsky.

Dazwischen hat Dr. med. Mildred Scheel die Show des Abends, gerade rechtzeitig peilt Edward Kennedy sie an, um mit aufs Bild zu kommen, während draußen die Bönnscher Zaungäste einander angesehen haben: Sieht so ein kommender Präsident von Amerika aus?

Malcom Frager der Solist. Sein klavieristischer Part ist orientiert an der Tschaikowsky-Interpretation von Sjatoslav Richter: so traumhaft die Rhythmik. Keine gigantische Gestik, kein Oktavendonner, gleichviel strömende, mitreißende, atemberaubende Artikulation. Unter seinen Händen zaubert sich das Motiv des ukrainischen Volksliedes blühend auf, die beiden Kadenzen des Andanteausklangs, die funkelnden Arabesken des Andante semplice, lyrisch der Walzer nach dem französischen Chanson, brillant das Finale. Soloapplaus für den Pianisten, ein Orkan von Blumen. Weißbehandschuhte Kellner schenken unterdeß Niersteiner Fritzenhölle, 1966er Spätlese, nach. Man langt zu Wildbachforellenfilet. Mit Kaviarsahne übergossen.

Joan Kennedy spricht den Prolog zu Prokofieffs Märchen „Peter und der Wolf". Arthur Fiedler hebt graziös das Märchen vom Ausreißer aus seinem Ensemble von neunzig Instrumenten mit Soli der Knabenflötenstimme zum Fagott des Wolfs. Duftigste Orchesterführung, der Maestro am Pult sichert ab und behält die Ballettmusik bei in ihrem gleitenden Melos.

Zu kalter Platte die heiße von „Hair"! Perigod Imperial Brut heißt der Champagner zu Pop. Leopold Fiedler heizt das Orchester auf und zaubert schwingende Rhythmik zutage wie Kaninchen aus dem Zylinder. Der St.-Louis-Blues-Marsch verzückt das Parkett. Trommler schwitzen, Kellner flitzen, aus des Maestro Mähne schüttelt das Musical herab wie einen Orkan. Auch Heinrich Lübke, völlig unbemerkt, klatscht. Musenchef Johannes Wasmuth lächelt.

Vier Zugaben. Die letzte: der Marsch „Unter den Sternen".

Amerika, Amerika.

Rauschender Beifall und ein Blumenmeer für Joan Kennedy und Arthur Fiedler. Foto: ap

144

argus Seit 1887
Auflage (i. Ts.): 43,7
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälischer Anzeiger und Kurier, Hamm/Westf.
vom 19. April 1971

3/281

Sandwichs, Sekt und Sinfonien

Bonns gesellschaftliches Leben um Spielart reicher: Essen mit Musik

Von HOLGER QUIRING

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival Pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte.

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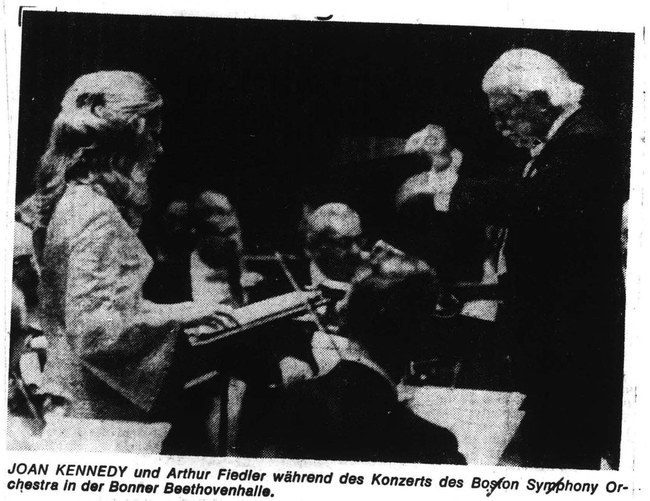
Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Rush. Die andere Supermacht war durch den sowjetischen Gesandten Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

argus Seit 1887
Auflage (i. Ts.): 139,0
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfalen-Post, Hagen
vom 19. April 1971

150 Mark Eintritt für Sekt und Sinfonie

Stürmisch gefeiert wurden in der Bonner Beethovenhalle nach dem Konzert der Bostoner Symphoniker Dirigent Arthur Fiedler und Joan Kennedy (links), die Frau des US-Senators Edward. Das Programm reichte vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St.-Louis-Blues von W. C. Handy. Joan Kennedy, die in einem weißen Maxi auftrat, hatte den Sprechpart in dem musikalischen Märchen „Peter und der Wolf" übernommen. Die Konzertbesucher im Saal saßen an Tischen und konnten sich mit Sandwich, Sekt und Wein stärken. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht ein Butterbrot mitgebracht hatte. In Boston ist dergleichen seit Jahren üblich. Die Premiere des 107 Mann starken Orchesters auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzterer inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, der Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen müsse, betrage sechs Dollar. Beim Galakonzert trugen Besucherinnen „heiße Höschen" (rechts).

argus Seit 1887
Auflage (i. Ts.): 65,4
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Main-Echo, Aschaffenburg
vom 20. April 1971



JOAN KENNEDY und Arthur Fiedler während des Konzerts des Boston Symphony Orchestra in der Bonner Beethovenhalle.

argus Seit 1887
Auflage (i. Ts.): 10,4
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ibbenbürener Volkszeitung, Ibbenbüren
vom 19. April 1971

3/281

Ein neues Spiel für feine Leute vom Rhein

Galakonzert in Bonn — Egmont zum Essen

Bonn (dpa). Von den feinen Leuten zu Bonn am Rhein ist neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Joan Kennedy

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston-Symphony-Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St.-Louis-Blues-March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für wenig Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war: Weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einem 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchester es darbot: Über die Egmont-Ouvertüre zu Tschaikowskys erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgsmusical „Hair".

Per Jumbo die Freunde aus Boston geholt

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbot-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

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Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 DM für den billigsten und 150 DM für den teuersten Platz, Letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt.

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Ausschnitt aus:
Welt am Sonntag, Hamburg
vom 18. April 1971

Joan Kennedy sprach den Text zu Prokofieffs Musik-Märchen „Peter und der Wolf", Arthur Fiedler dirigiert das Bostoner Symphonie-Orchester. Senator Edward Kennedy lobte nach dem Konzert seine Gattin: „Mein Darling, das war dein größter Erfolg seit langem."

Beim Umtrunk nach dem Konzert trafen sich in der Bar des Hotels „Königshof" Senator Edward Kennedy, Mildred Schee Dirigent Arthur Fiedler, vortragende Joan Kennedy und Außenminister Walter Scheel. Anschließend reisten die Kenned nach London weiter.

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– lt. „Leitfaden 1971 –
Ausschnitt aus:
Die Rheinpfalz, Ludwigshafen
vom 17. April 1971

Bostoner Symphoniker in Bonn

3

Konzert mit Brötchen

Bonn (DPA). Senator Edward Kennedy wird der prominenteste Zuhörer sein, wenn seine Frau Joan in der Bonner Beethovenhalle den Text von Prokofieffs musikalischem Märchen (Peter und der Wolf) spricht. Das Galakonzert der 130 Bostoner Symphoniker, die unter dem Dirigenten Arthur Fiedler ein populäres Programm („Boston Pops") mit Beethovens Egmont-Ouvertüre, Tschaikowskys erstem Klavierkonzert (Solist: Earl Wild) sowie Melodien aus dem Musical „Hair" aufwarten, fällt auch deshalb aus dem Rahmen, weil die Konzertbesucher im Saal an Tischen sitzen und sich während des Konzerts an Sandwiches, Sekt und Wein laben können.

Edward Kennedy: Darling, das war ein großer Erfolg

Bonn, 17. April

Frenetisch applaudierten 1200 Reiche und Prominente am Freitagabend in der Bonner Beethovenhalle nach einem ungewöhnlichen Kunsterlebnis: Begleitet vom Bostoner Symphonie-Orchester hatte Senatoren-Gattin Joan Kennedy (33) den Text zu Prokofieffs Musik-Märchen „Peter und der Wolf" gesprochen.

Zum Eintrittspreis von 150 Mark — den freilich nur die feinen Leute aus Bocholt und Castrop-Rauxel bezahlt hatten, denn die Feinen von Bonn hatten Ehrenkarten — durften die Besucher nach Bostoner Art während des Konzerts essen und trinken: Belegte Brötchen, rheinhessischen „1966er Niersteiner Fritzenhölle Spätlese" und Champagner „Perigord Imperial Brut".

Aus Sympathie für Willy Brandt, der seit seiner Berliner Bürgermeisterzeit ein Freund des Hauses Kennedy ist, hatte sich die Hobby-Künstlerin entschlossen, während der Wohltätigkeitsgastspielreise des Bostoner Orchesters durch Westeuropa in Bonn aufzutreten statt in Paris, London, Wien oder Hamburg.

Glücklich über den Applaus sank sie hinter der Bühne ihrem mitgereisten Ehemann in die Arme. Edward Kennedy (39) gab Küßchen und gratulierte: „Mein Darling, das war dein größter Erfolg seit langem."

In Bonn trat Joan Kennedy nach Benefiz-Konzerten für ihren wahlkämpfenden Mann und ein neues Bostoner Konzerthaus sowie Weihnachtsfeiern in Washington und einer Piano-Darbietung in der Andy-Williams-Fernsehshow zum elftenmal öffentlich auf. Der Bostoner Chef-Dirigent Arthur Fiedler (76) über die kunstsinnige Kennedy-Frau: „Sie ist ein Amateur. Aber eine schöne Frau."

Vor „Peter und der Wolf" hatten Fiedlers Bostoner das Klavierkonzert Nr. 1 von Tschaikowsky gespielt. Der Beifall war genauso groß wie für die Kennedy. Tschaikowsky-Landsmann Sascha Bojomolow, Sprecher der Sowjet-Botschaft, mokierte sich: „Das Orchester ist erst im zweiten Satz aufgewacht, und der Pianist hat sich dreimal vergriffen."

Nach dem klassischen Märchen tobte sich das große Symphonie-Orchester (107 Musiker) mit einem Potpourri aus dem Musical „Hair" aus. Spontan stürzte Außenminister Walter Scheel ans Dirigentenpult und drückte Arthur Fiedler die Hand. Scheel: „Wenn diese Musik von solch einem Orchester gespielt wird, dann merkt man erst, wie schön sie ist."

Beim Umtrunk nach dem Konzert in der Bar des Hotels „Königshof" zausten sich die Eheleute Kennedy über ihr weiteres Europa-Programm. Der Senator: „Laß uns doch nach München abhauen. Das ist eine schöne Stadt." Seine Frau: „Nein, wir müssen morgen früh nach London, das haben wir fest versprochen."

Manfred Kohnke / Jochen Kummer

argus Seit 1887
Auflage (i. Ts.): 202,9
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Ausschnitt aus:
Frankfurter Abendpost-Nachtausgabe
Frankfurt/Main 19. April 19

3

Ein Hauch von Nerz in Bonn: Joan, Peter und der Wolf

wl Bonn. — Der amerikanische Senator Edward Kennedy und seine Frau Joan haben Bonn am Freitag gegeben, um was es sich immer so besorgt bemüht: gesellschaftliche Reputation mit einem Hauch von Nerz.

Während sich der demokratische Politiker in Gesprächen mit Außenminister Scheel und Kanzleramts-Chef Ehmke bemühte, seine eigene Position und die der USA deutlich zu machen, ihn Ehmke dazu brachte, für das protokollarisch unverzichtbare Besucherfoto einen Hund in den Arm zu nehmen, bereitete sich seine Frau — wie angekündigt — für einen Auftritt in der Beethoven-Halle vor: Sie sollte den Sprechpart in Prokofieffs „Peter und der Wolf" übernehmen. Doch nicht nur der Name der politischen Dynastie Kennedy machte das aus, was die Bundeshauptstadt unter einem gesellschaftlichen Ereignis versteht: Es spielte das „Boston Symphony Orchestra" unter dem 76jährigen Dirigenten Arthur Fiedler.

● Wer dabei sein wollte, mußte bis zu 150 Mark für eine Karte ausgeben oder aber zur Prominenz gehören — die freien Eintritt hatte —, um die 33jährige blonde Senatorenfrau sprechen zu hören, wenn sie nicht gerade vom 107-Mann-Orchester überspielt wurde.

argus Seit 1887

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– lt. „Leitfaden 1969" –

Ausschnitt aus:
Borkumer Zeitung und Badezeitung, Borkum

vom 19. April 197

Abendessen in Bonn mit Musik und Joan Kennedy

Der teuerste Platz kostete 150 Mark — Amerikanische Spielart gesellschaftlichen Verhaltens

BONN (dpa). Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte.

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Joan Kennedy (links) während ihrer Mitwirkung im Orchester

argus Seit 1887

Auflage (i. Ts.): 17,6
– lt. „Leitfaden 1970 –

Ausschnitt aus:
Kreiszeitung für die Grafschaft Hoya, Hoya

vom 19. April 1971

Bostoner Symphonie Orchestra spielte auf

Ehepaar Kennedy als prominenteste Gäste

Ein neues gesellschaftliches Ereignis in Bonn

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argus Seit 1887

Auflage (i. Ts.):
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Ausschnitt aus:
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vom 17. April 1971

Arthur Fiedler stülpte sich seinen 81. Helm sofort auf

Vor den Symphonikern erst noch die Feuerwehrkapelle dirigiert

Weiß-blauer Wirbel mit Leberkäs und Bier um drei Amerikaner in Bonn

Von WAZ-Chefreporter ERNST NEY

Drei Amerikaner machten Wirbel in Bonn: Die Dame zuerst: blonde, langhaarige Senatorengattin Joan Kennedy. Zweitens: Senator Edward Kennedy, ehrgeiziger Politiker, möglicherweise präsidentschaftsverdächtig, skandalumwitterter Unfallfahrer in jener Affäre, bei der seine Sekretärin nachts in Florida den Tod fand. Schließlich: der 75jährige Dirigent des Boston Symphony Orchestra, Arthur Fiedler, vor vielen Jahren und zwei Weltkriegen Student der Musik in Berlin.

Anlaß des Prominentenbesuches war eines der größten gesellschaftlichen Spektakel im bisherigen Bonner Hauptstadtleben: ein Konzert der Bostoner Symphoniker am Freitagabend in der Beethovenhalle. Mit Beethoven fing es an, mit „Hair" hörte es auf. Joan Kennedy sprach die Texte zu „Peter und der Wolf" von Prokofieff. Ein für Deutschland völlig neues Konzertgefühl, denn auf den teuren Plätzen im Parkett wurde gleichzeitig diniert.

Bevor der Große Abend in Szene ging, wurden die immer lächelnden Kennedys und der putzmuntere Mittsiebziger Arthur mit Ehrungen, Einladungen und Empfängen überhäuft. Bonns Oberbürgermeister Krämer eröffnete den Reigen. Sekt und goldenes Buch im Rathaus.

Bei den anderen Auftritten bevorzugte sie einen fliederfarbenen Hosenanzug, einen ebensolchen Midimantel lässig um die Schultern gelegt. Ich würde sagen, die Hosen waren zu kostbar, um zu sagen: Joan trug Jeans.

270mal Ehrenmitglied

Krämers Überraschung: Er ließ im Festsaal die Feuerwehrkapelle blasen, denn aus irgendeinem Grunde hat der alte Arthur eine Schwäche für die Feuerwehr. Er ist Ehrenmitglied von rund 270 Feuerwehren in aller Welt und besitzt 80 Feuerwehrhelme, denen in Bonn der 81. hinzugefügt wurde. Er stülpte sich das Geschenk sofort auf das schlohweiße Haar, lieh sich vom Dirigenten dessen Stab und feuerte die Feuerwehr zum Marsch von den „Altem Kameraden" an.

Mister Arthur brachte seinen Helm auch mit, als am Freitagvormittag Außenminister Scheel und Frau Mildred sich die Ehre gaben, die Kennedys und den Dirigenten im Kanzlerbungalow des Schaumburgparks zu empfangen.

Die Gäste wurden mit einem rustikalen Büfett bewirtet: Leberkäs, Würstchen, Münchner Bier, Laugenbrezel und andere Spezialitäten aus dem weißblauen Teil Süddeutschlands. In Stellvertretung des Bundeskanzlers, der am Gardasee seinen letzten Osterurlaubstag verbrachte, hatte Horst Ehmke mit „Ted" ein politisches Gespräch.

US-Botschafter Kenneth Rush verschob für einige Stunden seinen Abflug nach Berlin, zum 18. Botschaftertreffen, um in seiner Residenz die Landsleute willkommen zu heißen. Joan in einem mädchenhaften schneeweißen Wolle-Mini. Man könnte auch sagen: Wonne-Mini.

Bankräuber starb in Kölner Haftzelle

KÖLN (dpa

13 Stunden nach seinem mißglückten Überfall auf eine Bankfiliale in Köln ist ein 47jähriger Familienvater am Freitag gestorben. Bei einer Routinekontrolle der Haftzellen im Kölner Polizeipräsidium fand ein Beamter den Mann nur noch schwach atmend auf seiner Pritsche. Auf dem Weg zum Krankenhaus starb der 47jährige. Nach den Feststellungen der Polizei ist der Mann mit größter Wahrscheinlichkeit eines natürlichen Todes gestorben. Die genaue Todesursache müsse die Obduktion ergeben. Der 47jährige Auftragsschriftsteller aus Düsseldorf hinterläßt fünf Kinder, davon das jüngste im Alter von fünf Jahren. Bei dem Überfall hatte er schon 151 000 DM erbeutet, war jedoch schnell gefaßt worden.

MIT SEINEM NEUEN WEISSEN FEUERWEHRHELM genoß der Dirigent Arthur Fiedler den Empfang im Festsaal des Bonner Rathauses. Zwischen Fiedler und Joan Kennedy: der Bonner Oberbürgermeister Peter Krämer. dpa/upi-Funkbild

„ETWAS MÜSSEN WIR FÜR UNS ALLEIN HABEN"

Peter Brügge über die Kennedys in Bonn

Kaum etwas dient der Darstellung ungetrübter deutsch-amerikanischer Harmonie so volkstümlich wie ein herzlich photogenes Shakehands mit den Kennedys. Da kam es für Bonn wie gerufen, daß Joan, die Ehefrau des glücklosen Senators Edward Kennedy, vergangenen Freitag in der Beethoven-Halle bei einer musikalischen Gala mit dem 93köpfigen Pop-Ensemble des Boston Symphony Orchestra die Vorlese-Tante in Prokofjews „Peter und der Wolf" gab. Obwohl das ein musikalisch eher bescheidener Part ist, verursachte das Erscheinen der 33jährigen Laienspielerin in der nachösterlichen Szenerie der Klein-Hauptstadt Wirbel wie der Besuch einer Königin.

Vorleserin **Joan Kennedy,** Dirigent **Fiedler:** Wirbel wie bei einer Königin

Der drei Zentner schwere Veranstalter Johannes Wasmuth, den man gemeinhin kennt als den Retter des wilhelminischen Prachtbahnhofs Rolandseck, brauchte nur das Wort Kennedy auszusprechen, da erblühte am Weg zu seiner Gala eine solche Serie von politischen Empfängen, daß Arthur Fiedler, der 76jährige Dirigent der Boston Pops, und ein halbes Hundert mitreisender Kleinmäzene des Orchesters zwischen Bonn und Rolandseck gesellschaftlich nahezu verschlissen wurden. Die in Wahrheit überall erwartete Vorleserin Joan freilich zog es vor, mit der rheinischen Prominenz eine Dauerübung in Geduld zu vollziehen.

Nachdem sie schon in Hamburg einen ihr zugedachten Empfang verschlafen hatte, ließ die früher vor allem für modische Extravaganzen berühmte Hausfrau aus dem Kennedy-Clan Bonns Oberbürgermeister Peter Kraemer und seine Räte und seine Feuerwehrkapelle 40 Minuten warten, ehe sie den immer pünktlichen, cocktailfeinen und wenig Kennedy-freundlichen Orchester-Förderern aus Boston in einem blauen Jeans-Anzug nachzügelte, sich taufrisch auf eine unüberwindliche Reisemattigkeit berief und mit furiosen Unterbögen ins Goldene Buch einschrieb. Sodann erschien sie in einem Mini von jener Kürze, mit der sie eine Soiree der Patricia Nixon einst beeinträchtigt hatte, eine volle Stunde verspätet zum Cocktail des Bonner US-Botschafters.

Der Landesregent von Rheinland-Pfalz, Helmut Kohl, umständlich angereiste Wirtschaftskapitäne wie der BASF-Chef Timm und eine Zigeunerkapelle geduldeten sich auf dem sanierten Prachtbahnhof Rolandseck 90 Minuten. Dann kam Edward Kennedy, der sich zu dem bevorstehenden Auftritt seiner Frau ebenfalls aus den Staaten herbeibemüht hatte, und zog es vor, über deren Fernbleiben gar nicht erst etwas Entschuldigendes zu sagen. „Kennedys waren hier immer willkommen", sprach er steinern lächelnd, ein Glas Saft in der nervösen Rechten, „und heute ist das nicht anders." Diskret warb ein Prälat aus Boston unter den murrenden Gästen um Verständnis für die Eigenwilligkeit der Weiber dieses Clans, mit denen bekanntlich nicht einmal John F., der Präsident, einst fertig geworden sei.

Walter Scheel, als Vizekanzler amtierend, bestellte für die musischen Menschen aus Boston ein Bierfrühstück in den unbewohnten Kanzler-Bungalow und begann — „such is business" — damit glatt noch einmal, als mit 120 Minuten Verspätung Joan Kennedy kam: wieder in einem Hosenanzug aus blauem Drell, wieder schläfrig-strahlend, bittend um eine Tasse Kaffee.

Zwei Stunden zuvor war Edward Kennedy mit kaum noch erwähnenswerten 20 Minuten Verzögerung auf den unruhig vor dem Portal des Palais Schaumburg wartenden Kanzleramts-Ehmke gestoßen. In dessen Zimmer vor dem Lenbach-Porträt vom alten Moltke, über den der Gast ein paar aufklärende Worte zu hören bekam, bewegte ihn nur die eine, die Kennedy-Frage: „Was he successful?"

Ihn selber schien es zu irritieren, daß die Publicity, an der er hier dankbar teilhatte, in ihm nur den Begleiter einer seit den Wehen von Chappaquiddick bei den Deutschen hochangeschriebenen Ehefrau sah und nicht einen kommenden Mann der Macht. Horst Ehmke spielte darauf wohl an, als er ihm — auf Wunsch der Kameraleute — den Zwergschnauzer eines Gastes an die Brust zu drücken suchte: „Sie brauchen die Stimmen der Tierfreunde!"

Es war eine Kirchweih des Goodwill, geeignet, der Opposition ihren Vorwurf in den Hals zurückzustopfen, diese Regierung begieße zuwenig die transatlantische Waffenbrüderschaft. Einen arbeitslosen Vormittag lang beugte sich der Vizekanzler über die Hand von Damen, denen das sensationell erschien. „Küß die Hand", ahmten sie voreinander nach, „charming!" Einen alten Feuerwehrhelm dedizierte er dem alten Dirigenten Fiedler, den 258., zu dessen Sammlung, zu der die Bonner Feuerwehr kurz zuvor den 257. beitragen konnte.

Alle freuten sich über dieses Sammelhobby des schlohweißen Kennedy-Freundes, der sich rühmt, nach Möglichkeit keinen Brand auszulassen, wiewohl er kein Pyromane sei.

Im Feuerwehrauto, das war ihm des Rummels schon zuviel, wurde der Maestro zu seinem Kennedy-Konzert kutschiert, dessen Eintrittspreise ihm selber peinlich hoch erschienen. Etwas Wein, belegte Brötchen und eben für 20 Minuten des Programms die Stimme von Mrs. Kennedy, das, fand der Veranstalter Wasmuth, sei pro Galagast 150 Mark wohl wert. Und 900 Andächtige gaben ihm ärgerlich zahlend recht.

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Joan Kennedy *(AP-Foto)*

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Der drei Zentner schwere Veranstalter Johannes Wasmuth, den man gemeinhin kennt als den Retter des wilhelminischen Prachtbahnhofs Rolandseck, brauchte nur das Wort Kennedy auszusprechen, da erblühte am Weg zu seiner Gala eine solche Serie von politischen Empfängen, daß Arthur Fiedler, der 76jährige Dirigent der Boston Pops, und ein halbes Hundert mitreisender Kleinmäzene des Orchesters zwischen Bonn und Rolandseck gesellschaftlich nahezu verschlissen wurden. Die in Wahrheit überall erwartete Vorleserin Joan freilich zog es vor, mit der rheinischen Prominenz eine Dauerübung in Geduld zu vollziehen.

Nachdem sie schon in Hamburg einen ihr zugedachten Empfang verschlafen hatte, ließ die früher vor allem für modische Extravaganzen berühmte Hausfrau aus dem Kennedy-Clan Bonns Oberbürgermeister Peter Kraemer und seine Räte und seine Feuerwehrkapelle 40 Minuten warten, ehe sie den immer pünktlichen, cocktailfeinen und wenig Kennedy-freundlichen Orchester-Förderern aus Boston in einem blauen Jeans-Anzug nachzügelte, sich taufrisch auf eine unüberwindliche Reisemattigkeit berief und mit furiosen Unterbögen ins Goldene Buch einschrieb. Sodann erschien sie in einem Mini von jener Kürze, mit der sie eine Soiree der Patricia Nixon einst beeinträchtigt hatte, eine volle Stunde verspätet zum Cocktail des Bonner US-Botschafters.

Der Landesregent von Rheinland-Pfalz, Helmut Kohl, umständlich angereiste Wirtschaftskapitäne wie der BASF-Chef Timm und eine Zigeunerkapelle geduldeten sich auf dem sanierten Prachtbahnhof Rolandseck 90 Minuten. Dann kam Edward Kennedy, der sich zu dem bevorstehenden Auftritt seiner Frau ebenfalls aus den Staaten herbeibemüht hatte, und zog es vor, über deren Fernbleiben gar nicht erst etwas Entschuldigendes zu sagen. „Kennedys waren hier immer willkommen", sprach er steinern lächelnd, ein Glas Saft in der nervösen Rechten, „und heute ist das nicht anders." Diskret warb ein Prälat aus Boston unter den murrenden Gästen um Verständnis für die Eigenwilligkeit der Weiber dieses Clans, mit denen bekanntlich nicht einmal John F., der Präsident, einst fertig geworden sei.

Walter Scheel, als Vizekanzler amtierend, bestellte für die musischen Menschen aus Boston ein Bierfrühstück in den unbewohnten Kanzler-Bungalow und begann — „such is business" — damit glatt noch einmal, als mit 120 Minuten Verspätung Joan Kennedy kam: wieder in einem Hosenanzug aus blauem Drell, wieder schläfrig-strahlend, bittend um eine Tasse Kaffee.

Zwei Stunden zuvor war Edward Kennedy mit kaum noch erwähnenswerten 20 Minuten Verzögerung auf den unruhig vor dem Portal des Palais Schaumburg wartenden Kanzleramts-Ehmke gestoßen. In dessen Zimmer vor dem Lenbach-Porträt vom alten Moltke, über den der Gast ein paar aufklärende Worte zu hören bekam, bewegte ihn nur die eine, die Kennedy-Frage: „Was he successful?"

Ihn selber schien es zu irritieren, daß die Publicity, an der er hier dankbar teilhatte, in ihm nur den Begleiter einer seit den Wehen von Chappaquiddick bei den Deutschen hochangeschriebenen Ehefrau sah und nicht einen kommenden Mann der Macht. Horst Ehmke spielte darauf wohl an, als er ihm — auf Wunsch der Kameraleute — den Zwergschnauzer eines Gastes an die Brust zu drücken suchte: „Sie brauchen die Stimmen der Tierfreunde!"

Es war eine Kirchweih des Goodwill, geeignet, der Opposition ihren Vorwurf in den Hals zurückzustopfen, diese Regierung begieße zuwenig die transatlantische Waffenbrüderschaft. Einen arbeitslosen Vormittag lang beugte sich der Vizekanzler über die Hand von Damen, denen das sensationell erschien. „Küß die Hand", ahmten sie voreinander nach, „charming!" Einen alten Feuerwehrhelm dedizierte er dem alten Dirigenten Fiedler, den 258., zu dessen Sammlung, zu der die Bonner Feuerwehr kurz zuvor den 257. beitragen konnte.

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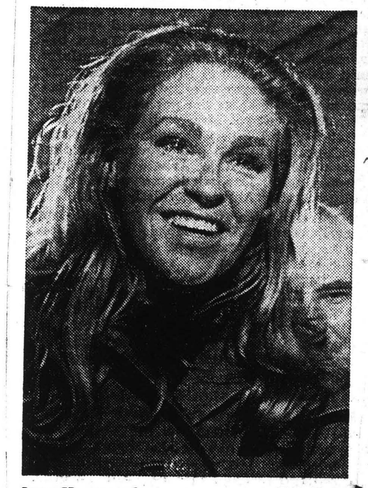

Joan Kennedy (AP-Foto)

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Der drei Zentner schwere Veranstalter Johannes Wasmuth, den man gemeinhin kennt als den Retter des wilhelminischen Prachtbahnhofs Rolandseck, brauchte nur das Wort Kennedy auszusprechen, da erblühte am Weg zu seiner Gala eine solche Serie von politischen Empfängen, daß Arthur Fiedler, der 76jährige Dirigent der Boston Pops, und ein halbes Hundert mitreisender Kleinmäzene des Orchesters zwischen Bonn und Rolandseck gesellschaftlich nahezu verschlissen wurden. Die in Wahrheit überall erwartete Vorleserin Joan freilich zog es vor, mit der rheinischen Prominenz eine Dauerübung in Geduld zu vollziehen.

Nachdem sie schon in Hamburg einen ihr zugedachten Empfang verschlafen hatte, ließ die früher vor allem für modische Extravaganzen berühmte Hausfrau aus dem Kennedy-Clan Bonns Oberbürgermeister Peter Kraemer und seine Räte und seine Feuerwehrkapelle 40 Minuten warten, ehe sie den immer pünktlichen, cocktailfeinen und wenig Kennedy-freundlichen Orchester-Förderern aus Boston in einem blauen Jeans-Anzug nachzügelte, sich taufrisch auf eine unüberwindliche Reisemattigkeit berief und mit furiosen Unterbögen ins Goldene Buch einschrieb. Sodann erschien sie in einem Mini von jener Kürze, mit der sie eine Soiree der Patricia Nixon einst beeinträchtigt hatte, eine volle Stunde verspätet zum Cocktail des Bonner US-Botschafters.

Der Landesregent von Rheinland-Pfalz, Helmut Kohl, umständlich angereiste Wirtschaftskapitäne wie der BASF-Chef Timm und eine Zigeunerkapelle geduldeten sich auf dem sanierten Prachtbahnhof Rolandseck 90 Minuten. Dann kam Edward Kennedy, der sich zu dem bevorstehenden Auftritt seiner Frau ebenfalls aus den Staaten herbeibemüht hatte, und zog es vor, über deren Fernbleiben gar nicht erst etwas Entschuldigendes zu sagen. „Kennedys waren hier immer willkommen", sprach er steinern lächelnd, ein Glas Saft in der nervösen Rechten, „und heute ist das nicht anders." Diskret warb ein Prälat aus Boston unter den murrenden Gästen um Verständnis für die Eigenwilligkeit der Weiber dieses Clans, mit denen bekanntlich nicht einmal John F., der Präsident, einst fertig geworden sei.

Walter Scheel, als Vizekanzler amtierend, bestellte für die musischen Menschen aus Boston ein Bierfrühstück in den unbewohnten Kanzler-Bungalow und begann — „such is business" — damit glatt noch einmal, als mit 120 Minuten Verspätung Joan Kennedy kam: wieder in einem Hosenanzug aus blauem Drell, wieder schläfrig-strahlend, bittend um eine Tasse Kaffee.

Zwei Stunden zuvor war Edward Kennedy mit kaum noch erwähnenswerten 20 Minuten Verzögerung auf den unruhig vor dem Portal des Palais Schaumburg wartenden Kanzleramts-Ehmke gestoßen. In dessen Zimmer vor dem Lenbach-Porträt vom alten Moltke, über den der Gast ein paar aufklärende Worte zu hören bekam, bewegte ihn nur die eine, die Kennedy-Frage: „Was he successful?"

Ihn selber schien es zu irritieren, daß die Publicity, an der er hier dankbar teilhatte, in ihm nur den Begleiter einer seit den Wehen von Chappaquiddick bei den Deutschen hochangeschriebenen Ehefrau sah und nicht einen kommenden Mann der Macht. Horst Ehmke spielte darauf wohl an, als er ihm — auf Wunsch der Kameraleute — den Zwergschnauzer eines Gastes an die Brust zu drücken suchte: „Sie brauchen die Stimmen der Tierfreunde!"

Es war eine Kirchweih des Goodwill, geeignet, der Opposition ihren Vorwurf in den Hals zurückzustopfen, diese Regierung begieße zuwenig die transatlantische Waffenbrüderschaft. Einen arbeitslosen Vormittag lang beugte sich der Vizekanzler über die Hand von Damen, denen das sensationell erschien. „Küß die Hand", ahmten sie voreinander nach, „charming!" Einen alten Feuerwehrhelm dedizierte er dem alten Dirigenten Fiedler, den 258., zu dessen Sammlung, zu der die Bonner Feuerwehr kurz zuvor den 257. beitragen konnte.

Alle freuten sich über dieses Sammelhobby des schlohweißen Kennedy-Freundes, der sich rühmt, nach Möglichkeit keinen Brand auszulassen, wiewohl er kein Pyromane sei.

Im Feuerwehrauto, das war ihm des Rummels schon zuviel, wurde der Maestro zu seinem Kennedy-Konzert kutschiert, dessen Eintrittspreise ihm selber peinlich hoch erschienen. Etwas Wein, belegte Brötchen und eben für 20 Minuten des Programms die Stimme von Mrs. Kennedy, das, fand der Veranstalter Wasmuth, sei pro Galagast 150 Mark wohl wert. Und 900 Andächtige gaben ihm ärgerlich zahlend recht.

Mr. und Mrs. Kennedy kamen auch ins Konzert zu spät. Joans Lampenfieber war diesmal der gute Grund. Deswegen zeigte auch Edward sich erst bei ihrem Auftritt dem schon beunruhigten Publikum. Emanzipation bedeute ihr dies Vorlesen im noblen Englisch einer noblen Mutter aus Massachusetts, verriet sie der Düsseldorfer Society-Schönheit Brigitte Liesenfeld, die neben Edward saß und so etwas verstehen kann, denn sie selber dilettiert in gleichem Streben als Aquarellistin. „Etwas müssen wir", sagte Joan von Jet-Frau zu Jet-Frau, „für uns allein haben."

argus Seit 1857

Auflage (i. Ts.): 1059,9 – lt. „Leitfaden 1971 –

Ausschnitt aus:

Der Spiegel, Hamburg

vom 19. April 1971

argus Seit 1857

Auflage (i. Ts.): 56,7 – lt. „Leitfaden 1971 –

Ausschnitt aus:

Darmstädter Echo, Darmstadt

vom 19. April 1971

147

Ein Konzert zum Mitessen

Gesellschaftliche Novität mit hohem Preis in Bonn

Von dpa-Korrespondent Quiring, Bonn

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei wenig abwechslungsreich, ist jetzt die Skala der Möglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival Pro" und seinem Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Edward Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March reichte. Im Saal saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte; Sekt und Sinfonisches, Mettwurst und Maestoso.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock ..." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch warten, bis das Publikum mit Getränken versorgt war.

Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein populäres Programm wie das Bostoner Orchester es darbot: Über die Egmont-Ouvertüre, Tschaikowskys erstes Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüberr der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von Freunden des Orchesters zu einer Stippvisite an den Rhein gekommen.

Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten.

Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht ganz ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 DM für den billigsten und 150 Mark für den teuersten Platz, letzteres inkluse Verzehr. Über diese Preise zeigte sich David Rockefeller jr., Manager des Bostoner Orchesters, verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar. Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei. Die Frage bleibt: Was muß man in Bonn bezahlen, um „in" zu sein?

Joan Kennedy *(AP-Foto)*

Joan kam, sprach und siegte

Für 150 Mark in der Beethovenhalle: Sandwiches und Sekt mit Musik – Die Stippvisite der Kennedys am Rhein

Bonn — Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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In Boston ist dergleichen seit Jahren gang und gäbe. Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war: Weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einem 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm, wie das Bostoner Orchester es darbot: Über die Egmont-Ouvertüre zu Tschaikowskys Erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgsmusical „Hair".

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Holger Quiring

Stars aus Boston in der Bonner Beethovenhalle: Joan Kennedy (links), die Frau des US-Senators, und der Dirigent des „Boston Symphony Ochestra", Arthur Fiedler.

(Foto: dpa)

IS 857

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aus:

ner Volkszeitung, Aachen

19. April 1971

148

argus Seit 1887
Auflage (i. Ts.): 24,3
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Neue Rhein-Zeitung, Düsseldorf
vom 19. April 1971

„Galakonzert" mit Joan Kennedy in Bonn war ein perfekt provinzielles Ereignis

Große Welt aß zur Musik

Von NRZ-Redakteurin SUSANNE MATERLEITNER

Bonn. Die Bonner Beethovenhalle war Schauplatz eines Ereignisses, das größeren Mengen von High-Snobiety und deren Trabanten aus Groß-Amerika und Klein-Deutschland vielfältige Genüsse bot. Höhepunkt des Nobel-Spektakels: Mrs. Joan Kennedy las, begleitet von der volkstümlichen Sektion des legendären Boston Symphony Orchestra, den Text von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf", indes das Publikum an festlich gedeckten Zehnertischen sich an Niersteiner Fritzenhölle Spätlese, Périgord Imperial Brût und Edel-„Schnittchen" ebenso labte wie an der angenehmen Empfindung, Senator Edward Kennedy nebst etlichen Dollarmillionären sozusagen auf Tuchfühlung bei sich zu wissen.

Blick punkt

Es begann mit Blaulicht und Sirene. Herren liefen ganz unweltmännisch fix zum Eingang, Damen, das gute Goldene lüpfend, taten es ihnen flatternden Nerzes nach. War aber nichts passiert außer umwerfendem amerikanisch-deutschem Gemeinschaftshumor: Arthur Fiedler, der weißhaarige Dirigent des Abends, ist Feuerwehr-Fan. Ehrenmitglied von 110 Feuerwehren (nun auch der Bonner, versteht sich), pflegt er zum Vergnügen der Einwohner mit einem Uralt-Feuerwehrwagen privat durch Boston zu kutschieren, und genoß es sichtlich, nun mit einer modernen „Drehleiter" an der Beethovenhalle vorgefahren zu werden.

Außenminister Walter Scheel mit Frau Mildred ließ vor dem Auftritt der Kennedys, die dann neben ihm saßen, die Blitze der Fotografen seelenruhig über sich ergehen: „Warum muß denn ein Konzert immer nach Schema F ablaufen? So haben wenigstens auch unmusikalische Leute was davon."

Die Sehleute kurvten herum

Die — und vor allem die — hatten „Papa" Lübke kritzelte unentwegt Autogramme, seine Wilhelmine strahlte in ungebrochener Vitalität, die Sehleute kurvten herum, entzückt, wenn sie wieder eine VIP (very important person) erwischen konnten. Deren gab es gut und reichlich.

Es gab natürlich auch Musik. Beethovens Egmont-Ouvertüre, das 1. Klavierkonzert von Tschaikowsky, später noch „Hair" und mehr. Die Künstler wollten vor Beginn jeweils Ruhe im Saal abwarten. Schleuderten Augenblitze nach den trappelnden Kellnern, die (offenbar musikalisch geschult) schon bei der Coda der Beethoven-Ouvertüre ihren Weinflaschen-Einzug wie auf einer Startpiste vorbereitet hatten. Doch der geübte abwesende Kellner-Blick siegte: Tschaikowsky begann trotz Drink-Service.

Senator Edward Kennedy und Ehefrau Joan standen im Mittelpunkt des Nobel-Spektakels.

Auch Mrs. Kennedy wollte nicht auftreten, solange der Fotografen-Pulk noch zu scheußlichen Klumpen geballt vor dem Podium herumstand. Doch was blieb ihr übrig? Sie las dann die Story ab; ein beträchtlich hübsches, ambitioniertes Schulmädchen, höhere Tochter par excellence. Später umstanden sie Leibwächter, Bullen in todschicken Spitzenkragen. Daß das Orchester sehr gut war — wer hat's begriffen?

Veranstalter ist zufrieden

Die Karten kosteten 25 und 50 Mark auf der Galerie. Deren Inhaber konnten sich in den Pausen mit Würstchen und Bier zu gehobenen Preisen an einem Büfett stärken. Wer unten saß, kam für 120 und 150 Mark „gratis" in den Genuß von Wein, Champagner etc.

Veranstalter Johannes Wasmuth (Galerie „pro", Bahnhof Rolandseck) zeigte sich vor dem Konzert unruhig, nach dem Konzert beglückt schwitzend zufrieden: Scherzworte mit Scheel tauschend, meinte er, er sei auf seine Kosten gekommen.

Eine Bonner Dame in Gold und Nerz sagte entzückt: „Endlich das Ereignis hier! Sonst ist Bonn doch so schrecklich provinziell!" Die Dame irrte. Das „Galakonzert" war ein perfekt provinzielles Ereignis. Nur daß Provinz (Boston) zu Provinz (Bonn) fand. Und der Smoking, der zum anderen Smoking meinte: „Sagensemal, wie finden Sie denn das Platzkonzert?" — der dürfte doch wohl die Ausnahme gewesen sein.

Autogrammjäger und Wächter umlagerten Joan Kennedy

NRZ-Fotos: Hennes Multhaup

argus Seit 1887
Auflage (i. Ts.): 171,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Kölnische Rundschau, Köln
vom 18. April 1971

Joan Kennedy, blonde Gattin des US-Senators und zur Zeit Star des Boston-Pops-Galakonzertes, gestand, als sie in Bonn auf der Rathaustreppe im Kreuzfeuer von Hunderten von Fotografen stand: „Am liebsten wäre ich mit meiner schwarzen Perücke und meinen schwarzen Hot pants nach Bonn gekommen. Dann wäre ich völlig anonym geblieben, und keiner hätte mich erkannt." Die schöne Joan kam zwar in Hosen, aber die waren keineswegs „hot", sondern gingen bis zu den Schuhen.

argus Seit 1887
Auflage (i. Ts.): 12,0
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Dill-Zeitung, Dillenburg
vom 19. April 197

Sekt und Sinfonisches – Mettwurst und Maestoso

Für 150 Mark durfte man in Bonn zum Abendessen das Boston Symphony Orchestra genießen

Von Holger Quiring

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

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Unbestrittener Star des Konzerts war Joan Kennedy, die den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malcolm Frager, der den virtuosen und prunkvollen Solopart des Tschaikowski-Konzerts so souverän bewältigte, daß das Publikum anhaltend applaudierte.

Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar.

Joan Kennedy und der Dirigent des Bostoner Orchesters, Arthur Fiedler.

argus Seit 1887
Auflage (i. Ts.): 74,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Der Abend, Berlin
vom 17. April 1971

Die Kennedys ließen warten

Kunst und Politik beim Bonner Besuch

Von unserem Bonner Büro
MI. BONN, 17. April

„Sie kommt, sie kommt", riefen ein paar dienstbare Geister durch den Kanzlerbungalow. Joan Kennedy, Frau des Senators Edward Kennedy, kam aber wiederum zu spät. Diesmal zum Empfang von Außenminister Scheel und Frau Mildred. Schon am Vortage hatte sie den Bonner Oberbürgermeister Krämer leicht vergrätzt, als sie das Begrüßungskomitee der Stadt eine Viertelstunde über die Zeit hatte harren lassen.

Edward und Joan Kennedy waren die prominentesten Gäste beim Galakonzert, das das Bostoner „Symphony Orchestra" gestern abend in Bonn gab. Joan Kennedy hatte in dem Galakonzert die Sprechrolle in Prokofieffs Märchenoper „Peter und der Wolf" übernommen.

Senator Kennedy wurde von der Bonner Politik mit Beschlag belegt. Er konferierte mit Kanzleramtsminister Ehmke und Außenminister Scheel. Ehmke sagte nach der Unterredung mit Kennedy, es sei bekannt, daß es nach Meinung des Senators auf lange Sicht eine gewisse Reduzierung der US-Truppen in Europa geben werde. Schwerpunkt der Diskussion sei die Frage, wenn überhaupt Reduzierung, dann wieviel. Scheel sprach mit Kennedy über die Berlin-Frage und die Ost-Politik.

Für das Galakonzert in der Bonner Beethovenhalle hatte die Prominenz Karten zwischen 25 und 150 Mark gekauft. Verstimmt über die hohen Eintrittspreise war der Manager des Bostoner Orchesters, David Rockefeller jun. In Bonn sei man so versnobt, daß man zu jedem Preis bereit sei.

argus Seit 1887
Auflage (i. Ts.): 255,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Rundschau, Dortmund
vom 19. April 1971

Gastspiel der Bostoner Sinfoniker war gesellschaftliches Ereignis

Bonn. (Eig. B.) Mehr gesellschaftliches Ereignis als Konzert war das Gastspiel der Bostoner Sinfoniker in der Beethoven-Halle. Wer nicht zur Prominenz gehörte, mußte bis zu 150 DM Eintritt bezahlen, um die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy (rechts), den Sprechpart in Prokofieffs „Peter und der Wolf" rezitieren zu hören. Arthur Fiedler (links) dirigierte das Orchester, das für die Egmont-Ouvertüre, einen „Hair"-Querschnitt und das Klavierkonzert Nr. 1 von Tschaikowski vom Publikum gefeiert wurde. Starken Beifall erhielt auch der Solist am Flügel, Malcolm Traqer, für seine Tschaikowski-Interpretation.

argus Seit 1887
Auflage (i. Ts.): 48,9
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Wetzlarer Neue Zeitung, Wetzlar
vom 17. April 1971

3

Joan Kennedy war der Star

Bonner Empfang für Politiker und Geldadel aus den USA

Edward Kennedy (links) und seine Frau Joan (zweite von rechts) im Gespräch mit Bundesaußenminister Scheel und dessen Frau Mildred.
(dpa/upi-Funkbild)

Bonn (ap). Geld, Kunst und Politik gaben sich am Freitagmittag im Bonner Bundeskanzleramt ein Stelldichein: Der amerikanische Senator Edward Kennedy, seine hübsche Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner High-Society waren zu einem Empfang geladen. Offizieller Anlaß war ein für den Abend angesetztes Gala-Konzert des Boston Symphony Orchestra in der Bonner Beethovenhalle mit Werken von Beethoven, Tschaikowsky, Auszügen aus dem Musical „Hair" und dem „St. Louis Blues March". Joan Kennedy, die bei ähnlichen Gelegenheiten auch schon als Pianistin geglänzt hatte, stahl im Bundeskanzleramt natürlich sowohl den Musikern und den die Tournee finanzierenden Landsleuten als auch ihrem Mann die Schau. Und so blieb fast unbeachtet, daß Ted Kennedy mit dem Minister im Kanzleramt, Horst Ehmke, ein längeres Gespräch geführt hatte, von dem beide nachher meinten, es sei „nützlich" gewesen, und daß er anschließend mit Außenminister Walter Scheel zusammentraf.

argus Seit 1887
Auflage (i. Ts.): o. A.
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Bergische Landeszeitung, Bergisch Gladbach
vom 19. April 1971

argus Seit 1887
Auflage (i. Ts.): 4,0
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Der Artist, Düsseldorf
vom 18. Mai 1971

15

Kritik übte der Manager des Boston Symphony Orchestra, das jüngst in der Bonner Beethovenhalle ein Konzert gab, an den Eintrittspreisen. Während in Boston der höchste Eintritt sechs Dollar (22 DM) kostet, verlangte man in Bonn 25 bis 150 DM. — Snob-Society!

PC 7

Zum „Egmont" Mett und Sekt

Joan und Ted Kennedy mit Bostons Symphonikern in Beethovenhalle

VON EVI KEIL

Bonn. Als dem amerikanischen Botschafter Kenneth Rush während des Konzerts der Bostoner Symphoniker mehrfach eine Kamera auf den Kopf geschlagen war, da sah sich US-Attaché Hans Holzapfel seinem „Chef" gegenüber doch zu einer Erklärung verpflichtet: Der Name der Kennedys besitze eben in Deutschland immer noch eine fast mythische Bedeutung. Joan und Ted Kennedy, dem Botschafter gegenüber placiert, waren die tausendfach fotografierten Stars, als das Bostoner Symphony Orchestra, die „Boston Pops", dirigiert von Feuerwehr-Enthusiast Arthur Fiedler, gemanagt von dem Rolandsecker Bahnhofshausherrn Johannes Wasmuth, in Bonn ein Konzert bestritt, das von Beethoven bis zu den Stars and Stripes reichte.

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Stardirigent Arthur Fiedler, der, wie die meisten Bostoner, vor allem dem bei Scheel aufgebauten Rohkostbüfett zugesprochen hatte, zog indessen in Bonn, wo er ging und stand, stets die große Show ab. Der 76jährige, der zum 75. Geburtstag von seiner Frau ein echtes Feuerwehrauto bekam, fügte hier am Rhein seinen 80 Feuerwehrhelmen zwei weitere hinzu. Ein Helm kam als Geschenk von Bonns Feuerwehr. Den zweiten hatte Bonns Protokollchef, Botschafter Hans Schwarzmann, organisiert. Die Pickelhaube stammte aus Würzburg und war nachweislich im Jahre 1906 zum letzten Mal getragen worden. Denn Schwarzmann zog aus dem Helminneren eine Zeitung des Jahrhundertbeginns, die der einstige Träger hineinpraktiziert hatte, weil man schon unter alten Polizeihelmen jämmerlich schwitzen mußte.

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Beifall für Joan Kennedy (v. l.): Außenminister Walter Scheel, Mildred Scheel, Edward („Ted") Kennedy und Frau Liesenfeld. Foto: Munker

Blumen für Joan Kennedy und Arthur Fiedler. Foto: Munker

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Gastspiel der Bostoner Sinfoniker war gesellschaftliches Ereignis

Bonn. (Eig. B.) Mehr gesellschaftliches Ereignis als Konzert war das Gastspiel der Bostoner Sinfoniker in der Beethoven-Halle. Wer nicht zur Prominenz gehörte, mußte bis zu 150 DM Eintritt bezahlen, um die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy (rechts), den Sprechpart in Prokofieffs „Peter und der Wolf" rezitieren zu hören. Arthur Fiedler (links) dirigierte das Orchester, das für die Egmont-Ouvertüre, einen „Hair"-Querschnitt und das Klavierkonzert Nr. 1 von Tschaikowski vom Publikum gefeiert wurde. Starken Beifall erhielt auch der Solist am Flügel, Malcolm Traqer, für seine Tschaikowski-Interpretation.

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Wetzlarer Neue Zeitung, Wetzlar
vom 17. April 1971

Joan Kennedy war der Star

Bonner Empfang für Politiker und Geldadel aus den USA

Edward Kennedy (links) und seine Frau Joan (zweite von rechts) im Gespräch mit Bundesaußenminister Scheel und dessen Frau Mildred.
(dpa/upi-Funkbild)

Bonn (ap). Geld, Kunst und Politik gaben sich am Freitagmittag im Bonner Bundeskanzleramt ein Stelldichein: Der amerikanische Senator Edward Kennedy, seine hübsche Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner High-Society waren zu einem Empfang geladen. Offizieller Anlaß war ein für den Abend angesetztes Gala-Konzert des Boston Symphony Orchestra in der Bonner Beethovenhalle mit Werken von Beethoven, Tschaikowsky, Auszügen aus dem Musical „Hair" und dem „St. Louis Blues March". Joan Kennedy, die bei ähnlichen Gelegenheiten auch schon als Pianistin geglänzt hatte, stahl im Bundeskanzleramt natürlich sowohl den Musikern und den die Tournee finanzierenden Landsleuten als auch ihrem Mann die Schau. Und so blieb fast unbeachtet, daß Ted Kennedy mit dem Minister im Kanzleramt, Horst Ehmke, ein längeres Gespräch geführt hatte, von dem beide nachher meinten, es sei „nützlich" gewesen, und daß er anschließend mit Außenminister Walter Scheel zusammentraf.

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– lt. „Leitfaden 1971 –
Ausschnitt aus:
Bergische Landeszeitung, Bergisch Gladbach
vom 19. April 1971

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vom 18. Mai 1971

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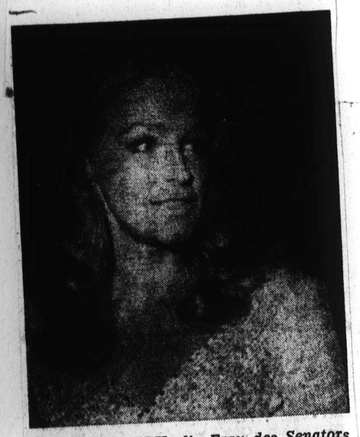
150

argus Seit 1887
Ausschnitt aus:
Odenwälder Heimatzeitung, Erbach
vom 21. April 1971



JOAN KENNEDY, die Frau des Senators Edward Kennedy, war der unbestrittene Star des Konzertes des Bostoner Symphonie-Orchesters am Freitag in der Bonner Beethovenhalle. Sie hatte den Sprechpart in Prokofieffs „Peter und der Wolf" übernommen. Das Orchester mußte mit seinem Einsatz warten, bis die zahlreichen Fotografen ausreichend Bilder der prominenten Solistin im fließenden weißen Maxi „geschossen" hatten. Das Gala-Konzert bot ein populäres Programm. Die Gäste saßen an Tischen und konnten sich während der Darbietungen mit Sandwiches, Sekt und Flaschenwein stärken. Foto: AP

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19. April 1971
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Im Gefolge des Boston Symphony Orchestra

Die Kennedys und Rockefellers im Hauptstädtchen

Bahnhof Rolandseck bewährte sich als Wartesaal / Image-Polierer hatten Hochkonjunktur

Von Wolfgang von Gropper

Bonn/Rolandseck. Am Freitagfrüh 7 Uhr landete der Senator Edward Kennedy in Köln-Wahn. Seine Frau Joan war schon drei Tage vorher gekommen. David Rockefeller jr. mit Gattin tummelten sich ebenfalls am Rhein. Nach Zusammenkünften „Ted" Kennedys mit Außenminister Scheel, Kanzleramtsminister Ehmke und dem rheinland-pfälzischen Ministerpräsidenten Helmut Kohl versammelten sich Amerikas Jet set-Mitglieder am Freitagabend in der Bonner Beethovenhalle zu einem Konzert des „Boston Pops"-Orchesters. Als ob sie das nicht zu Hause hören könnten. Wie kam es zu diesem Auflauf in unserem Bundeshauptstädtchen?

Am Anfang stand – wieder einmal – Johannes Wasmuth. Wer das ist? Oh, Kenner kennen ihn. Seit langem. Versuch einer Darstellung für Nichtkenner: Zwei-Zentner-Mann, um die Vierzig, marzipangesichtig, wasserblauäugig. Löwenmähne vom Kopf bis zum Nacken. Beruf? – Ja, da wird's schwierig. Nach allem, was man hört, würde ich sagen: international geläufiger Bildersammler, Organisator und Arrangeur. Die Angaben über Herkunft schwanken zwischen ehemaligem Buchbinder-, Schreiner- und Tüncherlehrling. Es gibt Leute, die Wasmuth ernsthaft für ein Genie halten. Andere rühmen ihm wenigstens einen genialischen Sinn für Qualität schlechthin nach. Die Gemälde, die er im stillgelegten Bahnhof Rolandseck im nördlichsten Zipfel von Rheinland-Pfalz in seiner Galerie „PRO" zusammengetragen hat, sprechen tatsächlich für einen ungewöhnlichen „Riecher". Er wohnt auch in diesem Bahnhof. Zusammen mit dem Pianisten Stefan Askenase. Zu seinen Freunden und regelmäßigen Gästen gehören Künstler vom Kaliber Marcel Marceau. Und die große Gesellschaft gibt sich im Bahnhof dann und wann ein Stelldichein. Zu Silvester oder so. Jedenfalls dann, wenn Johannes Wasmuth, dessen Fäden nach Westen in San Francisco und nach Osten in Tokio erst zu enden scheinen, es will.

Für letzten Freitag hatte er das Boston Symphony Orchestra zu einem „Pops Concert" in die Bonner Beethovenhalle dirigiert. Doch im Wesen des Genies liegt es, immer gleich mehrere Fliegen mit einer Klappe zu schlagen. Wasmuth schlug. Nur die Fliegen gebärdeten sich – frecherweise – ein wenig eigenwillig. Joan Kennedy wäre offenbar überhaupt nicht zu einem Empfang, den Außenminister Scheel und Frau Mildred am Freitagmittag ihr und ihrem Mann zu Ehren im Kanzler-Bungalow gaben, erschienen, wenn Gatte Ted sie nicht nach zwei Stunden herbeitelefoniert hätte.

Am Nachmittag, 16.30 Uhr, freuten sich (laut Einladung) der Ministerpräsident des Landes Rheinland-Pfalz und Frau Kohl zu Ehren der Solisten und Freunde des Boston Symphony Orchestra den und jenen zu einem Empfang im Bahnhof Rolandseck begrüßen zu können. Der Bahnhof wurde zum Wartesaal. Etwa sechszig bis achtzig Gäste und ebensoviele Kameramänner und Journalisten harrten und harrten. Hier Helmut Kohl, dort Bernhard Timm, der BASF-General. Dort die Frau des Bonner Protokollchefs Schwarzmann, hier der stellvertretende US-Botschafter Fessenden. Das Kalte Büffet stellte bereits die Ohren. David Rockefeller jr., Neffe des New Yorker Gouverneurs und Sohn des Chefs der Chase Manhattan Bank, war mit Gattin da. Aber wer kennt die schon in Rolandseck?

Von den gebetenen Solisten des Orchesters kam niemand. Nur ein paar Förderer aus Boston und Umgebung waren erschienen. Und endlich – fünfviertel Stunden zu spät – Ted Kennedy (ohne Frau). Er war dann da und doch stets „abwesend". Er redete, nach Kohl, einige belanglose Sätze ins Mikrofon. Ohne Lautsprecher mit Professor Timm, um schließlich noch mit seinem Gastgeber, dem CDU-Rekken aus Mainz, einige Worte über die Schwierigkeit, jung gewählt zu werden, zu wechseln. Und schon war er wieder weg. Ein Ministerialbeamter erzählte mir, sein Sohn habe kritisch bemerkt, er mißbillige, daß sein Vater da hingehe. Der Kennedy wolle doch nur sein angeschlagenes Image aufpolieren. – Ein kluges Kind, der Bub. Frau Kohl hatte wohl Ahnungen. Sie war erst gar nicht präsent. Dafür aber die Hellseherin Buchela und eine, wie es hieß, echte Zigeunerprinzessin. Als eigentliche Attraktion in Rolandseck erwies sich das Zigeuner-Quintett Schnuckenack-Reinhardt aus Haßloch. Da es auf dem Balkon plaziert war, hatten wenigstens die vielen Polizisten in der Umgebung des Bahnhofs etwas von seiner Musik.

Endlich am Abend war Joan Kennedy zu sehen. Am Prominententisch in der Beethovenhalle und auf der Bühne. Sie fungierte als Sprecherin zu „Peter und der Wolf" von Prokofieff. Dazu hatte sie viel Ruhe zuvor nötig. Versteht sich: Künstlerin, Auftrittsfieber. Doch sie spricht, wie sie eben spricht. Studiert hat sie Musik. Sie war jedenfalls die Giraffe des Abends. Nichtsdestoweniger verstanden sich die Pops-Musiker durchzusetzen. Es sind die gleichen wie die, die als Symphony Orchestra auftreten. Nur der Dirigent, Arthur Fiedler, ist ausschließlich für leichtere „pop"-uläre Unterhaltungsmusik zuständig. Dazu zählen die Amerikaner neben Melodien aus „Hair" und „St. Louis Blues"-Märschen auch Tschaikowskys b-moll-Klavierkonzert. Ja, wenn man es so, wie dort gespielt, auffaßt! Dazu saß das illustre Publikum, besmokingt, an Tischen mit Kerzen, aß, trank und rauchte. Shocking!? Anfangs ja, später nein. Spätestens nach der „Hair"-Musik wurden aus den feinen Leuten Menschen. Es zog Stimmung in die Halle ein. Man war froh und heiter, vom Gemeinschaftserlebnis getragen und inspiriert. „Das kann die beste Fernsehsendung zu Hause nicht ersetzen", sagte einer im Rausgehen. Den Eintrittspreis von 150 Mark hatte er – in ehrlicher Begeisterung allerdings – schon vergessen.

Joan Kennedy und A. Fiedler beim „Pops Concert" in Bonns Beethovenhalle
dpa/UPI-Bild

argus Seit 1887
Auflage (i. Ts.): 205,4
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Ausschnitt aus:
Berliner Morgenpost, Berlin
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vom

3

Schöne Sprecherin Joan Kennedy

Sinn für Märchen: Joan Kennedy (links), die Frau des amerikanischen Senators Edward Kennedy, war die Solistin des Konzertes, das die Bostoner Symphoniker am Freitag in Bonn gaben. Sie sprach den Text bei der Aufführung des musikalischen Märchens „Peter und der Wolf" von Sergej Prokofieff. Der Dirigent war Arthur Fiedler. Foto: dpa

argus Seit 1887
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Sekt und Sinfonisches – Mettwurst und Maestoso

3

Für 150 Mark durfte man in Bonn zum Abendessen das Boston Symphony Orchestra genießen

Von Holger Quiring

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Stch-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Bonner Beethovenhalle brachte das Boston Symphony Orchestra und seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte.

Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt am grün-goldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock ..." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war.

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Joan Kennedy und der Dirigent des Bostoner Orchesters, Arthur Fiedler

argus Seit 1887
Auflage (i. Ts.): 273,2
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Neue Ruhrzeitung, Essen
vom 19. April 1971

„Galakonzert" mit Joan Kennedy in Bonn war ein perfekt provinzielles Ereignis

Große Welt aß zur Musik

Von NRZ-Redakteurin SUSANNE MATERLEITNER

Bonn. Die Bonner Beethovenhalle war Schauplatz eines Ereignisses, das größeren Mengen von High-Snobiety und deren Trabanten aus Groß-Amerika und Klein-Deutschland vielfältige Genüsse bot. Höhepunkt des Nobel-Spektakels: Mrs. Joan Kennedy las, begleitet von der volkstümlichen Sektion des legendären Boston Symphony Orchestra, den Text von Serge Prokofieffs musikalischem Märchen „Peter und der Wolf", indes das Publikum an festlich gedeckten Zehnertischen sich an Niersteiner Fritzenhölle Spätlese, Périgord Imperial Brüt und Edel-„Schnittchen" ebenso labte wie an der angenehmen Empfindung, Senator Edward Kennedy nebst etlichen Dollarmillionären sozusagen auf Tuchfühlung bei sich zu wissen.

Blick punkt

Es begann mit Blaulicht und Sirene. Herren liefen ganz unweltmännisch fix zum Eingang, Damen, das gute Goldene lüpfend, taten es ihnen flatterniden Nerzes nach. War aber nichts passiert außer umwerfendem amerikanisch-deutschem Gemeinschaftshumor: Arthur Fiedler, der weißhaarige Dirigent des Abends, ist Feuerwehr-Fan. Ehrenmitglied von 110 Feuerwehren (nun auch der Bonner, versteht sich), pflegt er zum Vergnügen der Einwohner mit einem Uralt-Feuerwehrwagen privat durch Boston zu kutschieren, und genoß es sichtlich, nun mit einer modernen „Drehleiter" an der Beethovenhalle vorgefahren zu werden.

Außenminister Walter Scheel mit Frau Mildred ließ vor dem Auftritt der Kennedys, die dann neben ihm saßen, die Blitze der Fotografen seelenruhig über sich ergehen: „Warum muß denn ein Konzert immer nach Schema F ablaufen? So haben wenigstens auch unmusikalische Leute was davon."

Die Sehleute kurvten herum

Die — und vor allem die — hatten. „Papa" Lübke kritzelte unentwegt Autogramme, seine Wilhelmine strahlte in ungebrochener Vitalität, die Sehleute kurvten herum, entzückt, wenn sie wieder eine VIP (very important person) erwischen konnten. Deren gab es gut und reichlich.

Es gab natürlich auch Musik. Beethovens Egmont-Ouvertüre, das 1. Klavierkonzert von Tschaikowsky, später noch „Hair" und mehr. Die Künstler wollten vor Beginn jeweils Ruhe im Saal abwarten. Schleuderten Augenblitze nach den trappelnden Kellnern, die (offenbar musikalisch geschult) schon bei der Coda der Beethoven-Ouvertüre ihren Weinflaschen-Einzug wie auf einer Startpiste vorbereitet hatten. Doch der geübte abwesende Kellner-Blick siegte: Tschaikowsky begann trotz Drink-Service.

Senator Edward Kennedy und Ehefrau Joan standen im Mittelpunkt des Nobel-Spektakels.

Auch Mrs. Kennedy wollte nicht auftreten, solange der Fotografen-Pulk noch zu scheußlichen Klumpen geballt vor dem Podium herumstand. Doch was blieb ihr übrig? Sie las dann die Story ab; ein beträchtlich hübsches, ambitioniertes Schulmädchen, höhere Tochter par excellence. Später umstanden sie Leibwächter, Bullen in todschicken Spitzenkragen. Daß das Orchester sehr gut war — wer hat's begriffen?

Veranstalter ist zufrieden

Die Karten kosteten 25 und 50 Mark auf der Galerie. Deren Inhaber konnten sich in den Pausen mit Würstchen und Bier zu gehobenen Preisen an einem Büfett stärken. Wer unten saß, kam für 120 und 150 Mark „gratis" in den Genuß von Wein, Champagner etc.

Veranstalter Johannes Wasmuth (Galerie „pro", Bahnhof Rolandseck) zeigte sich vor dem Konzert unruhig, nach dem Konzert beglückt schwitzend zufrieden: Scherzworte mit Scheel tauschend, meinte er, er sei auf seine Kosten gekommen.

Eine Bonner Dame in Gold und Nerz sagte entzückt: „Endlich das Ereignis hier! Sonst ist Bonn doch so schrecklich provinziell!" Die Dame irrte. Das „Galakonzert" war ein perfekt provinzielles Ereignis. Nur daß Provinz (Boston) zu Provinz (Bonn) fand. Und der Smoking, der zum anderen Smoking meinte: „Sagensemal, wie finden Sie denn das Platzkonzert?" — der dürfte doch wohl die Ausnahme gewesen sein.

Autogrammjäger und Wächter umlagerten Joan Kennedy

NRZ-Fotos: Hennes Multhaup

argus Seit 1887
Auflage (i. Ts.): 77,1
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Telegraf, Berlin
vom 17. April 19

Joan stahl allen die Schau

Bonn (AP)

Geld, Kunst und Politik gaben sich gestern im Bonner Bundeskanzleramt ein Stelldichein: Der amerikanische Senator Edward Kennedy, seine hübsche Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner High-Society waren zu einem Empfang geladen. Offizieller Anlaß war ein für den Abend angesetztes Galakonzert des Boston Symphony Orchestra in der Bonner Beethoven-Halle.

Im Mittelpunkt des Programms: die Senatorenfrau Joan als Rezitatorin in „Peter und der Wolf" von Serge Prokofieff. Joan Kennedy, die auch schon als Pianistin geglänzt hat, stahl natürlich sowohl den Musikern und den die Tournee finanzierenden Landsleuten als auch ihrem Mann die Schau. Und so blieb fast unbeachtet, daß Ted Kennedy mit dem Minister im Kanzleramt, Horst Ehmke, ein längeres Gespräch geführt hatte, von dem beide nachher meinten, es sei „nützlich" gewesen, und anschließend mit Außenminister Walter Scheel zusammentraf.

Die Kennedys werden Bonn heute wieder verlassen.

argus Seit 1887
Auflage (i. Ts.): 160,0
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Frankfurter Neue Presse, Frankfurt/Main
vom 19. April 1971

Egmont mit Sandwiches – und bei den Preisen nicht zimperlich

Von unserem dpa-Korrespondenten Holger Quiring

Bonn, 18. April (dpa)

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Luis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

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Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

Joan Kennedy spricht in Bonn von „Peter und Wolf". dpa-Foto

Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malylom Frager, der den virtuosen und prunkvollen Solopart des Tschaikowski-Konzerts so souverän bewältigte, daß das Publikum anhaltend applaudierte.

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argus Seit 1887
Auflage (i. Ts.): 23,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Pfälzer Tagblatt, Landau
vom 19. April 1971

Bonn, Mettwurst und Maestoso

NEUES VON DEN FEINEN LEUTEN ZU BONN: ABENDESSEN MIT MUSIK

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Joan Kennedy als Sprecherin bei Prokofieffs „Peter und der Wolf", rechts der Dirigent der Bostoner Philharmoniker, Arthur Fiedler.

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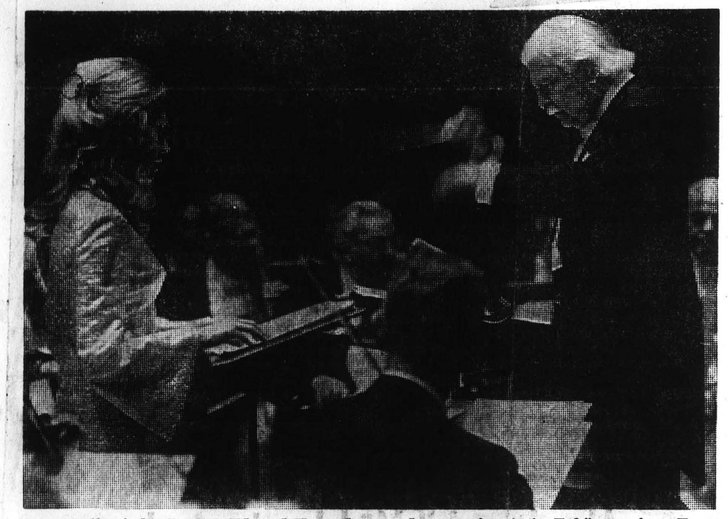

Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau: Joan Kennedy hatte am Wochenende in der Bonner Beethovenhalle bei einem Konzert der Bostoner Symphoniker den Sprechpart in Prokofiews musikalischem Märchen „Peter und der Wolf" übernommen. Neben Joan Kennedy der Dirigent des Orchesters A. Fiedler. (dpa)

argus Seit 1887 — Auflage (i. Ts.): 5,8 — lt. „Leitfaden 1970 —
Ausschnitt aus: Butzbacher Zeitung, Butzbach
vom 19. April 1971

argus Seit 1887 — Auflage (i. Ts.): 205,4 — lt. „Leitfaden 1970 —
Ausschnitt aus: Berliner Morgenpost, Berlin
vom 17. April 1971

argus Seit 1887 — Auflage (i. Ts.): — lt. „Leitfaden 1971 —
Ausschnitt aus: Westdeutsche Allgemeine Zeitung, Herne
vom 17. April 1971

argus Seit 1887 — Auflage (i. Ts.): 71,9 — lt. „Leitfaden 1971 —
Ausschnitt aus: Westdeutsche Allgemeine Zeitung, Bochum
17. April 1971

Arthur Fiedler stülpte sich seinen 81. Helm sofort auf

Vor den Symphonikern erst noch die Feuerwehrkapelle dirigiert

Weiß-blauer Wirbel mit Leberkäs und Bier um drei Amerikaner in Bonn

Von WAZ-Chefreporter ERNST NEY

Drei Amerikaner machten Wirbel in Bonn: Die Dame zuerst: blonde, langhaarige Senatorengattin Joan Kennedy. Zweitens: Senator Edward Kennedy, ehrgeiziger Politiker, möglicherweise präsidentschaftsverdächtig, skandalumwitterter Unfallfahrer in jener Affäre, bei der seine Sekretärin nachts in Florida den Tod fand. Schließlich: der 75jährige Dirigent des Boston Symphony Orchestra, Arthur Fiedler, vor vielen Jahren und zwei Weltkriegen Student der Musik in Berlin.

Anlaß des Prominentenbesuches war eines der größten gesellschaftlichen Spektakel im bisherigen Bonner Hauptstadtleben, ein Konzert der Bostoner Symphoniker am Freitagabend in der Beethovenhalle. Mit Beethoven fing es an, mit „Hair" hörte es auf. Joan Kennedy sprach die Texte zu „Peter und der Wolf" von Prokofieff. Ein für Deutschland völlig neues Konzertgefühl, denn auf den teuren Plätzen im Parkett wurde gleichzeitig diniert.

Bevor der Große Abend in Szene ging, wurden die immer lächelnden Kennedys und der putzmuntere Mittsiebziger Arthur mit Ehrungen, Einladungen und Empfängen überhäuft. Bonns Oberbürgermeister Krämer eröffnete den Reigen. Sekt und goldenes Buch im Rathaus.

270mal Ehrenmitglied

Krämers Überraschung: Er ließ im Festsaal die Feuerwehrkapelle blasen, denn aus irgendeinem Grunde hat der alte Arthur eine Schwäche für die Feuerwehr. Er ist Ehrenmitglied von rund 270 Feuerwehren in aller Welt und besitzt 80 Feuerwehrhelme, denen in Bonn der 81. hinzugefügt wurde. Er stülpte sich das Geschenk sofort auf das schlohweiße Haar, lieh sich vom Dirigenten dessen Stab und feuerte die Feuerwehr zum Marsch von den „Altem Kameraden" an.

Mister Arthur brachte seinen Helm auch mit, als am Freitagvormittag Außenminister Scheel und Frau Mildred sich die Ehre gaben, die Kennedys und den Dirigenten im Kanzlerbungalow des Schaumburgparks zu empfangen.

Die Gäste wurden mit einem rustikalen Büfett bewirtet: Leberkäs, Würstchen, Münchner Bier, Laugenbrezel und andere Spezialitäten aus dem weißblauen Teil Süddeutschlands. In Stellvertretung des Bundeskanzlers, der am Gardasee seinen letzten Osterurlaubstag verbrachte, hatte Horst Ehmke mit „Ted" ein politisches Gespräch.

US-Botschafter Kenneth Rush verschob für einige Stunden seinen Abflug nach Berlin, zum 18. Botschaftertreffen, um in seiner Residenz die Landsleute willkommen zu heißen. Joan in einem mädchenhaften schneeweißen Wolle-Mini. Man könnte auch sagen: Wonne-Mini.

Bei den anderen Auftritten bevorzugte sie einen fliederfarbenen Hosenanzug, einen ebensolchen Midimantel lässig um die Schultern gelegt. Ich würde sagen, die Hosen waren zu kostbar, um zu sagen: Joan trug Jeans.

Bankräuber starb in Kölner Haftzelle

KÖLN (dpa)

13 Stunden nach seinem mißglückten Überfall auf eine Bankfiliale in Köln ist ein 47jähriger Familienvater am Freitag gestorben. Bei einer Routinekontrolle der Haftzellen im Kölner Polizeipräsidium fand ein Beamter den Mann nur noch schwach atmend auf seiner Pritsche. Auf dem Weg zum Krankenhaus starb der 47jährige. Nach den Feststellungen der Polizei ist der Mann mit größter Wahrscheinlichkeit eines natürlichen Todes gestorben. Die genaue Todesursache müsse die Obduktion ergeben. Der 47jährige Auftragsschriftsteller aus Düsseldorf hinterläßt fünf Kinder, davon das jüngste im Alter von fünf Jahren. Bei dem Überfall hatte er schon 151 000 DM erbeutet, war jedoch schnell gefaßt worden.

MIT SEINEM NEUEN WEISSEN FEUERWEHRHELM genoß der Dirigent Arthur Fiedler den Empfang im Festsaal des Bonner Rathauses. Zwischen Fiedler und Joan Kennedy: der Bonner Oberbürgermeister Peter Krämer. dpa/upi-Funkbild

Bonn hatte seinen „großen Tag": Die Kennedys beim Sektfrühstück

Bostoner Symphoniker brachten Amerikas High Society mit

Von unserem Bonner Korrespondenten
Claus Dreher

Bonn, 17. April

„Wie heißt der nächste Präsident der USA?" wurde Senator Edward Kennedy despektierlich gefragt. Edward, in einem geknitterten Anzug mit Kerzenwachs auf der Schulter, lächelt kurz, ein wenig verlegen, auf der Terrasse des Kanzler-Bungalows: „Überlegen Sie, wer der nächste Präsident ist", sagt er und sieht zu, wie er die Würstchen los wird, die er auf dem Teller schon gut zehn Minuten vor sich hin trägt.

Und dabei wird er vor allem von den Damen der High Society, die Außenminister Walter Scheel nebst Ehegatten zu diesem sogenannten Sektfrühstück in den Kanzler-Bungalow eingeladen hat, förmlich angehimmelt. „Ach, schauen Sie nur, ganz der Bruder", lispelt eine seidenbestickte und brillantierte Dame so um die Sechzig. Sie schiebt sich näher heran, erhascht ein Lächeln aus den blauen Augen von Ted und ist restlos glücklich.

In der Tat: Noch am Donnerstag, als das Boston-Symphonie-Orchester unter Leitung des humorvollen Dirigenten Fiedler, der in Berlin studiert hat und 1915 nach Amerika ausgewandert ist, im Bonner Rathaus empfangen wurde, war von Edward Kennedy nicht die Rede; nur davon, daß seine sommersprossige Gattin Joan am Abend darauf in der Beethovenhalle auftreten werde.

Das Büfett gestern im Kanzler-Bungalow war nach dem Motto angelegt: Die Kultur fängt erst dort an, wo Kartoffelsalat warm angemacht wird, also südlich des Mains. Man trank neben dem vornehm-obligaten Whisky vor allem Münchener Bier, aß Leberkäse und Laugenbrezeln, delikate Salate. Man trank und aß zunächst ohne die Kennedys. „Nur" Außenminister Walter Scheel und Frau Mildred widmeten sich den Gästen. Sie in midi-gelb.

Derweilen parlierten Kanzleramtsminister Horst Ehmke und Senator Kennedy im Kanzleramt. „Tour d'Horizont" kommentierte Ehmke hernach den politischen Inhalt des längeren Gesprächs, was soviel sagen will: Ich sage nichts, wir haben über alles und jeden gesprochen. Was er denn davon halte, daß Oppositionschef Barzel beruhigter aus Amerika zurückkehre als er hingefahren sei, wollten wir von Ehmke wissen. Der Kanzleramtsminister murmelte vor sich hin. Man meinte so etwas wie „Hysterie" zu hören und erhielt alsbald die offizielle Beurteilung: „Wenn Herr Barzel zur Beruhigung extra nach Amerika fahren muß, so zeigt das nur, wie steril aufgeregt er ist."

Großer Empfang für die amerikanischen Gäste. Von l. n. r.: Senator Edward Kennedy, Mildred Scheel, Joan Kennedy und Außenminister Walter Scheel.

Bis dahin war die Hobby-Pianistin Joan Kennedy noch nicht im Kanzler-Etablissement eingetroffen. Sie käme gar nicht, sagte Minister Scheel, alldieweil sie unpäßlich sei. Sie käme sehr wohl, sagte Ehemann Edward, und der müßte es ja wohl besser wissen. Und siehe da, sie kam. Im hellblauen Hosenanzug und dunkelblauen Rollkragenpulli und stahl allen die Schau. Sie lächelte über den Bericht einer Hamburger Zeitung, wonach sie in Hot Pants in der Bonner Beethovenhalle die Bostoner Symphoniker begleiten (oder verwirren?) werde. „Meine Frau kann Hot Pants sehr gut tragen", wußte Hausherr Edward.

Prominent waren übrigens nicht nur Fiedlers Musikanten, die Creme de la Creme bildete die Begleitung. Der Künstler-Förderer Wasmuth durfte stolz sein: Die Rockefellers waren da, in Old Germany immer noch der Inbegriff von Wohlstand. Die Cabots kennt man schon weniger. Aber sie waren auch da und tranken Bier. In Amerika sagt man, die milliardenschweren Cabots würden, wenn überhaupt, höchstens mit der Familie Cabot-Lodge reden. Und diese wiederum nur mit dem lieben Gott. Die Cabot-Lodges waren auch da. Sie sprachen mit Ehmke.

argus Seit 1887 — Auflage (i. Ts.): 79,3 — lt. „Leitfaden 1971 —
Ausschnitt aus: Westdeutsche Allgemeine Zeitung, Duisburg
17. April 1971
vom

argus Seit 1887 — Auflage (i. Ts.): 133,0 — lt. „Leitfaden 1971 —
Ausschnitt aus: Westdeutsche Allgemeine, Ausgabe Essen
vom 17. April 1971

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argus
Seit 1857

Auflage (i. Ts.): 1192,4
– lt. „Leitfaden 1969" –

Ausschnitt aus:

Frau im Spiegel, Lübeck

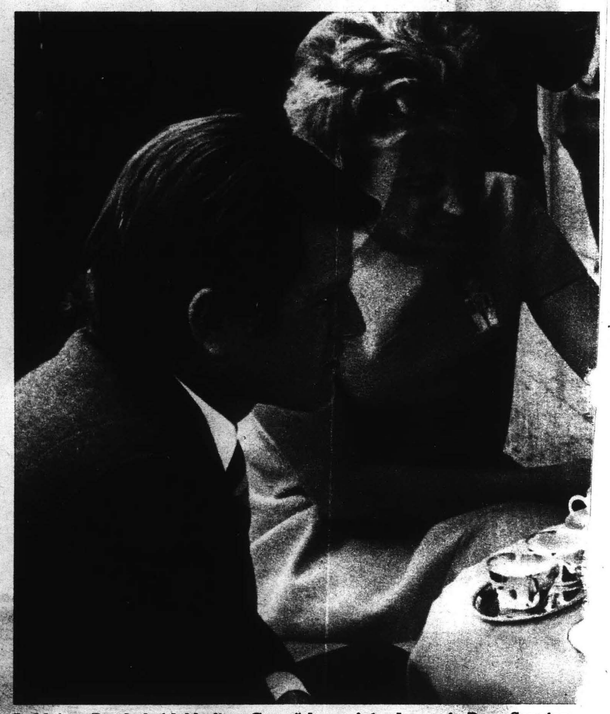
vom 2. Mai 1971

Als Joan Kennedy mit ihrem Mann nach Deutschland kam, um ein Wohltätigkeitskonzert zu geben, begegnete sie der Wahrsagerin von Bonn. Die Buchela prophezeite ihr eine große Zukunft

Beim nächstenmal als Frau des Präsidenten

Von den Bonnern umjubelt: Joan Kennedy und ihr Mann Edward. Im knöchellangen Silberkleid erschien Joan als strahlende Schönheit.

Bei einem Empfang im Bonner Kanzlerbungalow sagte die Buchela, bekannt als „Wahrsagerin von Bonn", Ted Kennedy voraus, daß er eines Tages doch noch Präsident der USA würde.



In kleiner Runde bei lebhaftem Gespräch vereint sah man in Bonn Senator

continued on next page

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argus
Seit 1887

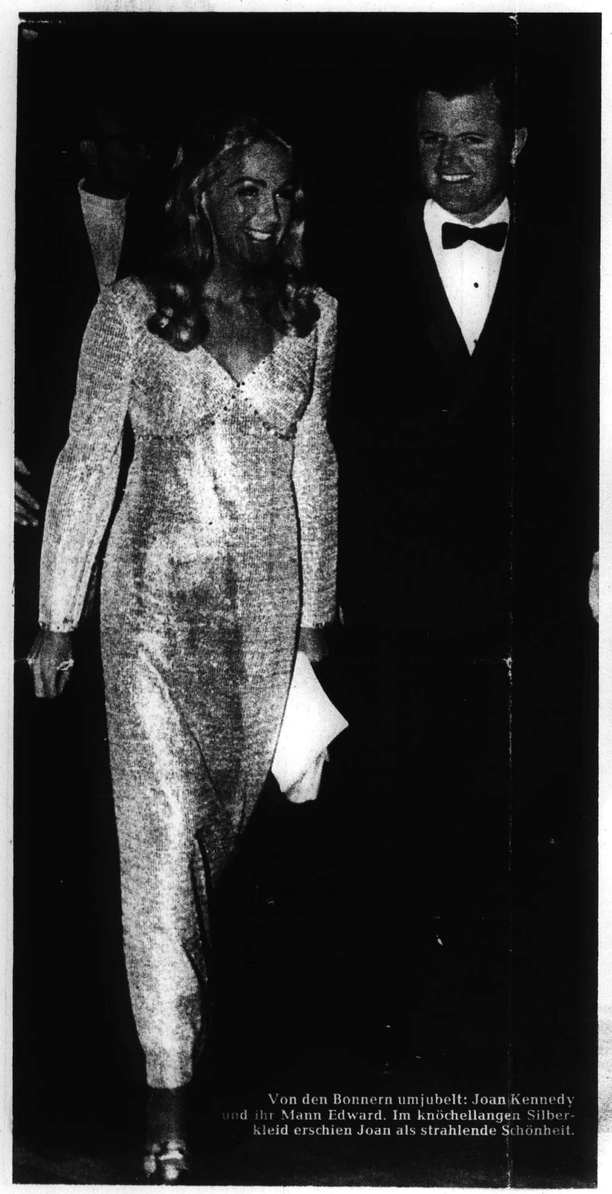
Auflage (i. Ts.): 1192,4
– lt. „Leitfaden 1969" –

Ausschnitt aus:
Frau im Spiegel, Lübeck

vom 2. Mai 1971

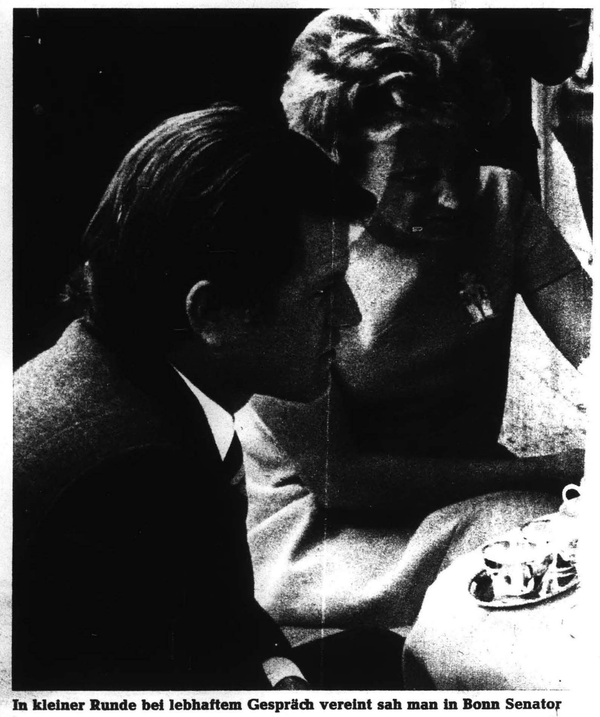
Als Joan Kennedy mit ihrem Mann nach Deutschland kam, um ein Wohltätigkeitskonzert zu geben, begegnete sie der Wahrsagerin von Bonn. Die Buchela prophezeite ihr eine große Zukunft

Beim nächstenmal als Frau des Präsidenten



Von den Bonnern umjubelt: Joan Kennedy und ihr Mann Edward. Im knöchellangen Silberkleid erschien Joan als strahlende Schönheit.

Bei einem Empfang im Bonner Kanzlerbungalow sagte die Buchela, bekannt als „Wahrsagerin von Bonn", Ted Kennedy voraus, daß er eines Tages doch noch Präsident der USA würde.



In kleiner Runde bei lebhaftem Gespräch vereint sah man in Bonn Senator

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Zuerst kam sie nach Hamburg. Da sah man aber nicht viel von ihr, denn sie war müde. Als höflicher Gast erklärte sie jedoch: „Hamburg is beautiful — sehr schön."

Dann reiste sie nach Bonn weiter und hatte dort, an der Seite ihres Mannes Edward Kennedy, ihren ganz großen Tag. Bonns Bewohner jubelten der schönen blonden Joan Kennedy zu wie einer Königin, und bei einem Empfang nach dem anderen versuchte Bonner Prominenz und Halbprominenz der 34jährigen Amerikanerin die Hand zu drücken.

An einem Abend ihres Deutschlandaufenthalts dann „ihr" Wohltätigkeitskonzert, bei dem die begabte Pianistin Joan Kennedy allerdings nicht am Flügel saß, sondern als Rezitatorin auftrat.

Es spielte das Bostoner Pop-Orchester unter dem 75-jährigen Chefdirigenten Arthur Fiedler. Die Musik war — zwischen Beethoven und dem Mode-Musical „Hair" — populär zusammengestellt. Viel Beifall für die Interpreten, der zum Orkan anschwoll, als Joan als Star des Abends auf der Bühne der Beethovenhalle erschien und zur Musik von Prokofieff aus dem Märchen „Peter und der Wolf" rezitierte — im langen Silberkleid eine strahlende Schönheit. Den 900 Gästen tat es nicht leid, zwischen 120 und 150 Mark für den Eintritt zu der Wohltätigkeitsveranstaltung gezahlt zu haben. Zumal so ziemlich alles dabei war, was in Bonn Rang und Namen hat, von Außenminister Scheel bis zu Ex-Präsident Lübke.

Die eindrucksvollste Begegnung indes hatten die Kennedys bei einem Empfang im Kanzler-Bungalow. Dort tauchte auch die Buchela auf, bekannt als „Wahrsagerin von Bonn". Sie ergriff spontan Ted Kennedys Hand und sagte: „Sie werden Präsident der USA werden."

Ted Kennedy war das ganze offenbar nicht sehr angenehm. Gewiß hat er nichts dagegen, doch noch Präsident zu werden. Doch von Wahrsagen hält er nicht viel.

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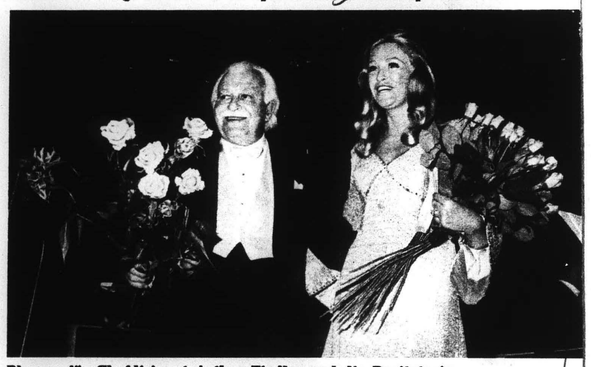

Blumen für Chefdirigent Arthur Fiedler und die Rezitatorin Joan Kennedy. 900 Gäste, die 150 Mark Eintritt pro Karte gezahlt hatten, bedachten die Interpreten mit einem Beifallsorkan.

Edward Kennedy mit (von links) Dr. Mildred Scheel, Dirigent Arthur Fiedler, Joan Kennedy und Bundesaußenminister Walter Scheel.

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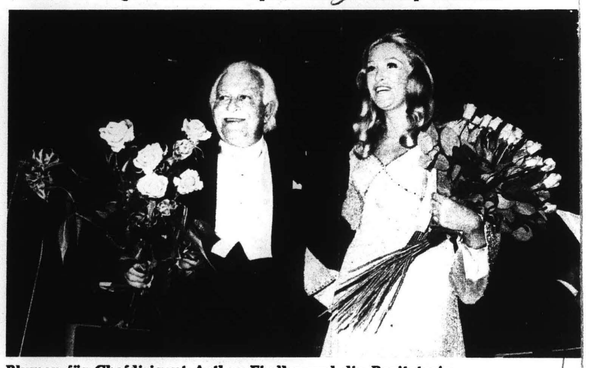

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Edward Kennedy mit (von links) Dr. Mildred Scheel, Dirigent Arthur Fiedler, Joan Kennedy und Bundesaußenminister Walter Scheel.

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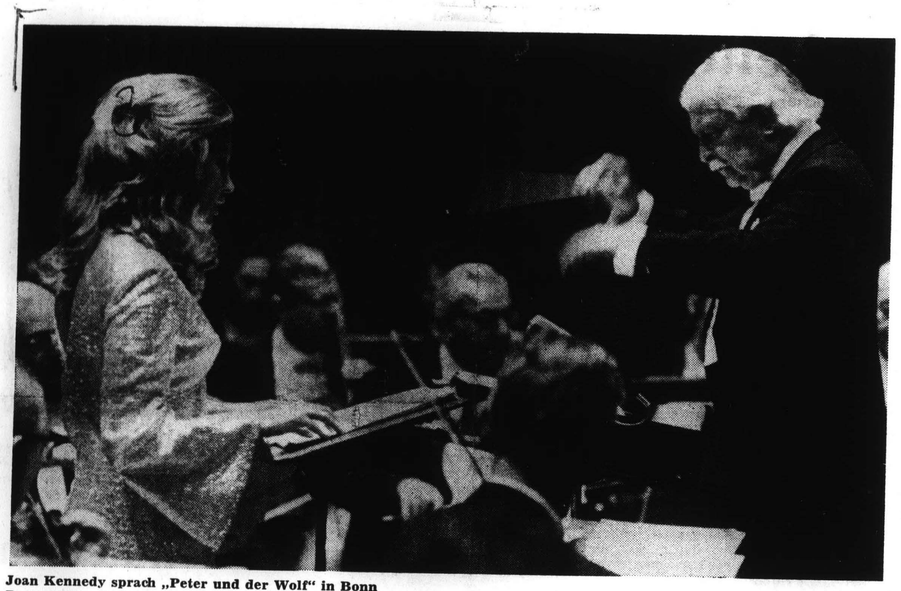

Joan Kennedy sprach „Peter und der Wolf" in Bonn
Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau: Joan Kennedy hatte in der Beethovenhalle bei einem Konzert der Bostoner Symphoniker den Sprechpart in Sergej Prokofiews musikalischem Märchen „Peter und der Wolf" übernommen (unser dpa-Bild links). Rechts der Dirigent des amerikanischen Orchesters Arthur Fiedler, aufgenommen während des Konzerts in der Beethovenhalle. (dpa)

Egmont zu Sandwiches und Sekt

Gesellschaftliches Ereignis in Bonn — Das Boston Symphony-Orchestra spielte auf Ehepaar Kennedy als prominenteste Gäste

Bonn, 19. April (dpa)
Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb bei dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grün-goldenen Tischen Platz. bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock . . ."

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. N. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malcolm Frager, der den virtuosen und prunkvollen Solopart des Tschaikowsky-Konzerts so souverän bewältigte, daß das Publikum anhaltend applaudierte.

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Delmenhorster Kreisblatt, Delmenhorst
vom 19. April 1971

Abendessen in Bonn mit Musik und Joan Kennedy

Der teuerste Platz kostete 150 Mark — Amerikanische Spielart gesellschaftlichen Verhaltens

BONN (dpa). Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Joan Kennedy (links) während ihrer Mitwirkung im Orchester

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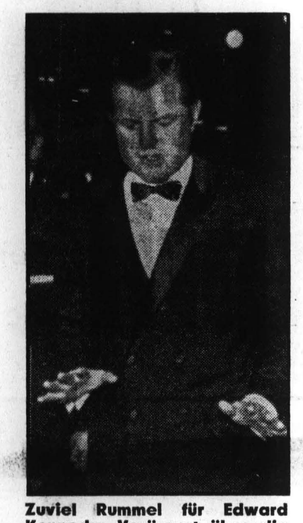
150 Mark Eintritt für Sekt und Sinfonie

Stürmisch gefeiert wurden in der Bonner Beethovenhalle nach dem Konzert der Bostoner Symphoniker Dirigent Arthur Fiedler und Joan Kennedy (links), die Frau des US-Senators Edward. Das Programm reichte vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St.-Louis-Blues von W. C. Handy. Joan Kennedy, die in einem weißen Maxi auftrat, hatte den Sprechpart in dem musikalischen Märchen „Peter und der Wolf" übernommen. Die Konzertbesucher im Saal saßen an Tischen und konnten sich mit Sandwich, Sekt und Wein stärken. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht ein Butterbrot mitgebracht hatte. In Boston ist dergleichen seit Jahren üblich. Die Premiere des 107 Mann starken Orchesters auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzterer inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, der Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen müsse, betrage sechs Dollar. Beim Galakonzert trugen Besucherinnen „heiße Höschen" (rechts).

Beim Festbankett umlagerten immer wieder Autogrammjäger die Senatorenfrau.

Joan Kennedy kam kaum zur Ruhe.

Joan Kenndy bedankt sich bei dem begeisterten Bonner Publikum in der Beethoven-Halle



Zuviel Rummel für Edward Kennedy: Verärgert über die bedrängenden Zuschauer wandte sich der Senator ab

„Joan, das war Klasse"

Jubel und Ärger bei Kennedy-Auftritt in Bonn

n. w. **Bonn, 18. April**

„Das war deine beste Aufführung, die du je mit diesem Stück hattest, Joan." Strahlend empfing Senator Edward Kennedy mit diesem Kompliment seine Frau hinter der Bühne der Bonner Beethoven-Halle.

Joan Kennedy war die Attraktion des exklusiven Abends: Sie hatte beim Festival des Boston Symphony-Orchestra den Sprechpart von Prokofjews Märchenoper „Peter und der Wolf" rezitiert.

Um Mitternacht stand Ted Kennedy in der Halle des Bonner Hotels „Königshof" und sagte zu BILD am SONNTAG: „Ich komme bestimmt in nächster Zeit wieder, ohne meine Frau. Dann habe ich Zeit für meine Freunde."

Sein jahrelanger Berater, Freund und Rechtsanwalt, William van der Heuvel, war eigens vorausgereist, um diese Freunde nach Bonn einzuladen. Darunter auch eine junge hübsche Dame aus Süddeutschland, mit der Ted vor Jahren eng befreundet war.

Befragt, was er bei seinem 24stündigen Aufenthalt in Bonn am meisten genossen hatte, meinte er: „Ein privates Mittagessen im Weinhaus Maternus." Bei norwegischem Lachs, Schildkrötensuppe, London Derry, gespicktem Filetbraten, heißen Kirschen mit Eis und „67iger Waldracher Jesuitengarten", war der Senator — wie er sagte — „einmal Mensch".

Die übrige Zeit des Tages hatten seine amerikanischen Leibwächter und die deutschen Sicherheitsbeamten Mühe, ihm die Riesenschar von Fotografen und Autogrammjägern vom Leib zu halten.

Fast zur Verzweiflung brachte das Ehepaar Kennedy die deutschen Protokoll-Beamten. Den Rheinland-Pfalz-Ministerpräsidenten Dr. Helmut Kohl, der für Kennedy im Bahnhof Rolandseck einen Empfang gab, ließ er eine Stunde warten. Auf dem Empfang des Außenministers Scheel im Kanzlerbungalow erschien der Gast mit 45 Minuten Verspätung. Er hatte es vorgezogen, sich mit Kanzleramtsminister Ehmke intensiv über Gesundheitspolitik zu unterhalten.

Joan Kennedy wäre auf dem Scheel-Empfang überhaupt nicht erschienen, wenn Protokoll-Chef Schwarzmann sie nicht mit sanfter Gewalt aus dem Hotel geholt hätte, wo sie — von Lampenfieber geplagt — immer wieder ihre Rolle probte.

Sie machte ihre Sache am Abend dann so gut, daß sie nicht nur von ihrem Mann Komplimente bekam, sondern sogar ein russisches Lob. Prokofjew-Landsmann Bondarenko, sowjetischer Geschäftsträger am Rhein, sprach es aus: „Gnädige Frau, mein Kompliment, das haben Sie sehr gut gemacht."

Gala-Abend in Bonn: Joan Kennedy spricht die Zwischentexte zu „Peter und der Wolf". Rechts Dirigent Arthur Fiedler.

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In Bonn klangen Geigen und Gläser

Gala-Happening mit Kunst und Käse

Von unserem Redaktionsmitglied Heinz Schweden

Bonn — Was in Amerika, dem Land der unbegrenzten Möglichkeiten, möglich ist, in Bonn ist es offenbar nur begrenzt möglich: Ein Gala-Konzert des Bostoner Symphonie-Orchesters bei Kerzenlicht, belegten Brötchen und Sekt. Kunst und Käse, Musik und Mokka, genossen von tausend Angehörigen der High Society (oder was sich dafür hält) in Smoking, Abendrobe, Freizeithemd und heißen Höschen. Und zu den Dinner-Happen hier ein Häppchen Beethoven, da ein Häppchen Prokofieff, einen tüchtigen Batzen aus „Hair" und zum Schluß den St. Louis-Marsch. Tä-tätätätätätä! — „Noch ein Täß'chen Kaffee, die Dame?"

Nein, nein und nochmals nein, so darf man das nicht sehen, was da am Wochenende in Bonn passierte. Wenn Walter Scheel kam, und Heinrich Lübke und Ted Kennedy und Gabriele Henkel und David Rockefeller — und wenn Joan Kennedy höchstpersönlich (und nur in und für Bonn) den Text zu Prokofieffs „Peter und der Wolf" rezitierte, musikalisch überlagert von 120 Musikern unter Arthur Fiedler, dann war das — bitte schön — ein musikalischer Hochgenuß mit Imbiß und kein Häppchen-Happening mit Musik.

Amerika ist eben anders. „Gala-Dinner-Konzert" nennt man so etwas laut Programm: „Das Publikum nimmt an grüngoldenden Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock..."

Arthur Fiedler hob in Bonn zunächst nicht den Taktstock, sondern kam mit Sirenengeheul und Blaulicht in einem echten Bonner Feuerwehrwagen vors Portal der Beethovenhalle angesaust, er der Feuerwehr-Fan, Ehrenvorsitzender von 270 Feuerwehren in aller Welt und Besitzer von 81 Ehren-Feuerwehrhelmen. Und dann hob er noch immer nicht den Taktstock, weil die Kellner im Saal zuviel mit den Gläsern schepperten und die Fotografen den Tisch der Scheels und Kennedys fast erdrückten, statt sich versonnen musikalisch einzustimmen. „Das hier ist ein Gala-Konzert und keine Kennedy-Show." Aber es war doch eine, weil Ted's Frau Joan zu hübsch ist und auch ihre Stimme zu einschmeichelnd, als daß man bei „Peter und der Wolf" allein der Musik gebührenden Respekt gezollt hätte.

Oben auf dem Rang der Beethovenhalle, wo das gewöhnliche Volk für nur 25 Mark Platz gefunden, mag man den Abend künstlerischer empfunden haben. Aber da gab's auch keine Prominenz auf 150-Mark-Plätzen bei Bierhäppchen und Sekt. Die Geigen klangen und auch die Gläser, auf dem Podium griff Malcolm Trager in die Tasten, die Gäste unten im Saal nach den Tassen. Als dann die „Hair-Melodien" erklangen, wurde es gar heiß im Saal. Der Sekt perlte, und nur oben auf der Empore ging der Coca-Cola-Mann eiskalt durch die Reihen. Es war schon sehr beeindruckend, was Bonn auf hoher und höchster gesellschaftlicher Ebene noch alles lernen muß, ehe es seinen Beethoven lukullisch verkaufen lernt. Doch man sollte nicht zu hart urteilen: Sportpalast-Niveau hatte das Arrangement im „festival pro"-Stil schon, man müßte nur noch den „Guck-mal-da-ist-der-Kennedy-Effekt" in vernünftige Relationen zu einem musikalisch so ausgefeilten und Häppchen-frei zu genießendem Orchester zu bringen versuchen.

Allerdings registrierte der Presse-Attaché der Sowjetbotschaft, Bogomolow, drei Fehlgriffe von Malcolm Trager, als es um Tschaikowskys (Sowjetunion) Klavierkonzert Nr. 1 ging. Doch vielleicht tat Bogomolow nur seine Pflicht, weil David Oistrach bis dato in Bonn noch nie die Chance gegeben wurde, bei Kaviar und Wodka aufzutreten. Im übrigen war auch Ted Kennedy nicht sehr von dem Klasse-Konzert mit Kau-Effekt angetan. Autogramme gab er nur widerwillig und war erst nach dem Auftritt seiner Frau versöhnt: „Mein Darling, das war dein größter Erfolg seit langem." Kurz zuvor hatte Bonns Prominenten-Wahrsagerin Buchella dem letzten Kennedy-Sproß händeschüttelnd prophezeit, ihr dünke, nach allem, was sie voraussehe, daß er eines Tages Präsident der USA sein werde. Solch sybillinische Sprüche waren allerdings nicht nach Teds Geschmack: „Ich habe es nicht eilig, ich habe genug Zeit", entgegnete er unwirsch.

All dies erlebte man am Wochenende im nicht ganz besetzten Beethoven-Saal von Bonn, sofern man die Kleinigkeit von 150 Mark für Pop(uläre)-Musik mit Imbiß nicht gescheut hatte. Den mit ihrem Orchester angereisten 50 millionenschweren Förderern des auf Privatbasis konzertierenden Ensembles erschien freilich der Preis von 150 Mark zu hoch. In Boston, so hörte man, koste ein solches Gala-Konzert mit Dinner höchstens sechs Dollar.

Doch Bonn ist nicht Boston. Da muß man sich seine High Society aus der ganzen Bundesrepublik zusammensuchen. Und solche Prominenz, wie sie an diesem Abend zu beobachten war, kommt offensichtlich nur, wenn es recht teuer ist — gleich was und wie es geboten wird. Freilich: gut die Hälfte aller Appetit-Häppchen blieben liegen. Dafür gab es herzlichen Beifall für die Bostoner Symphoniker, fantastische Blumengebinde und manchen Stoßseufzer: „Hätte man nicht diese herrliche Musk genießen können und wäre anschließend Essen gegangen?"

Vielleicht, aber dann hätte alles nicht den Flair der Bonner Society gehabt. Ein Snob, wer da nur saß und sein Häppchen nicht aß.

Im eleganten weißen Maxi-Kleid war Joan Kennedy der Star des Galakonzerts in der Bonner Beethovenhalle. Sie hatte die Sprechrolle in Prokofieffs „Peter und der Wolf" übernommen. Rechts der Dirigent Arthur Fiedler. Bild: dpa

argus Seit 1887
Auflage (i. Ts.): 255,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Rundschau, Dortmund
vom 19. April 1971

Gastspiel der Bostoner Sinfoniker war gesellschaftliches Ereignis

Bonn. (Eig. B.) Mehr gesellschaftliches Ereignis als Konzert war das Gastspiel der Bostoner Sinfoniker in der Beethoven-Halle. Wer nicht zur Prominenz gehörte, mußte bis zu 150 DM Eintritt bezahlen, um die Frau des amerikanischen Senators Edward Kennedy, Joan Kennedy, den Sprechpart in Prokofieffs „Peter und der Wolf" rezitieren zu hören. Arthur Fiedler dirigierte das Orchester, das für die Egmont-Ouvertüre, einen „Hair"-Querschnitt und das Klavierkonzert Nr. 1 von Tschaikowski vom Publikum gefeiert wurde. Starken Beifall erhielt auch der Solist am Flügel, Malcolm Trager, für seine Tschaikowski-Interpretation.

argus Seit 1887
Auflage (i. Ts.): 12,0
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Dill-Zeitung, Dillenburg
vom 17. April 1971

Nur zum Lesen...

... kam diese Dame nach Bonn. Aber sie ist prominent genug, um mit Blumen und Riesen-Fotografenaufgebot begrüßt zu werden: Joan, Ehefrau des US-Senators Edward Kennedy, war Star eines Konzertabends des Boston-Symphonie-Orchesters, das gestern in der Beethovenhalle stattfand. Die prominente Politiker-Frau las den Text des musikalischen Märchens „Peter und der Wolf". Unter den Zuhörern Ehemann Edward, der die Gelegenheit der Bonn-Visite zu politischen Gesprächen nutzte.

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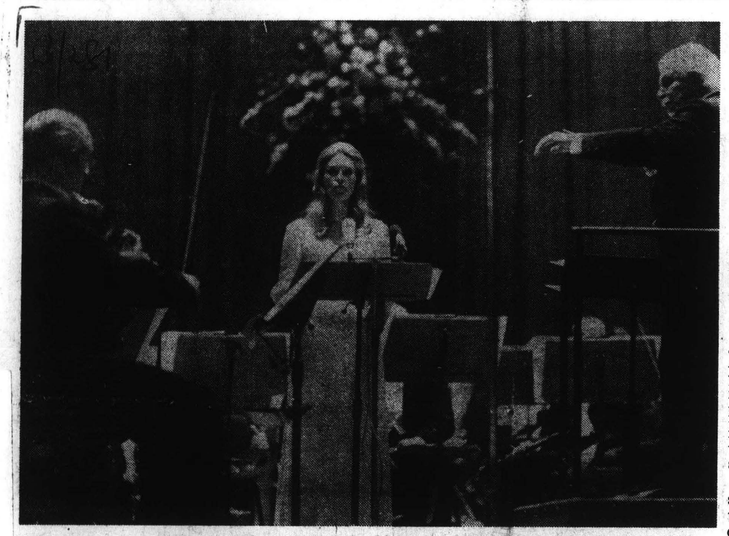
argus Seit 1857 — Auflage (i. Ts.): 41,1 — lt. „Leitfaden 1971 —
Ausschnitt aus: Westdeutsche Allgemeine Zeitung, Oberhausen
vom 19. April 1971

argus Seit 1857 — Auflage (i. Ts.): 71,9 — lt. „Leitfaden 1971 —
Ausschnitt aus: Westdeutsche Allgemeine Zeitung, Bochum
vom 19. April 1971

argus Seit 1857 — Auflage (i. Ts.): 85,7 — lt. „Leitfaden 1971 —
Ausschnitt aus: Rhein-Neckar-Zeitung, Heidelberg
vom 19. April 1971

Aus dem Westen



DIE STARS DER BONNER GALA MIT DEN BOSTON POPS: Joan Kennedy und Dirigent Arthur Fiedler. ap-Telebild

Beethoven mit Brötchen und ein heißes Höschen

Galakonzert mit Joan Kennedy in Bonn — Dirigent kam mit Feuerwehr

Von WAZ-Chefreporter ERNST NEY — BONN

Die Einladung schimmerte golden. Die Plätze im Parkett kosteten 120 bis 150 DM, je nach Lage. Dafür gab es außer Beethoven, Tschaikowsky den Kennedys und den Rockefellers belegte Brötchen, einen Wein aus Rheinhessen, später ein Glas Sekt und zum Schluß noch einen Kaffee. Wer „nur" 25 oder 50 Mark für eine Karte anzulegen bereit war, konnte — außer Blatzheims Verpflegung — alles andere von den „trockenen" Balkonplätzen aus genießen. In den Pausen mischen sich dann „oben" und „unten".

Das Spektakel um Joan und Ted Kennedy und um die Bostoner Philharmoniker samt ihrem 75jährigen rustikalen Dirigenten Arthur Fiedler erreichte mit einem Galakonzert in der Beethovenhalle einen teils rauschenden, teils komischen Höhepunkt.

Dieses noch vorweg: Es stimmt nicht, daß das Parkett voller „Geldadel" saß. Auch die politische Prominenz war nur schwach vertreten. In Sachen Schmuck, Eleganz, Garderoben hatte man sich mehr versprochen, obwohl es unbestreitbar das eine oder andere fürs Auge gab. Aber im großen und ganzen war es eine recht solide Versammlung. Es gibt eben heute viele Leute, auch unterhalb der gern zitierten „Finanzgewaltigen von Rhein und Ruhr", die für eine solche Sache mehr als einen Blauen hinblättern. Außerdem hatte Johannes Wasmuth, der ideenreiche Künstlervorstand vom Bahnhof Rolandseck, in letzter Minute mit Freikarten „gestopft", damit es auch „schön voll" aussah.

Ein festlicher Abend war es schon. Selbst den halbierten, belegten Brötchen hatte das Management klingende Namen gegeben: Prager Saftschinken mit Spargelspitzen, Mastputenfleisch, Lachsschinken mit gefüllten Oliven, Wildbachforellenfilet mit Kaviarsahne, Burgunder Rücken mit Ananas. Ich bin durchaus einverstanden, denn das läßt sich hübsch schreiben, aber, wenn man das Zeug so zwischen den Zähnen hatte, war es genau das, was es zu Hause auch gibt, wenn „Kaltverpflegung" im Kalender steht.

An unserem 10-Personen-Tisch kamen wir mit den zwei Brötchenplatten ganz gut weg, denn drei Plätze blieben leer. Aber auch bei voller Besetzung der Tische reichte es, denn die Gäste hatten allgemein eine gewisse Scheu, so richtig nach Herzenslust zuzugreifen, während das Orchester und die Solisten sich auf der Bühne strapazierten. Bostoner Bräuche sind eben keine Bonner Bräuche. Beethoven und Brötchen, das will uns nicht so recht schmecken.

Der wirkungsvoll weißhaarige Dirigent, seine genau 107 Mannen und dazu noch der schlanke, schwarzhaarige Malcolm Frager, Solist in Tschaikowskys Klavierkonzert Nr. 1 b-Moll, zeigten sich in dem kunterbunt zusammengestellten Programm vielseitig und temperamentvoll, vor allem aber zeigten sie eine bravouröse Exaktheit, äußerste Perfektion.

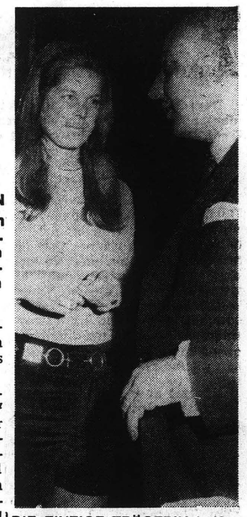
Ein Hauch von Jazzerei

Die Burschen aus Boston scheuen sich nicht, bei den großen Meistern, wo schnelle, kantige Passagen es zulassen, einen Hauch von Jazzerei unterzumischen. Serge Prokofiefs Musikmärchen von Peter und dem Wolf machte Fiedler ganz sanft und lyrisch. Und bei den Auszügen aus „Hair" schließlich, da zeigte das Orchester was drinsteckt. Einfach Klasse! Es fehlten nur noch ein paar Susaphone. „Hair" noch nie so gehört. Unvermeidlich: „Stars and Stripes", streckenweise vom Händeklatschen des mächtig in Fahrt gekommenen Publikums begleitet. Eine Zugabe von Bizet, minutenlanger Beifall und Ende.

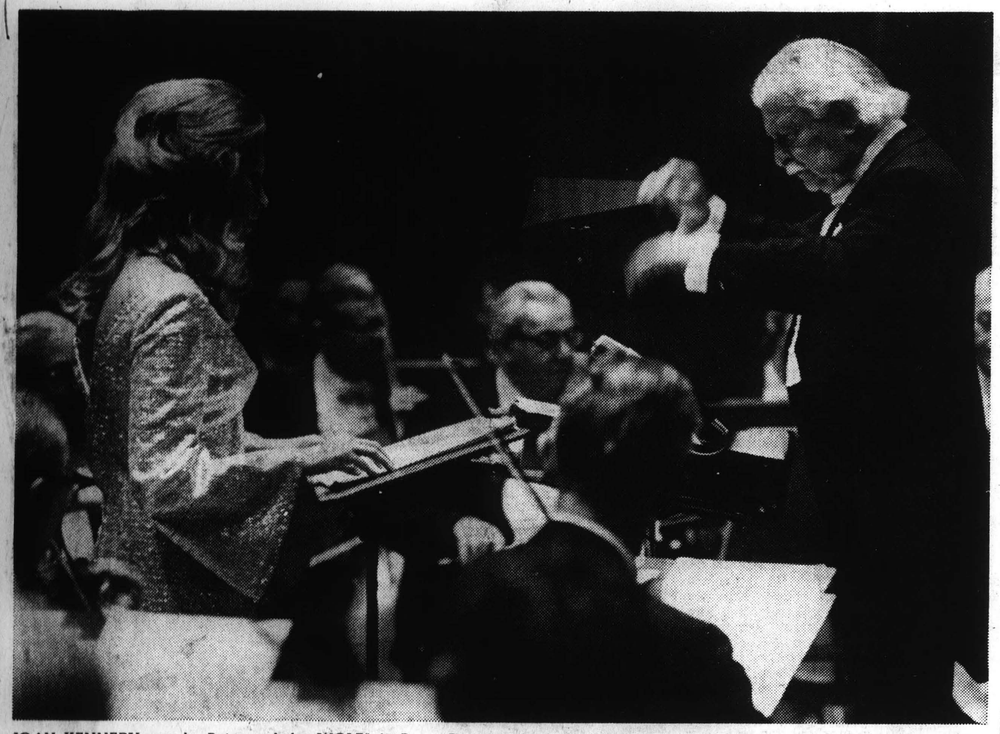
Mittelpunkt: Joan Kennedy, keine im landläufigen Sinne schöne Frau, aber eine großartige Erscheinung, liebenswürdig elegant in jeder Bewegung, temperamentvoll, gesprächseifrig. Höhepunkt: ebenfalls Joan Kennedy, als sie mit angenehmer, nicht zu hoher, einfühlsamer Stimme, mitten im Orchester stehend, die Rezitationen zu „Peter und der Wolf" vortrug. Das war schon etwas ausgesprochen Besonderes. Ted nachher zu Joan: „Das hast du wundervoll gemacht."

Tisch 17 war der Prominententisch: die Kennedys und die Scheels, US-Botschafter Rush mit Familie, der sowjetische Geschäftsträger Bondarenko und an den Tischen ringsum einige Dutzend finanzkräftige Amerikaner aus dem „Freundeskreis" des Orchesters, der zugleich der Kreis der Mäzene, der Spender ist. Denn die „Boston Pops" sind ein privatwirtschaftlich betriebenes Unternehmen, kein staatlich subventioniertes Orchester.

Trägerin des einzigen „heißen Höschens" im Saale: eine der jüngeren aus der Familie Rockefeller, Nancy mit Vornamen, schwarz das Höschen, eng der Pullover. Feuerwehrfan Arthur Fiedler hatte mit Freuden die Offerte der Bonner Feuerwehr angenommen, mit Blaulicht und Martinshorn auf einen Drehleiterwagen zum Galakonzert zu fahren. Erschreckte Passanten meinten zuerst, es brenne in der Halle oder es sei gar Bombenalarm, das Ganze werde nicht stattfinden — aber es war „nur" der spleenige Dirigent, der im Frack vom Leiterwagen kletterte und offenbar gerade wieder einmal „eine der schönsten Minuten" (so sagte er ständig) seines Lebens beim Wickel hatte.



DIE EINZIGE TRÄGERIN heißer Höschen wurde auf der Bonner Gala von Bundesaußenminister Walter Scheel in ein Gespräch verwickelt. ap-Telebild



JOAN KENNEDY sprach „Peter und der WOLF" in Bonn. Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau, die in der Bonner Beethovenhalle bei einem Konzert der Bostoner Symphoniker den Sprechpart in Sergej Prokofiews musikalischem Märchen „Peter und der Wolf" übernommen hatte (unser Bild links). Rechts der Dirigent des amerikanischen Orchesters Arthur Fiedler, aufgenommen während des Konzerts in der Beethovenhalle. Eine weitere Besonderheit dieser Galavorstellung war die Tatsache, daß sich die Konzertbesucher während der Darbietung an Tischen im Saal mit Sandwiches, Sekt und Wein stärken konnten. (Foto: dpa)

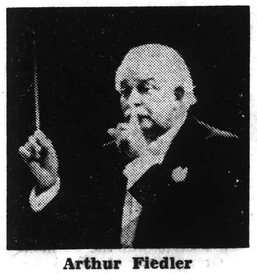
INTERNATIONAL HERALD TRIBUNE, MONDAY, APRIL 19, 1971

PEOPLE:

Fiedler, Joan Kennedy Boffo in Bonn

Fire-engine fancier **Arthur Fiedler** set the pace for a swinging Boston Pops weekend performance in Bonn by arriving for the concert in a gleaming hook-and-ladder rig. "Great ride!" the conductor told a laughing, applauding crowd in front of Beethoven Hall before disappearing through a side entrance to give West Germany its first taste of his relaxed approach to the classics. Prolonged applause followed the gala show, in which **Joan Kennedy** narrated Prokofiev's "Peter and the Wolf" before Joan's husband, **Sen. Edward Kennedy**, Foreign Minister **Walter Scheel**, ex-West German President **Heinrich Luebke** and a dressy audience who relaxed around candle-lit dinner tables. Fiedler, however, drew the biggest hand for his spirited versions of the "St. Louis Blues" and a medley of tunes from the musical "Hair," and ending with a rousing version of "The Stars and Stripes Forever."

* * *



Arthur Fiedler

argus Seit 1887
Auflage (i. Ts.): 132,1
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Badische Zeitung, Freiburg
19. April 1971

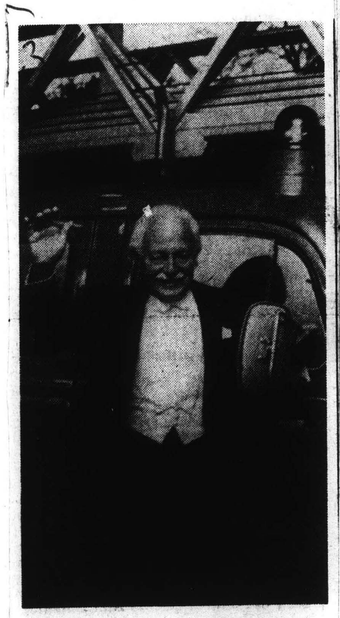
Ein gesellschaftliches Ereignis war in Bonn ein Konzert des Boston Symphony Orchestra unter dem 76 Jahre alten Dirigenten Arthur Fiedler und mit Joan Kennedy als Sprecherin in Prokofieffs „Peter und der Wolf".

Joan, Peter und der Wolf

Konzert mit Sekt und belegten Brötchen in Bonn

UPI **Bonn.** Der amerikanische Senator Edward Kennedy und seine Frau Joan haben Bonn am Freitag gegeben, worum es sich stets bemüht: gesellschaftliche Reputation mit einem Hauch von Nerz. Die Frau des demokratischen Politikers hatte die Sprechrolle in Prokofieffs „Peter und der Wolf" übernommen. Es spielte das Bostoner Symphonieorchester unter Arthur Fiedler.

Wer in der Beethovenhalle dabeisein wollte, mußte bis zu 150 Mark für eine Karte ausgeben oder aber zur Prominenz gehören — die freien Eintritt hatte. Die Besucher feierten Joan Kennedy ebenso wie Arthur Fiedler, die Musiker und die Solisten für einen „Hair"-Querschnitt, für die Ouvertüre zu Beethovens „Egmont" oder für das Klavierkonzert Nummer eins von Tschaikowski (Solist: Malcolm Trager). Manche Besucher waren enttäuscht, daß Frau Kennedy nicht „Hot Pants" oder eine durchsichtige Bluse trug: Trotzdem war das Konzert nach Bostoner Art mit belegten Brötchen auf silbernen Tabletts, rheinhessischem Wein und Champagner zusammen mit den Kennedys ein Hit für Bonn. Zum Schluß, als Signal für den Kaffee, dirigierte Arthur Fiedler „The stars und stripes forever".



Als Fan von Feuerwehrausrüstungen gab sich Arthur Fiedler auch in Bonn zu erkennen. Der Dirigent der berühmten Bostoner Symphoniker kam zum Galaabend in der Beethovenhalle im Frack — auf einem Feuerwehrwagen. (Bericht auf Seite 2.)

argus Seit 1887
Auflage (i. Ts.): o.A.
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Nassauische Landeszeitung, Limburg
vom 19. April 1971

argus Seit 1887
Auflage (i. Ts.): 261,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Ruhr-Nachrichten, Dortmund
vom 19. April 1971

150 Mark Eintritt für Sekt und Sinfonie

Stürmisch gefeiert wurden in der Bonner Beethovenhalle nach dem Konzert der Bostoner Symphoniker Dirigent Arthur Fiedler und Joan Kennedy (linke), die Frau des US-Senators Edward. Das Programm reichte vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St.-Louis-Blues von W. C. Handy. Joan Kennedy, die in einem weißen Maxi auftrat, hatte den Sprechpart in dem musikalischen Märchen „Peter und der Wolf" übernommen. Die Konzertbesucher im Saal saßen an Tischen und konnten sich mit Sandwich, Sekt und Wein stärken. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht ein Butterbrot mitgebracht hatte. In Boston ist dergleichen seit Jahren üblich. Die Premiere des 107 Mann starken Orchesters auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzterer inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, der Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen müsse, betrage sechs Dollar. Beim Galakonzert trugen Besucherinnen „heiße Höschen" (rechts).

EXPRESS
1 2 Wochenende, 17./18. April 1971

Joan kam unter die Haube

Joan Kennedy mit Star-Figaro Willi Michels.

Barfuß saß die Lady beim Friseur

Von RÜDIGER VON WOIKOWSKY

exp Bonn — Das war im Programm nicht vorgesehen. Vor ihrem großen Auftritt in der Beethovenhalle ließ sich Joan Kennedy bei dem Bonner Figaro Michels hübsch machen. Und während die Lady unter der Haube saß, kam ihr persönlicher Begleiter ganz schön ins Schwitzen.

Die Idee, sich schnell noch einmal die Haare waschen und legen zu lassen, war der Senatorgattin bei der Probe für ihren Sprechpart in der Beethovenhalle gekommen.

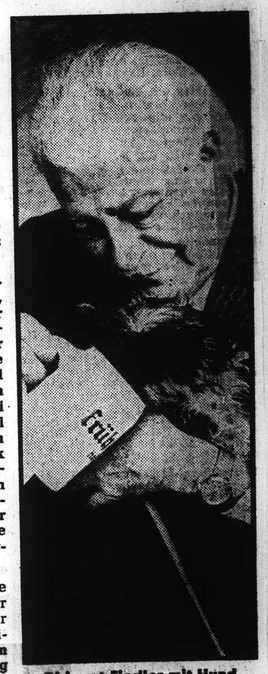
„Komm, nicht nach rechts und links schauen, wir fahren schnell mal zum Friseur", flüsterte Joan plötzlich zu ihrem Chauffeur Karl-Heinz Stein.

Gesagt, getan. Schon wenig später bearbeiten Willi Michels und Rainer Zilke die langen blonden Strähnen der Kennedy-Gattin, während sich Joan barfuß von den morgendlichen Strapazen im Kanzleramt im Friseursessel ausruhte.

Fast anderthalb Stunden dauerte die Prozedur an Joans Haaren.

Während Joan unter der Haube saß, kam ihr persönlicher Begleiter, Dieter Lange, in Terminnot. Er mußte, nachdem er die Lady zurück ins Hotel gebracht hatte, ihren Gatten Ted bei Außenminister Scheel abholen und zum Bahnhof Rolandseck bringen. Joan Kennedy verzichtete auf den Empfang bei Ministerpräsident Kohl. Ihr Mann hatte ihr Ruhe vor dem Konzert verordnet.

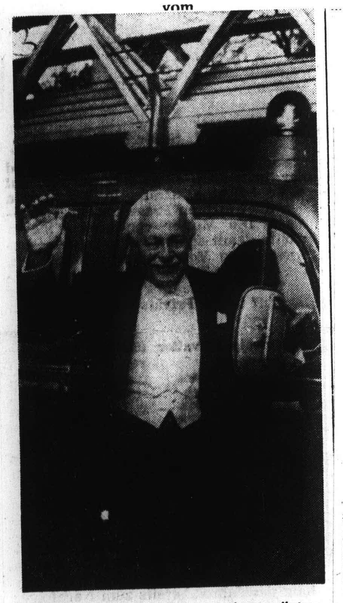
Mit von der Partie bei Kohl indes war Star-Dirigent Arthur Fiedler, der den Mini-„Napoleon" aus einem bayerischen Bierkrug trinken ließ.



Dirigent Fiedler mit Hund

160

argus Seit 1887
Auflage (i. Ts.): 160,0
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Frankfurter Neue Presse, Frankfurt/Main
vom 19. April 1971



Als Fan von Feuerwehrausrüstungen gab sich Arthur Fiedler auch in Bonn zu erkennen. Der Dirigent der berühmten Bostoner Symphoniker kam zum Galaabend in der Beethovenhalle im Frack — auf einem Feuerwehrwagen. (Bericht auf Seite 2.)

argus Seit 1887
Auflage (i. Ts.): 36,1
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Gießener Anzeiger, Gießen
vom 17. April 1971

Nur zum Lesen...

... kam diese Dame nach Bonn. Aber sie ist prominent genug, um mit Blumen und Riesen-Fotografenaufgebot begrüßt zu werden: Joan, Ehefrau des US-Senators Edward Kennedy, war Star eines Konzertabends des Boston-Symphonie-Orchesters, das gestern in der Beethovenhalle stattfand. Die prominente Politiker-Frau las den Text des musikalischen Märchens „Peter und der Wolf". Unter den Zuhörern Ehemann Edward, der die Gelegenheit der Bonn-Visite zu politischen Gesprächen nutzte.

Joan Kennedy ließ Kohl sitzen!

Wochenende, 17./18. April

Ehemann Edward bei Ehmke

Von PETER KUTSCHKE

exp Bonn — Pünktlichkeit ist nicht ihre Zier: Nachdem die blonde Joan Kennedy schon am Donnerstag zu Bonns Oberbürgermeister zu spät gekommen war, ließ sie gestern auch Außenminister Scheel und Frau Mildred zwei Stunden warten.

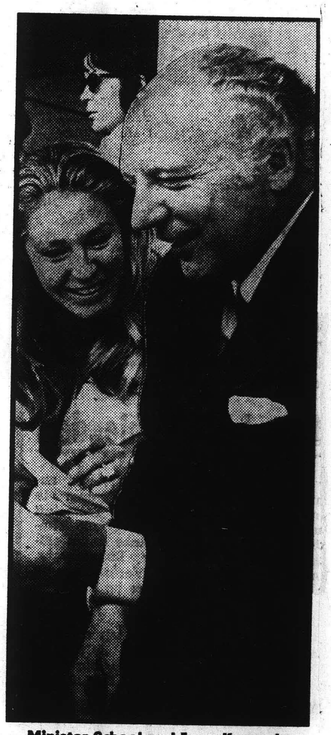
Gegen 13 Uhr erschien sie schließlich zum Cocktailplausch im Kanzlerbungalow. Ihr Mann Edward war — nach einem Gespräch mit Minister Ehmke — schon vorher da.

Bei einem Empfang des rheinland-pfälzischen Ministerpräsidenten Kohl für die amerikanischen Gäste im Bahnhof Rolandseck erschien die schöne Joan überhaupt nicht. Ted, durch ein Gespräch mit Außenminister Scheel aufgehalten, kam über eine Stunde später als vorgesehen. Dort verriet ihm Bonns Prominenten-Wahrsagerin, Madame Buchela: „Sie werden Präsident von Amerika, aber noch nicht. Ich wünsche Ihnen Gottes Segen."

Grund für Joans „Körbe": Sie sieht ihren Bonner Besuch vor allem unter künstlerischem Gesichtspunkt.

Joan, die drei Paar „Hot Pants" im Koffer hatte, sich aber nicht traute, sie in Bonn zu tragen, verriet „Express" vor dem Kohl-Empfang: „Mein Mann hat mir verboten, dort hinzugehen." Sie müsse sich für den Abend schonen.

Höhepunkt des zweitägigen Besuchs war gestern abend in der Bonner Beethovenhalle das Galakonzert mit dem Bostoner Symphonie-Orchester, während etwa 900 Gäste aus Finanzwelt, Industrie, Diplomatie und Adel speisten.



Minister Scheel und Joan Kennedy

ST Samstag/Sonntag, 17./18. April 1971 — Seite 26

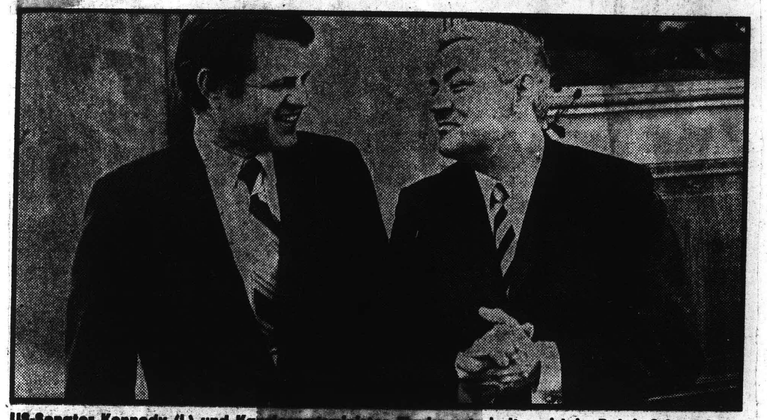
QUER DURCH BONN

Heiße Würstchen gab es auch für Joan und Dirigent Fiedler.

Hot pants im Koffer

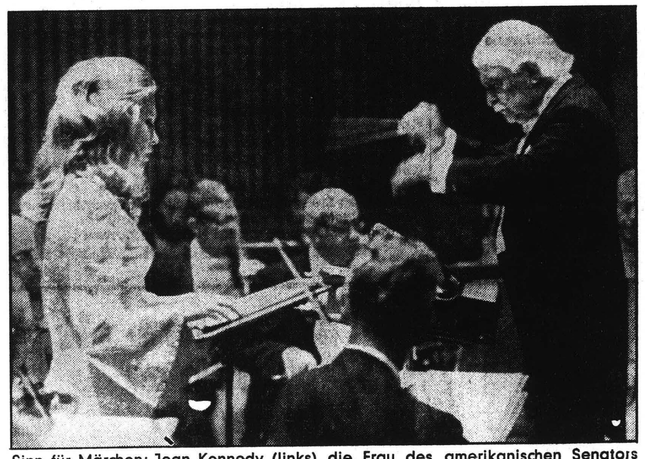
Fortsetzung von der vorigen Seite

Abends dinierten die amerikanischen Gäste in der US-Botschaft. Und dann fuhren sie zum Abendessen mit Tafelmusik in die Beethovenhalle. Joan Kennedy —, ihre Hot pants lagen noch immer im Koffer — rezitierte zu Prokofieffs „Peter und der Wolf". Derweil Arthur Fiedlers Mannen aus Boston nach den Noten des Meisters bliesen und fiedelten. Weiter im Programm des Galakonzerts: Werke von Beethoven und Tschaikowsky, ein Marsch und Weisen aus dem Neo-Klassiker „Hair".



US-Senator Kennedy (l.) und Kanzleramtsminister Ehmke unterhalten sich im Palais Schaumburg

Schöne Sprecherin Joan Kennedy



Sinn für Märchen: Joan Kennedy (links), die Frau des amerikanischen Senators Edward Kennedy, war die Solistin des Konzertes, das die Bostoner Symphoniker am Freitag in Bonn gaben. Sie sprach den Text bei der Aufführung des musikalischen Märchens „Peter und der Wolf" von Sergej Prokofieff. Der Dirigent war Arthur Fiedler. Foto: dpa

MP 18.4

BONN

Frei Haus

Haben Sie, lieber Leser, noch einen Brötchenjungen? Wir haben einen. Sogar einen absolut zuverlässigen, der mit Uhrwerksgenauigkeit kommt und anscheinend nie krank ist. Staunenswert, nicht wahr? Gesehen haben wir ihn freilich noch nie. Er kommt heimlich wie der Osterhase und in aller Herrgottsfrühe. Von seiner Tätigkeit zeugen lediglich vier frische knusprige Brötchen, die jeden Morgen in einer gestreiften Tüte vor der Haustür liegen. Erfreulich, daß sich in unserer Zeit, noch jemand aufmacht, um uns etwas ins Haus zu bringen. Im allgemeinen läuft heute der Kunde zum Lieferanten und nicht umgekehrt. Darum ist uns der Brötchenjunge immer herzlich willkommen. Dank seiner Kundendienstbereitschaft profitieren wir von den Resten einer angenehmen Tradition, die dem Druck der Ökonomie bisher widerstanden hat.

*

Früher, vor 50 Jahren, als es in herrschaftlichen Häusern noch einen besonderen „Eingang für Lieferanten" gab, aber auch noch Jahrzehnte danach wurden dem Kunden viele Waren „frei Haus" zugestellt. Mit dem Brötchenjungen wetteiferte das Milchmädchen. Unser Milchmädchen hieß Mariechen. Mariechen war rothaarig, sommersprossig und schenkte aus der großen Kanne das Litermaß so großzügig voll, daß sein Daumennagel in der Milch verschwand und ein paar Tropfen immer auf die Erde fielen. Zweimal in der Woche polterte der Metzgergeselle in adrett gestreiftem Kittel die Treppe herauf, um die bestellte Ware zu bringen. Suppenfleisch, Koteletts, Schinken und Aufschnitt enthielt sein weißer, mit einem rotgemusterten Tuch bedeckter Korb. Von fernhin kam mit dem Fahrrad die Butterfrau. Sie brachte jede Woche weißliche, brotförmige Butterklumpen aus eigener Herstellung und bot der Mutter vor dem Kauf immer eine Kostprobe an.

*

Daneben gab es den Gemüsemann, der mit dem Wagen vor dem Haus anhielt und die Kundinnen, die er mit einem charakteristischen Klingelsignal auf die Straße rief, draußen bediente. Ferner den Bäcker, der im Wagen Brot, Kuchen und anderes Backwerk brachte. Und den Eiermann mit seiner zerbrechlichen Ware. Zu diesen Dauerlieferanten stießen die Hausierer, die Schuhriemen, Druckknöpfe, aber auch Decken oder Strickwaren an der Tür feilhielten, und die Stuhlflechter, Kesselflicker und Scherenschleifer, die arbeitend durchs Land zogen. So war im Haus ständig etwas los. Vom Zustrom der Freiwilligen, die Waren oder Dienste anboten, ist als Dauerbesucher nur der Brötchenjunge übriggeblieben. Eines Tages wird an seiner Stelle ein Schreiben kommen, in dem der Bäckermeister der sehr geehrten Kundschaft zu wissen gibt, daß er wegen Personalmangels den Jungen leider nicht mehr schicken könne. Wir Kunden werden es bedauern, aber nicht daran zerbrechen. Ist uns doch seit langem klar, daß wir kleinere Brötchen backen müssen, meint

GOTTLIEB WEISE

Das gemütliche Bierrestaurant! — Wo!
KAISERECK BONN
Jeden Abend Unterhaltungsmusik

Beim Empfang im Kanzleramtsbungalow

Bostoner Ladies fanden alles „charming"

Edward Kennedy plauderte mit Horst Ehmke — Bonn-Erinnerungen Arthur Fiedlers

ch - „I am glad to meet you here", versicherte Bundesaußenminister Walter Scheel Joan Kennedy, als sie eine gute halbe Stunde nach dem offiziellen Ende eines Empfanges „zu Ehren amerikanischer Persönlichkeiten, die Bonn anläßlich eines Konzerts des Bostoner Symphonie Orchesters besuchen", im Kanzleramtsbungalow eintraf. Ihr Mann, der Senator des Staates Massachusetts Edward Kennedy, war schon eine halbe Stunde zuvor gekommen, geleitet von Horst Ehmke, dem zeitweiligen Hausherrn des Kanzleramtes.

Freundschaftlicher Händedruck zwischen dem amerikanischen Senator Edward Kennedy und Bonns Außenminister Walter Scheel. In der Mitte Dr. Mildred Scheel
Aufn.: Engels (3)

Viele Prominente waren der Einladung der Scheels gefolgt, die Freunde des Boston Symphonie Orchestra, vor allem aber wohl die Kennedys zu sehen, und mit ihnen über Musik, Beethoven und Bonn zu plaudern.

„Das letzte Mal, daß ich in Bonn war, ist vor dem Weltkrieg gewesen, vor dem ersten", erzählte Arthur Fiedler, Dirigent der Gala-Vorführung seines Orchesters gestern abend in der Beethovenhalle. „Als Student, wissen Sie. Damals baute man noch keine U-Bahnen." Ob ihm das Bonn von damals besser gefallen habe? „Ach wissen Sie, das ist schwer zu sagen. Ein alter Mann wie ich hat so seine sentimentalen Erinnerungen." Auf dem Drachenfels jedenfalls sei er auch damals nicht gewesen. „Oder würden Sie zu Fuß da hinauflaufen?"

Arthur Fiedler, der außer in Bonn auch in Berlin Musik studiert hat, um dann vor mehr als vierzig Jahren nach Boston auszuwandern („Da war gerade eine Stelle im Orchester frei, wissen Sie"), schlichtete einen Streit, der um sein Alter entstanden war. „Weder siebzig noch achtzig, etwas mehr als die Mitte dazwischen: sechsundsiebzig." Und von seinem Fünfundsiebzigsten berichtete er, Freunde hätten ihm „nach langem Überlegen" einen kleinen Hund geschenkt, einen Chihuahua, „mit einem blauen und einem braunen Auge".

Von seinem Orchestermitglied Joan Kennedy schwärmte Arthur Fiedler. „Sie macht ihren Part sehr gut. Sie hat ein großes Einfühlungsvermögen." Er erkundigte sich, wie man in Deutschland zu „populärer Musik" stehe. Er selber liebt die modernen Versionen von Bach oder Beethovens Neunter nicht so sehr, räumt aber ein, daß sie vielleicht dazu beitragen könnten, bei jungen Menschen das Verständnis für die klassische Musik zu wekken.

Helle Begeisterung lösten inzwischen „die Scheels" bei den älteren Damen aus Boston aus. „Charming, lovely", fanden sie nicht nur Frau Mildred in ihrem goldgelben Kleid, auch den Herrn Minister, und natürlich vor allem den Park des Kanzleramtsbungalows. „Wie vor dem White House", konstatierte eine der offenbar weitgereisten Ladies. Und von den Münchner Bierseideln war bald kaum noch einer zu entdecken. Küchenchef-Direktor Prange von der Beethovenhalle nahm es mit der ihm eigenen Gelassenheit hin. Etwas mußte man der Souvenir-Leidenschaft der Amerikaner schon opfern.

additional story from this paper on the following page

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Fiedler kam mit dem Feuerwehrauto

Zum Galakonzert in der Beethovenhalle — Bei Kerzenlicht und Wein

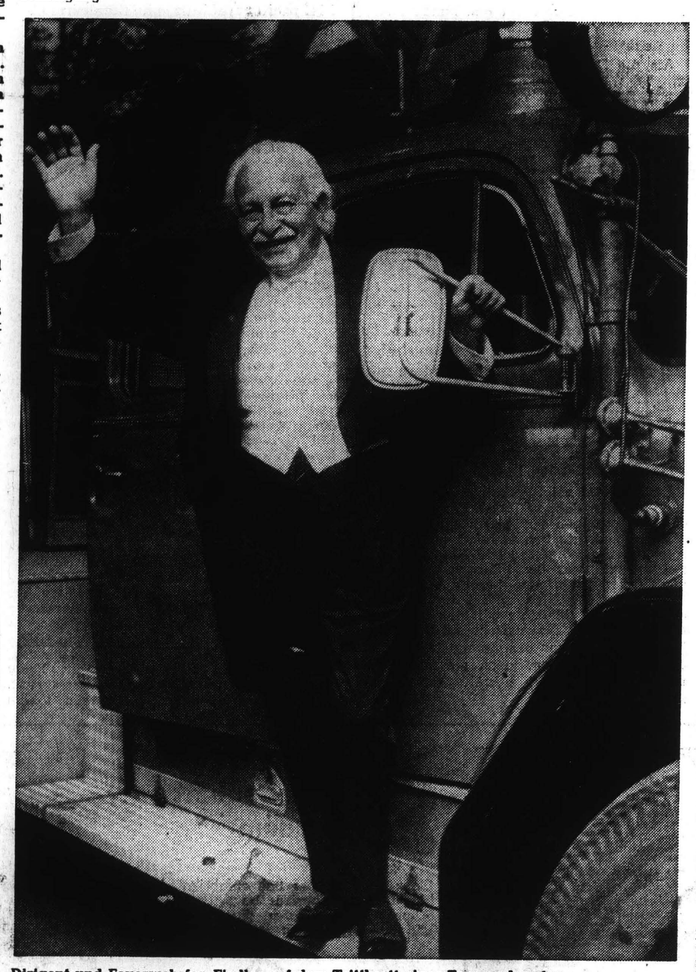
Wa - Gestern abend erreichte der Besuch des „Boston Sinfonie Orchestra" — in seinem Gefolge Senator Edward Kennedy und Joan Kennedy sowie die Creme der Bostoner Gesellschaft — seinen Höhepunkt. Das Galakonzert wurde zum gesellschaftlichen Ereignis. Sein Auftakt war turbulent: Mit Blaulicht und Martinshorn fuhr ein Feuerwehrauto vor die Beethovenhalle; ihm entstieg der Dirigent der Bostoner, Arthur Fiedler, an dessen Feuerwehrauto-Leidenschaft Bonn mit Freuden einige Zugeständnisse gemacht hatte. Es folgte die Vorfahrt der Wagen. Smoking war laut Einladung erwünscht, das Bild war dementsprechend: Man kam im Galakleid.

In der Preisgestaltung für die Karten hatte sich der Veranstalter, das Festival Pro, nicht zimperlich gezeigt. Wer sich während des Kunstgenusses bei Kerzenlicht an Wein und Partyhappen laben wollte, wurde mit 150 oder 130 Mark zur Kasse gebeten; wer bereit war, sich das Vergnügen, dabei gewesen zu sein, 50 Mark kosten zu lassen, durfte auf den Rang; selbst mit 25 Mark war man dabei, allerdings hochoben auf der Empore, doch mit dem Vorteil, die „gesellschaftliche Arena" mit einem Blick überschauen zu können.

Das Programm war populär. Es begann mit der Egmont-Ouvertüre von Beethoven. Sobald die verklungen war, schritt ein Heer von Kellnern ins Parkett, den Wein zu kredenzen. Es folgte das bekannte Klavierkonzert Nr. 1 b-Moll von Peter Tschaikowski, Solist Malcolm Frager. Nach der Pause führte Joan Kennedy als Sprecherin durch Prokofieffs „Peter und der Wolf". Eine zweite Pause gab Gelegenheit, zu sehen und gesehen zu werden; dann erfüllten Auszüge aus dem Musical „Hair" und der „St. Louis-Blues-March" den Konzertsaal.

Man sah: Außenminister Walter Scheel und Frau Mildred, Altbundespräsident Heinrich Lübke und Frau Wilhelmine Lübke, Protokollchef Dr. Schwarzmann, Vertreter des Diplomatischen Korps — das Galakonzert stand unter dem Patronat des Botschafters der USA Kenneth Rush —, hohe Bundesbeamte, Vertreter der Wirtschaft und der Bankwelt und, wie Johannes Wasmuth es formulierte, „Künstler und sonstige nette Leute, die wir auch so gerne bei uns haben wollten."

Branddirektor Heinz Diekmann kommentierte die neuerliche Feuerwehrüberraschung für Dirigent Fiedler: „Der Fiedler war ganz begeistert und kletterte blitzschnell in das Auto. Bei einem Staatsempfang im Bahnhof Rolandseck hatte am Nachmittag der rheinland-pfälzische Ministerpräsident Dr. Helmut Kohl Kennedy und die Solisten der Bostoner Philharmoniker willkommen geheißen. Kennedy erklärte, er vermerke mit besonderer Freude, daß er in Ministerpräsident Kohl einen noch jungen Politiker begrüßen könne, denn der Jugend gehöre die Zukunft. Sie sei der beste Garant für eine tiefe Verständigung.



Dirigent und Feuerwehrfan Fiedler auf dem Trittbrett eines Feuerwehrautos

Zehn Vorschläge zur Tieflage

Wettbewerbsfrist ist abgelaufen

rau- Zehn dicke versiegelte Umschläge stapeln sich im Dezernat für Stadterneuerung. Einer von ihnen ist möglicherweise 50 000 Mark wert. Am Donnerstag lieg die Einsendefrist für den Tieflagewettbewerb der Stadt Bonn ab. Es ging um neue technische Möglichkeiten der Bundesbahnteiflegung. 41 Interessenten hatten sich die Bewerbungsunterlagen vor fünf Monaten geben lassen. Die Aktionsgemeinschaft Tieflage hat sich an dem Wettbewerb nicht beteiligt, um ihre Unbefangenheit nicht zu verlieren, teilte einer ihrer Sprecher mit.

Fünf Experten aus der Bundesrepublik und der Schweiz treffen sich am 7. Mai, um sich einen ersten Überblick über die Vorschläge zu verschaffen. Mit ihrem abschließenden Urteil ist nicht vor Anfang Juni zu rechnen.

Teurer Boykott Rechtfertigung verlangt

Interessen nicht genügend gewahrt

-fr Die Rechnung für den Boykott der Arbeitsgemeinschaften und Klausuren zu Beginn dieses Jahres präsentiert der Oberlandesgerichtspräsident in Köln jetzt den Bonner, Kölner und Düsseldorfer Gerichtsreferendaren. In einem Schreiben fordert er die Referendare auf, sich innerhalb einer Woche zu ihrem Fernbleiben von der Arbeit zu äußern. In dem Schriftstück ist ferner ein Hinweis enthalten, daß für die Zeit des Boykotts kein Anspruch auf Unterhaltszuschuß besteht.

Die Referendare wollen sich jedoch nicht ohne weiteres zur Kasse bitten lassen. Nach ersten Äußerungen gestern folgen sie der Empfehlung des Landesverbandes Junger Juristen, das Schreiben nicht zu beantworten. Ferner streben sie ein ordentliches Disziplinarverfahren gegen den „Akt des Oberlandesgerichtspräsidenten" an.

Mit den Boykott vor wenigen Monaten protestierten die Gerichtsreferendare gegen den Röwer-Entwurf, der ihrer Meinung nach nicht genügend ihre Interessen in der Ausbildung wahrte.

Charmanter Gast: Joan Kennedy

General-Anzeiger
für Bonn und Umgegend

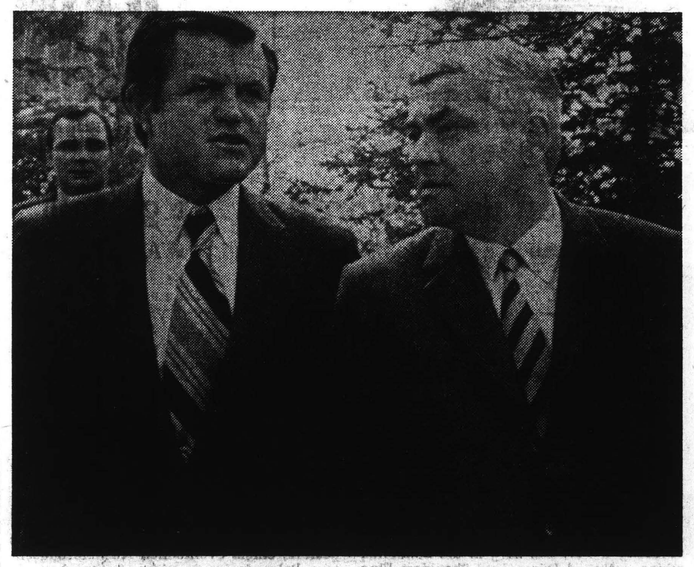
BONNER STADTANZEIGER — Unabhängige Tageszeitung — RHEIN-SIEG-ZEITUNG

Z 3201 A

80. Jahrgang — Nr. 24 740 | Samstag/Sonntag, 17./18. April 1971 | G | Einzel-Nr. 50 Pf

the kennedys in bonn

US-Senator Edward Kennedy bei Ehmke und Scheel



EDWARD KENNEDY und Minister Ehmke vor ihrem Gespräch — Foto: dpa

Gespräch über Truppenpräsenz

Bonn. (dpa) Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy gestern mit Kanzleramtsminister Ehmke und Bundesaußenminister Scheel führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich zusammen mit seiner Frau Joan und etwa 40 Amerikanern zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf.

Während Bundesaußenminister Scheel und Frau Mildred bei einem Vormittagsempfang im Park-Bungalow des Palais Schaumburg die prominentesten amerikanischen Gäste bewirteten, führten Ehmke und Kennedy im Bundeskanzleramt einen Gedankenaustausch. Ehmke sagte nach dem Gespräch in einem Interview, es sei bekannt, daß es nach Kennedys Meinung auf lange Sicht eine gewisse Reduzierung der amerikanischen Truppen in Europa geben werde. Der Schwerpunkt dieser Diskussionen liegt nach Worten Ehmkes in der Frage: wenn überhaupt, dann wieviel? „Wir sind sehr froh, daß die Regierung in Washington die Politik der Bundesregierung unterstützt, nach der kein einseitiger amerikanischer Truppenabzug vorgenommen werden soll, solange die Frage der gegenseitigen gleichmäßigen Truppenreduzierung zwischen Ost und West zur Verhandlung stehen", erklärte der Kanzleramtsminister. Scheel besprach außer Stationierungsfragen mit seinem amerikanischen Gast die Berlin-Frage, die Ostpolitik der Bundesregierung sowie nach Mitteilung des Auswärtigen Amtes sicherheits- und verteidigungspolitische Fragen. (Siehe ausführlichen Bericht im Lokalteil.)

argus Seit 1857 — Auflage (i. Ts.): 57,6 — lt. „Leitfaden 1971 —

Ausschnitt aus: Wiesbadener Kurier, Wiesbaden

vom 17. April 1971

Plaudereien bei Bier und Brezeln

Kennedys im Kanzler-Bungalow / Edwards Gattin tritt mit Bostoner Symphonie-Orchester auf

Von unserem Korrespondenten CLAUS DREHER, Bonn

BONN „Wie heißt der nächste Präsident der USA?" wurde Edward Kennedy, umstrittener Senator und letzter Überlebender des Clans der Kennedy-Brüder, despektierlich gefragt. Edward, lange nicht mehr beim Friseur gewesen, in einem zerknitterten Anzug mit Kerzenwachs auf der Schulter, lächelt nur kurz: „Überlegen Sie, wer der nächste Präsident ist", sagt er, und sieht zu, wie er die Würstchen los wird, die er auf einen Teller vor sich hin trägt. Versonnen wirkt er, unsicher, möchte man meinen.

Und dabei wird er vor allem von den Damen der High-Society, die Außenminister Scheel nebst Ehegatten zu diesem Sektfrühstück in den Kanzler-Bungalow eingeladen hat, angehimmelt.

Noch am Vortage, als das Boston-Symphonie-Orchester unter Leitung seines Dirigenten Fiedler im Bonner Rathaus empfangen wurde, war von Edward nicht die Rede. Nur davon, daß seine sommersprossige Gattin Joan in der Bonner Beethovenhalle im Rahmen eines Konzertes der Symphoniker aus Prokofjews „Peter und der Wolf" lesen werde.

Das Buffet im Kanzlerbungalow war nach dem Motto angelegt: Die Kultur fängt erst dort an, wo Kartoffelsalat warm angemacht wird, also südlich des Mains. Man trank neben dem obligaten Whisky vor allem Bier, aß Leberkäse und Laugenbrezeln, delikate Salate und was immer so aus dem Süden an Leckerem geboten wird. Man trank und aß zunächst ohne die Kennedys. Außenminister Scheel und Frau Mildred widmeten sich den Gästen. Derweilen parlierten Kanzleramtsminister Ehmke und Senator Kennedy im Kanzleramt.

Edward Kennedy war zu seinem Ärger stets von vielen Fotografen umlagert, lauschte den Worten des Außenministers und weigerte sich beharrlich, einen Hund anzufassen. Bonns Klatsch-Tante, Evi Keil, hatte sich nämlich eine Image-Aufbesserung angedeihen lassen und einen winzig kleinen Yorkshire-Hund statt Handtasche über den Arm gehängt.

Bis dato war die Joan Kennedy noch nicht im Kanzler-Etablissement eingetroffen. Sie käme gar nicht, sagte Minister Scheel. Sie käme sehr wohl, sagte Ehemann Edward, und der müßte es ja wissen. Und sie kam. In bleuem Hosenanzug mit gleichfarbenem Mantel und dunkelblauem Rollkragenpulli.

Prominent waren übrigens nicht nur Fiedlers Musikanten, die Creme de la Creme bildete die Begleitung. Die Rockefellers waren da, und die Cabots. In Amerika sagt man, die milliardenschweren Cabots würden, wenn überhaupt, höchstens mit der Familie Cabot-Lodge reden. Und diese wiederum nur mit dem lieben Gott. Die Cabot-Lodges waren auch da. Sie sprachen mit Ehmke.

Edward Kennedy, US-Senator, kam im Rahmen seines Besuches in der Bundeshauptstadt auch mit Kanzleramtsminister Ehmke zu Gesprächen zusammen. Über den Inhalt dieser Unterredungen wurde nichts bekanntgegeben. KURIER-Funkbild (AP)

164

argus Seit 1887
Auflage (i. Ts.): 133,0
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westdeutsche Allgemeine, Ausgabe Essen
vom 17. April 1971

Mit Bier und Brezel bewirtete Bundesaußenminister Scheel am Freitag seine amerikanischen Gäste im Kanzlerbungalow: Senator Edward Kennedy und seine Frau Joan waren als Zuhörer und als Solistin des Konzertes nach Bonn gekommen, das die Bostoner Symphoniker gestern abend in der Beethoven-Halle gaben. Dabei las Joan Kennedy, wie schon berichtet, den Text zu Prokofieffs „Peter und der Wolf". Hier im Gespräch Joan Kennedy, und Minister Scheel (rechts) sowie Mildred Scheel und Edward Kennedy. dpa-Funkbild

Siehe Aus dem Westen: Vor den Symphonikern erst die Feuerwehrkapelle dirigiert

sako Zeitungsausschnitte
Wilma S. Sauer, 1070 Wien
Neubaug. 1/I – Tel. 93 88 172
Information aus:
SALZBURGER VOLKSBLATT
Salzburg
Datum 17. April 1971

„Berlin-Papier" lag auf dem Tisch

Botschafter vereinbarten bei ihrem 18. Treffen eine weitere Zusammenkunft für den 7. Mai

Bonn/Berlin/Washington. (Reuter, DPA, AP, ED) **Die Botschafter der vier Großmächte haben bei ihrem 18. Treffen im ehemaligen Gebäude des Alliierten Kontrollratsgebäude in West-Berlin vereinbart, am 7. Mai wieder zusammenzukommen. Wie üblich, wurden Einzelheiten nicht mitgeteilt. Ein sowjetischer Sprecher bestätigte, daß es um das „Berlin-Papier" gegangen ist, das Botschafter Abrassimow seinerzeit vorgelegt hat. Dieser Plan ist, wie erinnerlich, von der polnischen Zeitung „Warschauer Leben" veröffentlicht worden, was der Bonner Regierungssprecher von Wechmar als „gezielte Indiskretion" wertete. Gleichzeitig stelle er fest, daß die Publikation nicht vollständig sei und daß durch die fehlenden Zusammenhänge „ein positiveres Bild entstanden sei als gerechtfertigt" erscheine.**

Inzwischen ist die Veröffentlichung von „Zycie Warszawy" vom SED-Zentralorgan „Neues Deutschland" und, ebenfalls kommentarlos, von der „TASS" übernommen worden. In Moskau sind westliche Beobachter der Ansicht, daß die Warschauer Veröffentlichung zweifellos die „Erlaubnis" hoher sowjetischer Stellen gehabt hat.

Zum Ergebnis des Botschaftergespräches äußerte der französische Missionschef Sauvagnargues beim Verlassen des Kontrollratsgebäudes auf Fragen der Journalisten: „Bei Verhandlungen kann man nie von Eindrücken reden. Wichtig ist, daß wir weiter arbeiten, beharrlich und geduldig." Auf die Frage, ob es in dieser Runde Fortschritte gegeben habe, erwiderte der Diplomat: „Ja, wir müssen abwarten."

US-Botschafter Rush meinte: „Unsere Positionen sind noch weit voneinander entfernt. Wir versuchen, den Abstand zu verkleinern."

Der britische Botschafter Sir Roger Jackling antwortet nur kurz: „Es ist nichts speziell Ungewöhnliches gewesen."

Abrassimow kleidete seine Meinung in die Formulierung: „Fortschritte sind möglich."

WASHINGTON BETROFFEN

Der Sprecher des State Department, McCloskey, zeigte sich über die Veröffentlichung des sowjetischen Positions-Papiers für eine Berlin-Regelung „betroffen". In der Publikation sieht man im übrigen eine Verletzung des Grundsatzes der Vertraulichkeit, die vereinbart wurde.

Senator Edward Kennedy (dessen Frau Joan einen Sprechpart bei einem Galakonzert der Bostoner Philharmoniker in Bonn übertragen erhielt) traf zu Unterredungen mit Außenminister Scheel und Staatssekretär Ehmke zusammen.

„Ach ja — und nehmen Sie Berlin nicht so wichtig: Europa hat ja Paris als Hauptstadt!"

argus Seit 1887
Auflage (i. Ts.): 4,1
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Saar-Zeitung, Saarlouis
vom 17. April 1971

Edward Kennedy in Bonn

Bonn (dpa). Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy am Freitag mit Kanzleramtsminister Ehmke und Bundesaußenminister Scheel führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich zusammen mit seiner Frau Joan und etwa 40 millionenschweren Amerikanern zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf.

argus Seit 1887
Auflage (i. Ts.): 16,9
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Lüdenscheider Nachrichten, Lüdenscheid
vom 17. April 1971

argus Seit 1887
Auflage (i. Ts.): 13,2
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Burgdorfer Kreisblatt, Burgdorf
vom 17. April 1971

Kennedy bei Ehmke und Scheel

Bonn (dpa). Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy am Freitag mit Kanzleramtsminister Horst Ehmke und Bundesaußenminister Walter Scheel führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich zusammen mit seiner Frau Joan und etwa 40 millionenschweren Amerikanern zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf.

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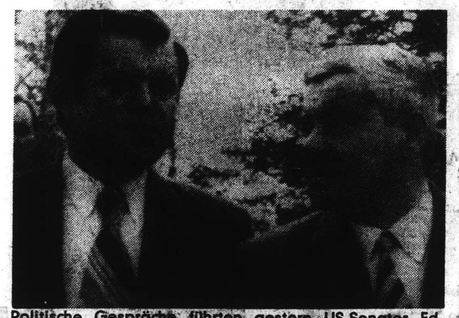
argus Seit 1887
Auflage (i. Ts.): 255,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Rundschau, Dortmund
vom 17. April 1971

Vor einem Konzert mit Senatorgattin Joan Kennedy in der Bonner Beethovenhalle gab es einen Empfang im Kanzleramt: Senator Edward Kennedy (links) im Gespräch mit der Frau des Bundesaußenministers, Mildred Scheel. Ihr Mann (rechts) unterhielt sich mit Mrs. Kennedy.



Politische Gespräche führten gestern US-Senator Edward Kennedy und Kanzleramtsminister Ehmke am Rande eines Empfangs für das Bostoner Symphonieorchester. dka/UPI-Funkbilder

Empfang im Bundeskanzleramt vor Konzert mit Joan Kennedy

Bonn. Geld, Kunst und Politik gaben sich gestern mittag im Bonner Bundeskanzleramt ein Stelldichein: der amerikanische Senator Edward Kennedy, seine attraktive Frau Joan, das Bostoner Symphonieorchester und eine Reihe dollarschwerer Mitglieder der Bostoner High-Society waren zu einem Empfang geladen. Offizieller Anlaß war ein Galakonzert des „Boston Symphony Orchestra" in der Beethovenhalle.

Im Mittelpunkt des Programms unter dem Dirigenten Arthur Fiedler stand Joan Kennedy: die Senatorengattin rezitierte Textpartien in „Peter und der Wolf" von Serge Prokofieff. Joan Kennedy hat bei ähnlichen Gelegenheiten auch schon als Pianistin geglänzt.

Es blieb fast unbeachtet, daß Edward Kennedy auch politische Gespräche führte. Mit Außenminister Scheel und Kanzleramtsminister Ehmke diskutierte er über Ostpolitik und über das Berlin-Problem. Die Gespräche wurden als „nützlich" bezeichnet . . .

Rockefeller jr. über hohe Eintrittspreise verstimmt

Edward und Joan Kennedy kamen ins versnobte Bonn

Politischer Gedankenaustausch des Senators mit Ministern

dpa. Bonn. Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy gestern mit Kanzleramtsminister Horst Ehmke und Bundesaußenminister Walter Scheel führte.

Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich zusammen mit seiner Frau Joan und etwa 40 millionen-schweren Amerikanern zu einem Gala-Konzert der Bostoner Philharmoniker in Bonn auf.

Während Bundesaußenminister Scheel und Frau Mildred bei einem Vormittagsempfang im Park-Bungalow des Palais Schaumburg die prominentesten amerikanischen Gäste bewirteten, führten Ehmke und Kennedy im Bundeskanzleramt einen Gedankenaustausch.

Ehmke sagte nach dem Gespräch in einem Interview, es sei bekannt, daß es nach Kennedys Meinung auf lange Sicht eine gewisse Reduzierung der amerikanischen Truppen in Europa geben werde. Der Schwerpunkt dieser Diskussion liegt nach Worten Ehmkes in der Frage, wenn überhaupt, dann wieviel?

Für das Gala-Konzert gestern abend in der Bonner Beethovenhalle hatte die Prominenz aus Politik, Wirtschaft und Gesellschaft Karten zwischen 25 und 150 DM gekauft. Der Manager des Bostoner Orchesters, David Rockefeller junior, ist allerdings etwas über die hohen Eintrittspreise verstimmt. In Bonn, meinte Rockefeller, sei man wohl so versnobt, daß man zu jedem Preis bereit sei.

Senator Kennedy traf auch mit Kanzleramtsminister Prof. Ehmke zusammen.

argus Seit 1887 — Auflage (i. Ts.): 314,2 — lt. „Leitfaden 1970 —
Ausschnitt aus:
Hamburger Abendblatt, Hamburg
vom 17. April 1971

Joan war der Star des Abends

Edward Kennedy und Frau Scheel

Von unserer Bonner Redaktion
wst. **Bonn**, 17. April

Alles, was in Bonn Rang und Namen und den Oster-Urlaub schon hinter sich gebracht hat, versammelte sich Freitag abend in der Beethovenhalle. Für einen Eintrittspreis von 50 bis 150 DM wurde der Bonner Prominenz bei Kerzenlicht und einem erlesenen Dinner ein bisher einmaliges Ereignis geboten. Das Boston Symphony Orchestra gab ein Galakonzert.

Star des Abends, Joan Kennedy, die Frau des Senators Edward Kennedy und Schwägerin des ermordeten US-Präsidenten, hatte den Sprechpart in Prokofieffs musikalischem Märchen „Peter und der Wolf" übernommen. Frau Kennedy war schon am Donnerstag in Köln eingetroffen. Ihr Mann traf am Freitag früh in Bonn ein.

Am Vormittag führte der Senator ein fast eineinhalbstündiges Gespräch unter vier Augen mit Kanzleramts-Minister Ehmke. Dann holte er telefonisch seine Frau herbei. Zusammen mit Ehmke gingen die Kennedys dann in den Kanzler-Bungalow, wo das Ehepaar Scheel auf sie wartete.

Man trank Kaffee und aß dazu gebratene Weißwürstchen, bis Senator Kennedy dann doch einen anderen Wunsch äußerte: Er wollte ein bayerisches Bier.

Nach einem Mittagessen im Godesberger Prominentenlokal Maternus gab der rheinland-pfälzische Ministerpräsident Kohl im „Künstlerbahnhof" Rolandseck einen Empfang für die Kennedys. Unter den Gästen befand sich auch die „Hellseherin von Bonn", Margarethe Goussantier — bekannter unter ihrem Zigeunernamen Buchela. Sie stürzte sich plötzlich auf den Senator, nahm seine rechte Hand und flüsterte ihm zu: „Herr Kennedy, aus Ihrer Hand lese ich, Sie werden Präsident. Jetzt noch nicht, aber Sie werden Präsident. Gott schütze Sie — und alles Gute."

Joan Kennedy und Bundesaußenminister Scheel — Fotos: DPA

argus Seit 1887 — Auflage (i. Ts.): 18,4 — lt. „Leitfaden 1970 —
Ausschnitt aus:
Iserlohner Kreisanzeiger, Iserlohn
vom 17. April 1971

Senator Kennedy in Bonn

Gedankenaustausch über Truppenabzug / Galakonzert für „Snobs"

Bonn. (dpa) Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy (Foto) am Freitag mit Kanzleramtsminister Ehmke und Bundesaußenminister Scheel in Bonn führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hielt sich zusammen mit seiner Frau Joan und etwa 40 millionenschweren Amerikanern zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf.

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Für das Galakonzert am Freitagabend in der Bonner Beethovenhalle hatte die Prominenz aus Politik, Wirtschaft und Gesellschaft Karten zwischen 25 und 150 Mark gekauft. Der Manager des Bostoner Orchesters, David Rockefeller jun., ist allerdings etwas über die hohen Eintrittspreise verstimmt. In Bonn, meinte Rockefeller, sei man wohl so versnobt, daß man „zu jedem Preis bereit" sei.

argus Seit 1887 — Auflage (i. Ts.): 17,8 — lt. „Leitfaden 1971 —
Ausschnitt aus:
Pirmasenser Zeitung, Pirmasens
vom 17. April 1971

Ted Kennedy in Bonn

Bonn (dpa) - Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy am Freitag mit Kanzleramtsminister Horst Ehmke und Bundesaußenminister Walter Scheel führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich zusammen mit seiner Frau Joan und etwa 40-Millionenschweren Amerikanern zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf.

argus Seit 1887 — Auflage (i. Ts.): 32,7 — lt. „Leitfaden 1971 —
Ausschnitt aus:
Pforzheimer Zeitung, Pforzheim
vom 17. April 1971

Die Woche in Bonn

Alles oder nichts für Barzel

Bonns größtes Spektakulum — Jet-Set aus Boston

Von dmt-Korrespondent Alexander W. Porr

BONN. Für Rainer Candidus Barzel geht es jetzt um alles oder nichts. Denn in diesen Wochen entscheidet sich, ob der langjährige CDU/CSU-Fraktionsvorsitzende im Bundestag das Traumziel seiner politischen Karriere erreicht: Erster Mann seiner Partei zu werden! Barzel kämpft dafür mit der ihm eigenen Zähigkeit und Entschlossenheit. Während alle anderen Bonner Politiker sich einige Tage Osterurlaub genehmigten, sich der Familie widmeten oder ihre Steckenpferdchen ritten, absolvierte Rainer Barzel einen hochpolitischen Besuch in den USA.

Seine Frau Kriemhild („Timmchen") mußte die Osterfeiertage allein im Familienbungalow in Bad Godesberg verbringen. Ihr Mann hatte sich schon am Samstag vor dem Fest auf den Weg gemacht. Die Feiertage selbst verbrachte er in Nassau auf den Bahamas, nicht als sonnenhungriger und badevergnügter Tourist, sondern in geradezu asketischer Klausur. Er bereitete sich auf die Reise in die USA, vor allem auf die Zusammenkunft mit Präsident Nixon vor und feilte an einer Rede, die er in New York vor dem „Council of Foreign Relations" zu halten hatte.

Der große Schweiger . . .

Was Barzels Freunde so verbittert, ist, daß Gerhard Schröder, nach jahrelangem Schweigen und absoluter Zurückhaltung urplötzlich als Konkurrent im Kampf um die Nominierung zum CDU-Kanzler-Kandidaten in die Arena sprang, in der sich, gemessen an den bisherigen Mitbewerbern Rainer Barzel schon als der sichere Sieger fühlen konnte. Nun, der große Schweiger schweigt nicht mehr. Barzel ist, wie man so treffend zu sagen pflegt, „echt sauer". Und in Bonn macht die Behauptung die Runde, Barzel habe „im privaten Kreis" schon gedroht: „Wenn mich der Parteitag in Saarbrücken nicht zum CDU-Kanzlerkandidaten wählt, lege ich den Fraktionsvorsitz im Bundestag nieder!"

Jongleur der Kanzler-Aspiranten

Rainer Barzel, der es jetzt wissen will, verzichtete nicht nur auf ein beschauliches Osterfest, er verkniff sich auch, so rechtzeitig wieder aus den USA zurück zu sein, um an einem Ereignis teilzunehmen, von dem zu sagen ist, daß es sich um ein in Bonn bisher nicht erlebtes Spektakulum handelt. 40 amerikanische Millionäre, unter ihnen Edward und Joan Kennedy, begleiteten das Bostoner Philharmonische Orchester, das am Freitagabend in der Beethovenhalle ein Konzert gab. Joan Kennedy rezitierte dabei den Text zu Prokofieffs Märchen „Peter und der Wolf".

Empfang im Bungalow

Bundesaußenminister und Vizekanzler Walter Scheel hatte am Mittag für den „Jet-Set" aus den USA einen Empfang im Kanzler-Bungalow gegeben, stellvertretend für den Regierungschef Willy Brandt, der erst am Wochenende vom Gardasee zurückkehrt. Der „liebenswürdige Herr Scheel" entledigte sich dieser Aufgabe selbstredend mit Charme, Routine und Eleganz. Der FDP-Vorsitzende gehört nun einmal zu den perfektesten Könnern auf dem Parkett der Bonner Gesellschaft.

Erstaunliches — und für viele deutsche Mutterherzen Betrübliches — wußten Journalisten zu berichten, die zur Ankunft der illustren amerikanischen Reisegesellschaft auf den Köln/Bonner Flughafen geeilt waren. Während sich Fotografen, Kameramänner und Schaulustige um die High Society aus Boston drängten, saß Publikumsliebling Heintje, von niemandem beachtet und von keinem einzigen Blitzlicht gewürdigt, im Warteraum. Am Sonntag nun trifft auf diesem Flughafen Rainer Barzel ein. Bleibt die Frage: Wie wird man ihn empfangen?

argus Seit 1887 — Auflage (i. Ts.): 52,3 — lt. „Leitfaden 1971 —
Ausschnitt aus:
Offenbach-Post, Offenbach
vom 17. April 1971

argus Seit 1887 — Auflage (i. Ts.): 165,5 — lt. „Leitfaden 1971 —
Ausschnitt aus:
Saarbrücker Zeitung, Saarbrücken
vom 17. April 1971

argus Seit 1887 — Auflage (i. Ts.): 173,5 — lt. „Leitfaden 1971 —
Ausschnitt aus:
Neue Westfälische, Bielefeld
vom 17. April 1971

EDWARD KENNEDY, amerikanischer Senator, hält sich gegenwärtig mit seiner Frau Joan in Bonn auf. Seine Frau trat gestern abend in der Bonner Beethoven-Halle in einem Konzert des „Boston Symphony Orchestra" auf. Gestern vormittag wurde der demokratische Senator von Kanzleramtsminister Horst Ehmke zu einem Informationsgespräch empfangen.

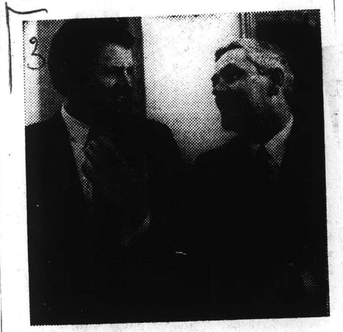
Senator Kennedy sprach mit Scheel und Ehmke

Bonn – Zu getrennten Gesprächen traf der amerikanische Senator Edward Kennedy (Bild) gestern in Bonn mit Bundesaußenminister Walter Scheel und Kanzleramtsminister Horst Ehmke zusammen. Der demokratische Politiker hält sich zusammen mit seiner Frau Joan in der Bundeshauptstadt auf, die gestern abend in der Bonner Beethovenhalle in einem Konzert des „Boston Symphony Orchestra" auftrat. (upi)

argus Seit 1887 — Auflage (i. Ts.): 25,1 — lt. „Leitfaden 19 0 —
Ausschnitt aus:
Cellesche Zeitung, Celle
vom 17. April 1971

Kennedy bei Ehmke und Scheel

Bonn (dpa). — Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy gestern mit Kanzleramtsminister Horst Ehmke und Bundesaußenminister Walter Scheel führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich zusammen mit seiner Frau Joan und etwa 40 millionen-schweren Amerikanern zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf.



KANZLERAMTSMINISTER EHMKE hat am Freitagvormittag den amerikanischen Senator Edward Kennedy zu einem Informationsgespräch empfangen. Der demokratische Senator hält sich gegenwärtig mit seiner Frau Joan in Bonn auf, die am Freitagabend in der Bonner Beethoven-Halle in einem Konzert des „Boston Symphony Orchestra" auftritt. Telefoto: SZ/AP

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argus Seit 1887

Auflage (l. Ts.): 51,5
– lt. „Leitfaden 1971 –

Ausschnitt aus:

Schwäbische Donau-Zeitung, Ulm

vom 17. April 1971

59

Kennedy bei Leberkäs und Münchner Bier

Senator Edward und Frau Joan machten eine Stippvisite am Rhein - Am Rande ein politisches Gespräch

3

Von unserem Redaktionsmitglied Claus Dreher

Ein Gastkonzert der Bostoner Symphoniker (Dirigent Arthur Fiedler) in der Bonner Beethovenhalle lockte amerikanische High-Society an den Rhein, zumal Joan Kennedy den Text zu Prokoffieffs musikalischem Märchen „Peter und der Wolf" sprach.

„Wie heißt der nächste Präsident der USA?" wurde Edward Kennedy, umstrittener Senator und letzter Überlebender des Clans der Kennedy-Brothers, despektierlich gefragt. Edward, mit langem Haar, in einem zerknitterten Anzug, Kerzenwachs auf der Schulter, lächelt nur kurz, ein wenig verlegen, linkisch: „Überlegen Sie, wer der nächste Präsident ist", sagt er, und sieht zu, wie er die Würstchen los wird, die er auf dem Teller schon gut zehn Minuten vor sich her trägt. Versonnen wirkt er auf der Terrasse des Kanzler-Bungalows, unsicher, möchte man meinen.

Und dabei wird er vor allem von den Damen der High-Society, die Außenminister Walter Scheel nebst Ehegatten zu diesem sogenannten Sektfrühstück in den Kanzler-Bungalow eingeladen hat, förmlich angehimmelt. „Ach schauen Sie nur, ganz der Bruder", lispelt eine seidenbestickte Dame so um die Sechzig. Sie schiebt sich näher heran, erhascht ein Lächeln aus den blauen Augen des letzten Kennedy dieser Generation. Und ist restlos glücklich.

In der Tat: Noch am Vortag, als das Boston-Symphonie-Orchester unter Leitung des humorvollen Dirigenten Fiedler, der in Berlin studiert hat und 1915 nach Amerika ausgewandert ist, im Bonner Rathaus empfangen wurde, war von Edward Kennedy nicht die Rede; nur davon, daß seine Frau Joan am Abend darauf in der Bonner Beethovenhalle den Text zu Prokoffieffs „Peter und der Wolf" sprechen werde.

Fiedler, fidel in allen Lebenslagen („Ach, wissen Sie, ich finde die Beethoven nachempfundene Schallplatte ‚Song of joy' sehr gut, auch wenn ich sie ein wenig anders arrangiert hätte"), ist ein Feuerwehrfan und zeigte sowohl im Bonner Rathaus als auch im Kanzler-Bungalow stolz seinen neuen Feuerwehrhelm, den er gerade in Bonn geschenkt bekam.

Er hat keinen Lieblingskomponisten, sagt er, ein wenig schrullig, noch nicht einmal eine Lieblingssymphonie, fügt er ein wenig amerikanisch hinzu. „Die Symphonie, die ich am Abend zuvor gespielt habe, ist mir jeweils die liebste."

Das Büfett im Kanzler-Bungalow war nach dem Motto angelegt: Die Kultur fängt erst dort an, wo Kartoffelsalat warm angemacht wird, also südlich des Mains. Man trank neben dem obligaten Whisky vor allem Münchner Bier, aß Leberkäs und Laugenbrezeln, delikate Salate und was immer aus dem Süden des Landes an Leckerem geboten wird.

Man trank und aß zunächst ohne die Kennedys. „Nur" Außenminister Walter Scheel und Frau Mildred widmeten sich den Gästen. Sie in Midi-Gelb.

Derweilen parlierten Kanzleramtsminister Horst Ehmke und Senator Kennedy im Kanzleramt. „Tour d'Horizont" kommentierte Ehmke hernach den politischen Inhalt des längeren Gesprächs. Was soviel sagen will: Ich sage nichts, wir haben über alles und jeden gesprochen.

Was er denn davon halte, daß Oppositionschef Barzel beruhigter aus Amerika zurückkehre, als er hingefahren sei, wollte ich von Ehmke wissen, jetzt, da doch ein Stück Amerika gerade in Bonn hospitiere. Der Kanzleramtsminister murmelte vor sich hin. Man meinte so etwas wie „Hysterie" zu hören und erhielt alsbald die offizielle Beurteilung: „Wenn Herr Barzel zur Beruhigung extra nach Amerika fahren muß, so zeigt das nur, wie aufgeregt er ist."

Das waren Randgespräche auf der Terrasse des Bungalows im Kanzlerpark, der einmal für teures Geld vom Münchner Architekten Sepp Ruf für Ludwig Erhard gebaut wurde und jetzt so eine Art Gasthaus für Prominente geworden ist. (Auch König Bauduin und Königin Fabiola sollen Ende des Monats dort wohnen.) Edward Kennedy war zu seinem Ärger stets von vielen Fotografen umlagert, lauschte dem Venusberg-Englisch des Außenministers („Let's go in the bright side of sun") und weigerte sich beharrlich, einen Hund anzufassen. Bonns Klatsch-Tante Number one, Evi Keil, hatte sich nämlich eine Image-Aufbesserung angedeihen lassen und einen winzig kleinen Yorkshire-Hund statt Handtasche mitgebracht: „Napoleon".

Bis dato war Joan Kennedy noch nicht im Kanzler-Etablissement eingetroffen. Sie käme gar nicht, sagte Minister Scheel. Sie käme sehr wohl, sagte Ehemann Edward. Und siehe da: sie kam. In hellem blauen Hosenanzug mit gleichfarbenem Mantel und dunkelblauem Rollkragenpulli. Sie strahlte aus ihren Sommersprossen und lächelte über den Bericht einer auflagenstarken Hamburger Zeitung, wonach sie am selben Abend in Hot Pants in der Bonner Beethovenhalle auftreten werde. „Meine Frau kann Hot Pants sehr gut tragen", sagte Edward.

Senator Edward Kennedy, Mildred Scheel, Joan Kennedy, Außenminister Walter Scheel vor dem Kanzler-Bungalow in Bonn: „Ach, schauen Sie nur, ganz der Bruder" Funkbild: dpa/UPI

sako

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Information aus:

OBERÖSTERR. NACHRICHTEN

Linz

Datum 19. April 1971

Senator und Wahrsagerin

DER EUROPA BESUCHENDE amerikanische Senator Edward Kennedy wurde bei einem Empfang in der Bundesrepublik mit der deutschen Wahrsagerin Buchela bekanntgemacht. Ihr durchdringender Blick war offenbar für ihn eine Warnung, denn er versicherte nachher, daß er sich keinesfalls als Präsidentschaftskandidat bewerben will. Damit entspricht er auch einem Wunsche seiner musischen Frau Joan, deren Beethovenhallen-Auftritt in Prokofieffs „Peter und der Wolf" ein gesellschaftliches Ereignis für Bonn war. Telephoto: OÖN/AP

argus Seit 1887

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– lt. „Leitfaden 1969" –

Ausschnitt aus:

Segeberger Zeitung, Bad Segeberg

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3

Senator Kennedy bei Scheel und Ehmke in Bonn

Bonn (dpa). **Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy gestern mit Kanzleramtsminister Prof. Ehmke und Bundesaußenminister Scheel führte.**

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Ehmke sagte nach dem Gespräch in einem Interview, es sei bekannt, daß es nach Kennedys Meinung auf lange Sicht eine gewisse Reduzierung der amerikanischen Truppen in Europa geben werde. Der Schwerpunkt dieser Diskussionen liegt nach Worten Ehmkes in der Frage: „Wenn überhaupt, wieviel?"

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467

3/28

Joan Kennedy in Deutschland

Warum ihre heißen Höschen im Koffer blieben

Die hübsche Kennedy-Frau enttäuschte in Bonn und Hamburg nicht nur wegen Übermüdung

Auf eigenen Partys glänzt sie in heißen Hosen – in Deutschland trug die blonde Joan Kennedy „lang"

Für diesen Anblick griffen reiche Bonner tief in die Tasche: Joan Kennedy und Dirigent Fiedler, Stars in „Peter und der Wolf"

„Ich mag Joan in ‚Hot Pants'", sagte Edward Kennedy, hier im Gespräch mit NEUE REVUE-Redakteurin Inge Schmidt

Strahlender Mittelpunkt einer Bonner Gala-Nacht bei Sekt und belegten Brötchen für 150 Mark: Von Verehrern belagert, klatscht die schöne Joan nach eigenem Auftritt Beifall für die „Bostoner"

Statt heißer Höschen lieferte sie Diskussionsstoff: Mit mehr als zwei Stunden Verspätung kam Joan Kennedy zum Scheel-Empfang. Ehemann Edward rief sie per Telefon zur Ordnung

Ein Bericht von Inge Schmidt, Fotos: Wolfgang Bera

argus Seit 1887

Auflage (i. Ts.): 2057,8 – lt. „Leitfaden 1970 –

Ausschnitt aus: Neue Revue, Hamburg

vom -2. Mai 1971

Mit Super-Minis, in heißen und ledernen Höschen schockiert sie seit langem die amerikanische Prominenz. Als die schönste der Kennedy-Frauen, Joan (33), jetzt nach Deutschland kam, blieben die drei mitgebrachten „Hot Pants" im Koffer – sehr zum Ärger ihrer Bewunderer.

Dafür schockierte Joan die Hamburger und Bonner Prominenz durch ständige Abwesenheit und Verspätung. Als Freundin, Förderin und Solistin des berühmten Bostoner Symphonieorchesters war sie extra von Amerika nach Bonn gereist. Tatsächlich verschlief die Senators-Gattin ihren Deutschland-Aufenthalt: Wegen Müdigkeit „schmiß" sie (trotz Zusage) den Gala-Empfang der „Bostoner" in Hamburg. Die geladenen Gäste warteten vergeblich. Über eine Stunde mußte sich der Oberbürgermeister von Bonn gedulden, weil Joan Kennedy sich im Kölner Dom und beim privaten Essen verplauderte und später in der Badewanne die Zeit vergaß. Und selbst Außenminister Scheel und Gattin Mildred warteten lange und verärgert auf die hübsche Joan, die lieber ausschlief, als auf der ersten Garten-Party im Kanzler-Bungalow in Bonn zu erscheinen. Erst als der inzwischen angereiste Ehemann Edward (36) per Telefon ein Machtwort sprach, erschien Joan – kaum frisiert, verschlafen, verlegen, nach Party-Ende. Den Ministerpräsidenten von Rheinland-Pfalz, Dr. Kohl, konnte beim Empfang im Bahnhof Rolandseck schließlich nur noch ein verspäteter Edward Kennedy versöhnen: Für zehn Minuten schaute er vorbei, während Ehefrau Joan sich barfuß und aufgeregt beim Friseur für den Abend verschönern ließ.

„Bei dieser Hitze würde ich am liebsten in ‚Hot Pants' durch Bonn spazieren", hatte die hübsche Kennedy-Frau bei ihrer Ankunft am Rhein noch verkündet. Doch auch in Sachen „heiße Höschen" hatte sie zuviel versprochen – ihr Anblick fiel wegen Müdigkeit aus. „Meine Frau hat drei Paar im Koffer. Sie trägt sie gern – und ich mag sie sehr darin", verriet Ehemann Ted NEUE REVUE. Statt heißer trug Joan jedoch nur lange Hosen im Jeans-Look – und auf dem Höhepunkt der Reise eine hübsche Stimme zur Schau. Beim Gala-Wohltätigkeitskonzert der „Boston Pops" glänzte sie als „Märchenfee" mit dem Text zu „Peter und der Wolf". „Ich lese es wie eine Gutenachtgeschichte für meine Kinder", hatte sie dem Star-Dirigenten und Kennedy-Freund Arthur Fiedler (77) verraten. Ehemann Edward, der anreiste, um seine Frau zu bewundern, lobte denn auch: „Du warst großartig, Darling." Die verliebten Blicke zwischen Joan und Ted Kennedy ließen später Verärgerung und auch Scheidungsgerüchte schmelzen. Schwärmte der Senator, der von Politik und Wahlkämpfen nichts wissen wollte: „Jetzt ganz privat mit Joan bei Rheinwein oder Münchner Bier – das wäre eine herrliche Sache." ■

argus
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Fotos: Wolfgang Bera

Mit Super-Minis, in heißen und ledernen Höschen schockiert sie seit langem die amerikanische Prominenz. Als die schönste der Kennedy-Frauen, Joan (33), jetzt nach Deutschland kam, blieben die drei mitgebrachten „Hot Pants" im Koffer – sehr zum Ärger ihrer Bewunderer.

Dafür schockierte Joan die Hamburger und Bonner Prominenz durch ständige Abwesenheit und Verspätung. Als Freundin, Förderin und Solistin des berühmten Bostoner Symphonieorchesters war sie extra von Amerika nach Bonn gereist. Tatsächlich verschlief die Senators-Gattin ihren Deutschland-Aufenthalt: Wegen Müdigkeit „schmiß" sie (trotz Zusage) den Gala-Empfang der „Bostoner" in Hamburg. Die geladenen Gäste warteten vergeblich. Über eine Stunde mußte sich der Oberbürgermeister von Bonn gedulden, weil Joan Kennedy sich im Kölner Dom und beim privaten Essen verplauderte und später in der Badewanne die Zeit vergaß. Und selbst Außenminister Scheel und Gattin Mildred warteten lange und verärgert auf die hübsche Joan, die lieber ausschlief, als auf der ersten Garten-Party im Kanzler-Bungalow in Bonn zu erscheinen. Erst als der inzwischen angereiste Ehemann Edward (36) per Telefon ein Machtwort sprach, erschien Joan – kaum frisiert, verschlafen, verlegen, nach Party-Ende. Den Ministerpräsidenten von Rheinland-Pfalz, Dr. Kohl, konnte beim Empfang im Bahnhof Rolandseck schließlich nur noch ein verspäteter Edward Kennedy versöhnen: Für zehn Minuten schaute er vorbei, während Ehefrau Joan sich barfuß und aufgeregt beim Friseur für den Abend verschönern ließ.

„Bei dieser Hitze würde ich am liebsten in ‚Hot Pants' durch Bonn spazieren", hatte die hübsche Kennedy-Frau bei ihrer Ankunft am Rhein noch verkündet. Doch auch in Sachen „heiße Höschen" hatte sie zuviel versprochen – ihr Anblick fiel wegen Müdigkeit aus. „Meine Frau hat drei Paar im Koffer. Sie trägt sie gern – und ich mag sie sehr darin", verriet Ehemann Ted NEUE REVUE. Statt heißer trug Joan jedoch nur lange Hosen im Jeans-Look – und auf dem Höhepunkt der Reise eine hübsche Stimme zur Schau. Beim Gala-Wohltätigkeitskonzert der „Boston Pops" glänzte sie als „Märchenfee" mit dem Text zu „Peter und der Wolf". „Ich lese es wie eine Gutenachtgeschichte für meine Kinder", hatte sie dem Star-Dirigenten und Kennedy-Freund Arthur Fiedler (77) verraten. Ehemann Edward, der anreiste, um seine Frau zu bewundern, lobte denn auch: „Du warst großartig, Darling." Die verliebten Blicke zwischen Joan und Ted Kennedy ließen später Verärgerung und auch Scheidungsgerüchte schmelzen. Schwärmte der Senator, der von Politik und Wahlkämpfen nichts wissen wollte: „Jetzt ganz privat mit Joan bei Rheinwein oder Münchner Bier – das wäre eine herrliche Sache." ■

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Ted und Joan Kennedy: Gastspiel am Rhein

Zwei Tage lang drehte sich in Bonn alles um sie: Joan Kennedy, 34, die Frau des US-Senators für den Staat Massachusetts, und Edward „Ted" Kennedy, 39 (große Bilder). Joan kam als Künstlerin, der Senator offiziell, weil er sich um seine Frau kümmern wollte — inoffiziell, um politische Gespräche zu führen. Daß Joan Kennedy mit einstündiger Verspätung vor dem alten Bonner Rathaus erschien, wo Oberbürgermeister Peter Krämer sie begrüßte (links), nahm ihr die Bonner Prominenz nicht krumm: „Einer so schönen und charmanten Frau kann man nicht zürnen!" sagte man.

Neu für Deutschland: Sinfoniekonzert mit Essen. Rund 900 prominente Gäste in der Bonner Beethoven-Halle genossen beides: Das Musikprogramm des Boston Popular Symphony Orchestra — und Sandwiches, zu denen Wein und Sekt gereicht wurden. Nach der Egmont-Ouvertüre von Beethoven und dem Klavierkonzert Nr. 1 von Tschaikowski trat eine Pause ein — und dann kam sie, deren Auftritt das verwöhnte Publikum entgegengefiebert hatte: Joan Kennedy. Sie hatte den Sprechpart in „Peter und der Wolf" von Serge Prokofjew übernommen.

argus Seit 1887
Auflage (i. Ts.): 1998,3
– lt. „Leitfaden 1970 –
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FOTOS: ULI SKORUPPA

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„Ich finde die Bilder wunderbar! Schade, daß ich den Bericht nicht lesen kann!“ schwärmte Joan Kennedy auf der Fahrt vom Flughafen Köln-Bonn ins Hotel. Das Kanzleramt hatte ihr zum Empfang die neueste Ausgabe der BUNTEN überreichen lassen, mit Joan und Ted auf dem Titel und einem Farbbericht über die Familie Kennedy. Stolz zeigte sie die BUNTE Arthur Fiedler (Bild), dem Dirigenten des Bostoner Sinfonieorchesters.

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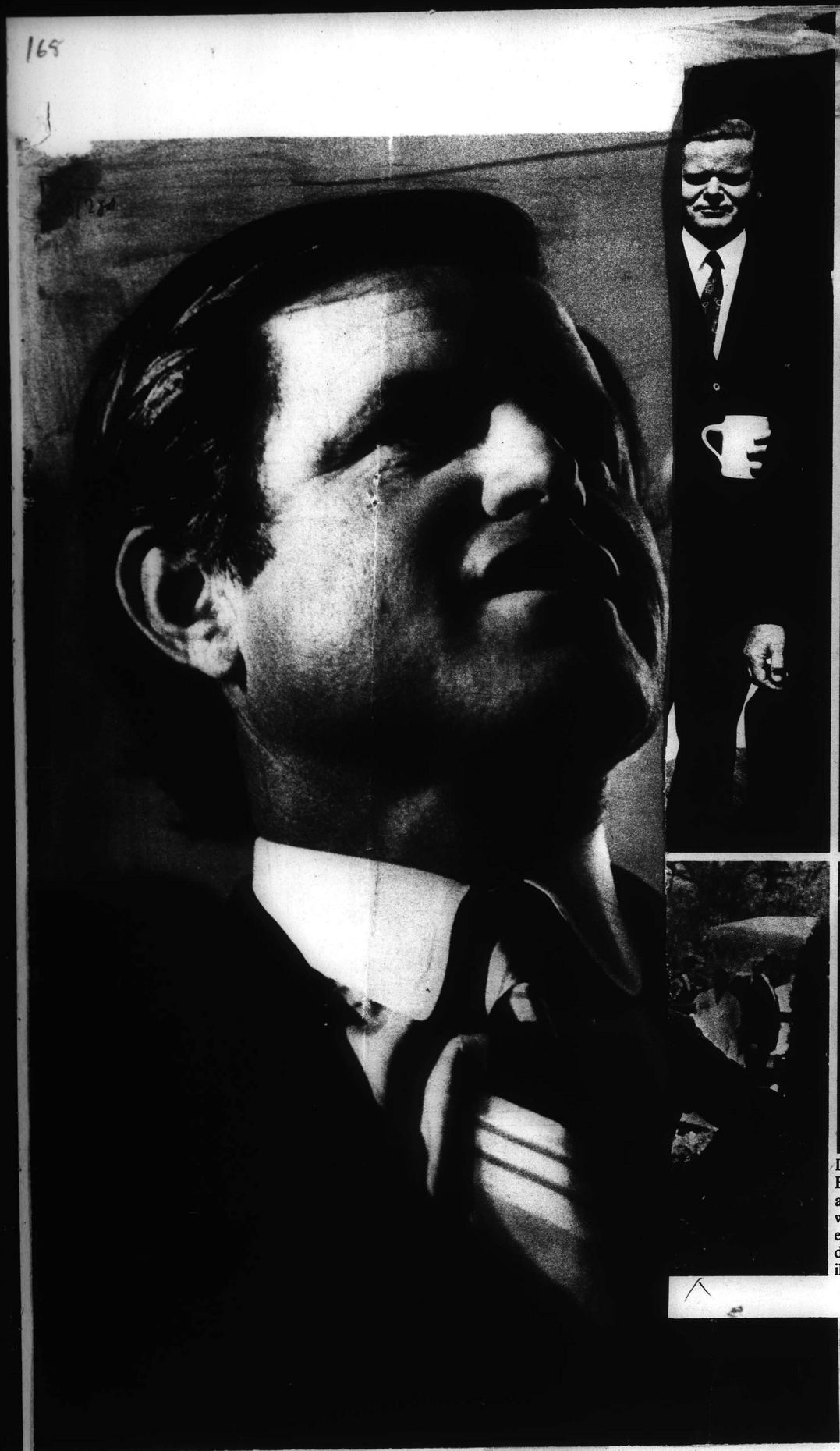

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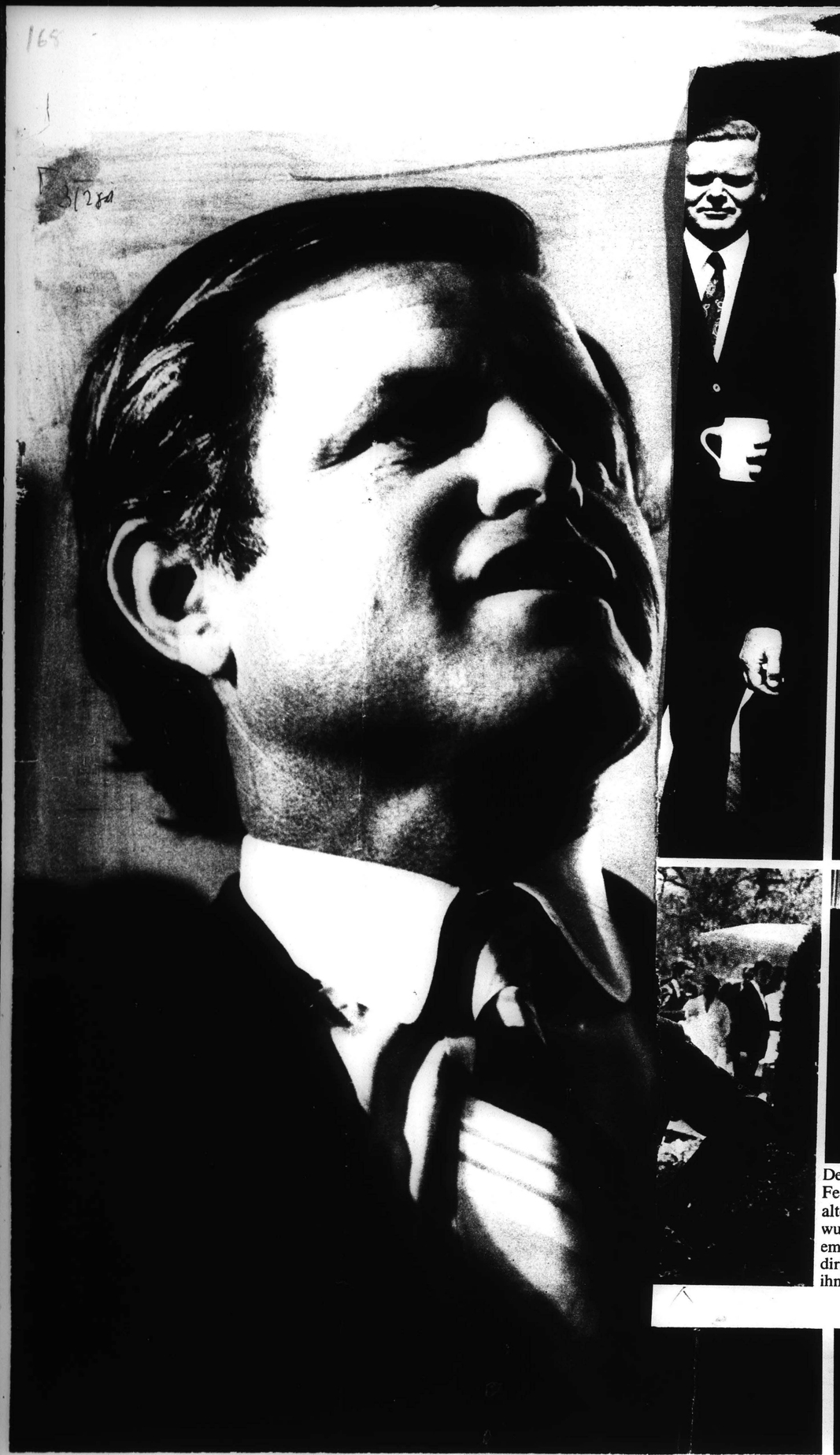

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Die Tragödie des Hundes Titus:

Ein treuer Freund bis in den Tod

In den französischen Alpen rettete er seinen Herrn und ging selber zugrunde ...

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Was auch geschieht: Nie werden die Kennedys ihr großes Ziel aus den Augen verlieren

Einträchtig marschieren sie am Ufer entlang: Joan, Edward, sein gleichnamiger Sohn, 9, und Cara Anne, 11. Was immer das Familienglück in den vergangenen Jahren überschattet und bedroht haben mag — es ist vergessen. Das ist typisch für den Clan der Kennedys: Die allzumenschlichen Probleme verlieren an Gewicht, wenn es um hohe Ziele geht. Und das hat Ted (links im Wahlkampf) nie aus den Augen verloren: John's Amt für die Kennedys zurückzuerobern.

Strahlende Sonne über dem Strand von Hyannis Port — und doch ein Hauch von Wehmut in diesem Bild: Rose Kennedy, 80 Jahre alt, und Ted, der letzte, der ihr von vier Söhnen geblieben ist. Aber das Leid hat Rose Kennedy nicht gebrochen. Eine Idee beherrscht sie: Ted soll Präsident werden.

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Die zerbrochene KRONE

Die große Exklusiv-Serie

Athen, Frühjahr 1967. Die Bäume und Sträucher des großen Parks um die königliche Residenz *Tatoi* haben leuchtendes Grün aufgesetzt. Der Posten vor dem Schilderhäuschen an der Zufahrt blinzelt schläfrig in die warme Mittagssonne.

„Meine Mutter kommt am Nachmittag vorbei", sagt König Konstantin I. zu seiner Frau Anne-Marie während des Mittagessens im Speiseraum der Residenz. „Sie will mit mir sprechen."

„Worüber?" fragt Anne-Marie.

Der junge König zuckt mit den Schultern. Das weiß man bei seiner Mutter Friederike nie. Sie meldet sich an oder auch nicht, sie kommt wann sie will, sie spricht worüber sie will — und mit ihr zieht in *Tatoi* auch stets eine merkwürdig gereizte Atmosphäre ein . . .

Tatoi — das ist mehr eine großbürgerliche Villa als ein königlicher Palast. Anne-Marie hat sie mit bemerkenswerter Zielstrebigkeit und zum Entsetzen ihrer Schwiegermutter Friederike neu eingerichtet. Statt auf kunstvoll geschnitzten Stühlchen aus der Zeit Ludwigs XIV. sitzt man jetzt auf behäbig-soliden dänischen Sesseln; statt auf kostbaren, vor ehrwürdigem Alter zerschlissenen Orientteppichen läuft man auf flauschigweichen Teppichen aus dänischen Webereien.

Anne-Marie empfängt die Schwiegermutter in der Eingangshalle. Sie steht in der typischen Haltung hochschwangerer Frauen da, mit Hohlkreuz und vorgewölbtem Leib.

„Du siehst blaß aus, Pam", sagt Friederike und tätschelt flüchtig Anne-Maries Wange. „Geht's dir nicht gut? Wo ist Tino?"

„Er wartet in seinem Arbeitszimmer."

Auch als Friederike im Arbeitszimmer des Königs verschwindet, scheint sie mit ihrer Anwesenheit ganz *Tatoi* auszufüllen.

Anne-Marie blickt ihr leicht aufseufzend nach. Sie fühlt sich dieser Frau einfach nicht gewachsen. Sie findet, daß sich ihre Schwiegermutter viel zu sehr in ihr Familienleben einmischt. Daß sie auf Konstantin einen viel zu starken Einfluß ausübt. Daß sie Konstantin zu politischen Entscheidungen zwingt, die nicht immer klug und angebracht sind — und dies zu einer Zeit, da Griechenland, von inneren Wirren zerrissen, mehr denn je auf kluge und weitblickende Entscheidungen angewiesen ist . . .

Anne-Marie ist mit ihrer Meinung nicht allein. Ein Mann aus Konstantins engster Umgebung

Bitte umblättern

Zum Besuch von Mitgliedern der berühmtesten amerikanischen Familie in Deutschland

Für Amerika heute schon eine Legende: Leben und Sterben der ermordeten Brüder John und Robert Kennedy. Für die Kennedys: Ansporn, in ihrem Geist zu kämpfen.

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Das Schicksal hat sie nicht bezwungen

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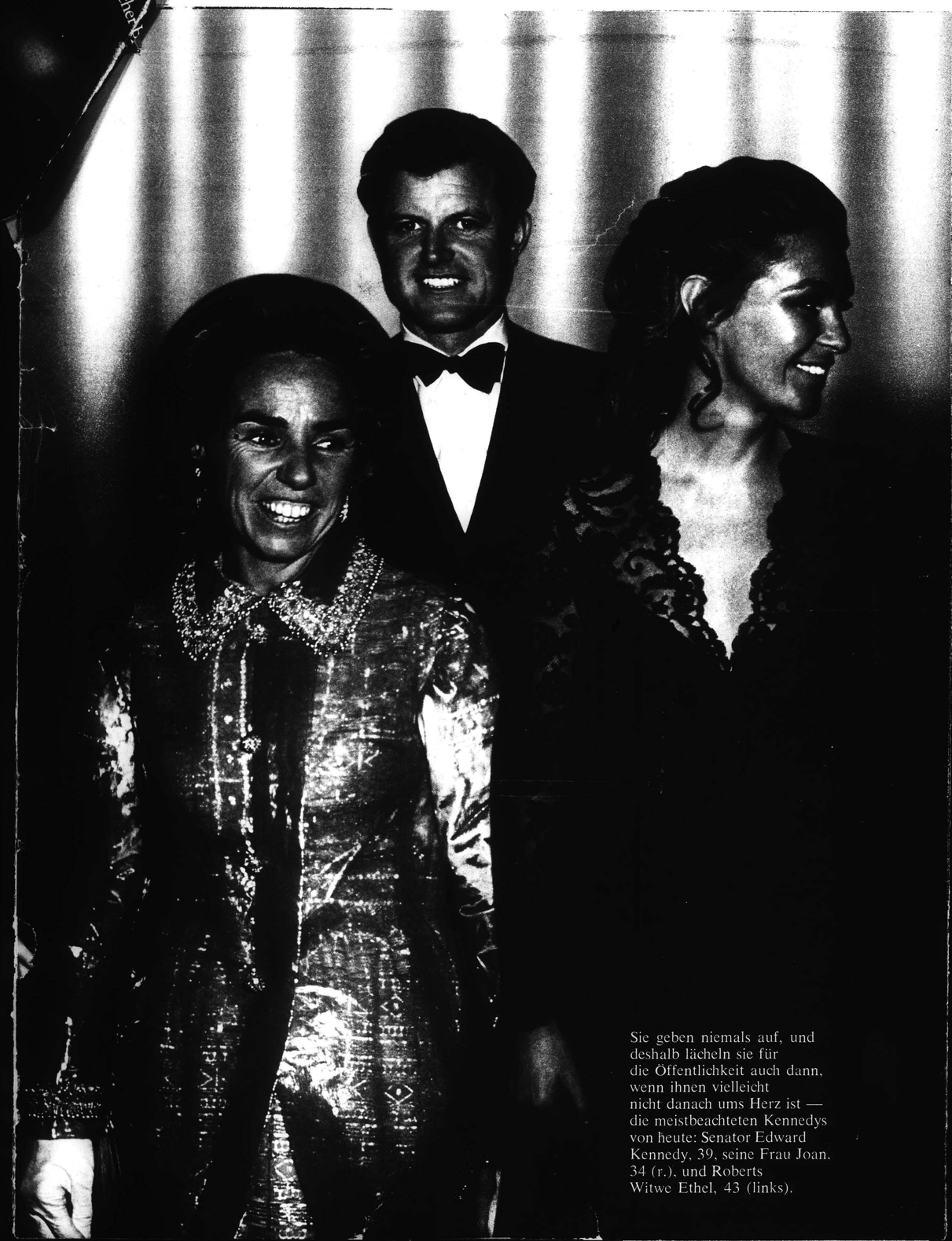
Langnese
EISKREM

LA 4/71

Eiskrem essen. Ist das die Möglichkeit!

Zarter Schmelz
mit einem Herz aus



Sie geben niemals auf, und deshalb lächeln sie für die Öffentlichkeit auch dann, wenn ihnen vielleicht nicht danach ums Herz ist — die meistbeachteten Kennedys von heute: Senator Edward Kennedy, 39, seine Frau Joan, 34 (r.), und Roberts Witwe Ethel, 43 (links).

Der jüngste Kennedy im politischen Kampf: „Ich wirke im Geiste meiner Brüder!“

„Dieses Schiff soll im Geiste des Mannes, dessen Namen es führt, dazu beitragen, Frieden und Freiheit zu sichern“, sagte Senator Edward Kennedy, als im Kriegshafen Newport News die „John F. Kennedy“, der größte Flugzeugträger der Welt, in Dienst gestellt wurde (Bild oben). Links neben Edward seine Schwägerin Jackie zwischen ihren Kindern John-John und Caroline, rechts von ihm seine Frau Joan. Im Geiste seiner ermordeten Brüder John und Robert zu wirken, betrachtet Edward, der letzte Kennedy seiner Generation, als seine Lebensaufgabe. Und: seiner Familie den alten Glanz zu erhalten . . .

Kennedy im
pf. „Ich wirke
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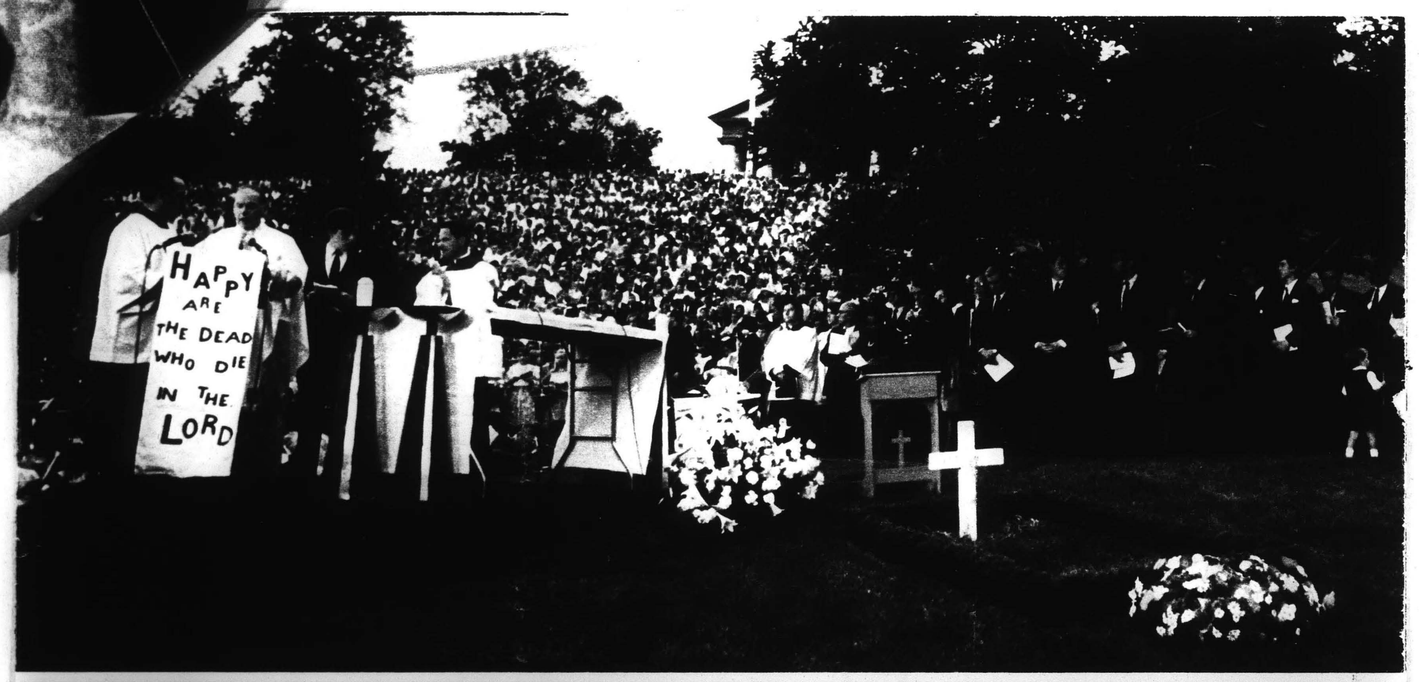

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Die Familie a
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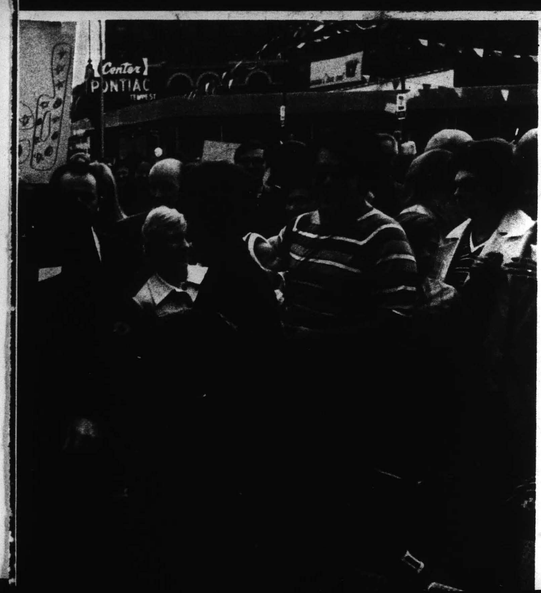

Im Wahlkampf ist Edward ganz im echten Kennedy-Element. Und wo er auftaucht, um Reden zu halten, Hände zu schütteln, die Menschen mit Argumenten und mit Gefühlsappellen zu bewegen, daß sie für ihn stimmen — da umdrängen ihn im Nu Massen von Zuhörern. Links: Edward Kennedy in einer Bostoner Straße während des Kampfes um die Wiederwahl als Senator seines Heimatstaates Massachusetts. (Er siegte.) Nicht alle, die um ihn zustammenströmen, sind seine Anhänger. Viele wollen nur einmal einen leibhaftigen Kennedy aus nächster Nähe sehen und ihn berühren: Magie des Namens!

Strahlend winkt Wahlkämpfer Edward Kennedy — bewährte Kennedy-Art, schon dann eine fröhliche Siegerpose einzunehmen, wenn der Erfolg längst noch nicht feststeht. Darin zeigt sich nicht nur die Selbstsicherheit von Menschen, die sich mit größter Selbstverständlichkeit für die geborenen Führer ihrer Nation halten. Es raubt auch dem Gegner mit weniger glanzvollem Namen einiges von seiner Zuversicht . . .
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O. r.: Teds Frau Joan mit Kindern Edward und Cara.

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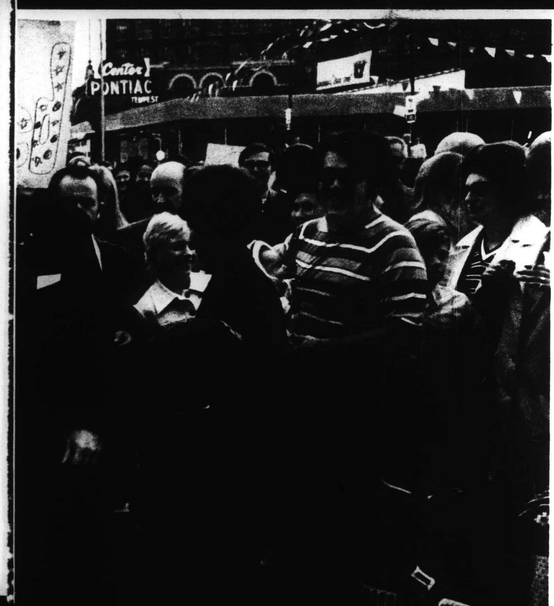

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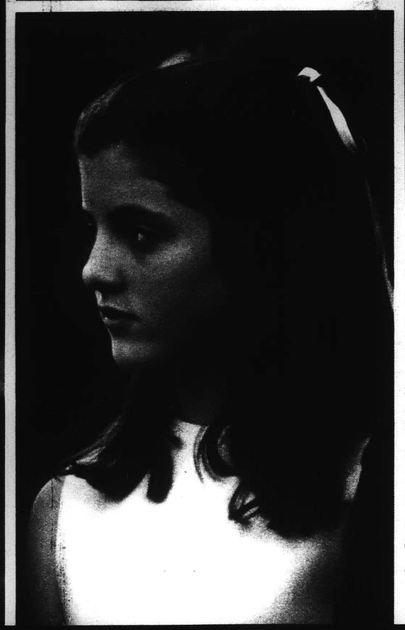
Die Toten bleiben unvergessen: Die Familie an den Gräbern von John F. und Robert

Sie gedenken eines Mannes, den sie liebten und verehrten: die Kennedy-Familie (oberes Bild, rechts) bei einem Gottesdienst für Robert Kennedy auf dem Heldenfriedhof Arlington. Vor dem Grab spricht der New Yorker Kardinal Cooke ein Gebet. Ergriffen beten über 5000 Menschen mit. Das Motto der Gedenkfeier war neben dem Altar zu lesen: „Glücklich sind diejenigen, die im Herrn sterben." Bewegt folgen John-John und seine Schwester Caroline (links: oben und unten)) und ihre Mutter Jacqueline (unten) der Zeremonie. Für sie war die Gedenkmesse besonders schmerzlich: Auch sie haben ihren liebsten Menschen durch ein Attentat verloren.



An diesem Tag übermannte sie der Schmerz: Ethel, die Witwe Roberts, und Joan, die Frau Ted Kennedys, konnten ihre Tränen nicht zurückhalten (unteres Bild: links Joan, rechts Ethel). Gemeinsam mit ihren Kindern Cara Anne und Mary Kathleen singen sie die traditionelle Hymne: „Old Soldiers Never Die — Alte Soldaten sterben nie." Als Zeichen ihrer Zuneigung für den toten Gatten legte Ethel eine Rose auf das Grab Robert Kennedys.

Die Toten bleiben unvergessen: Die Familie an den Gräbern von John F. und Robert

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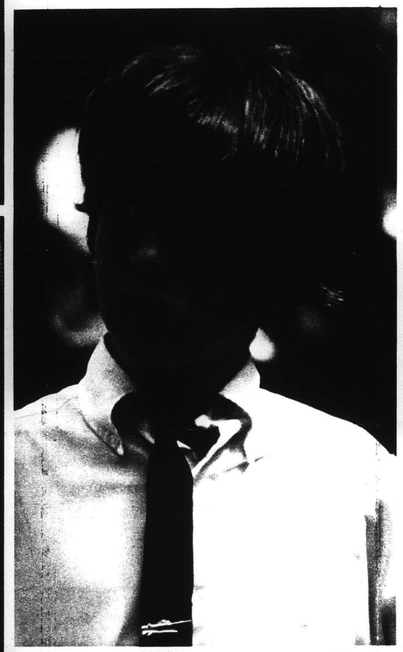

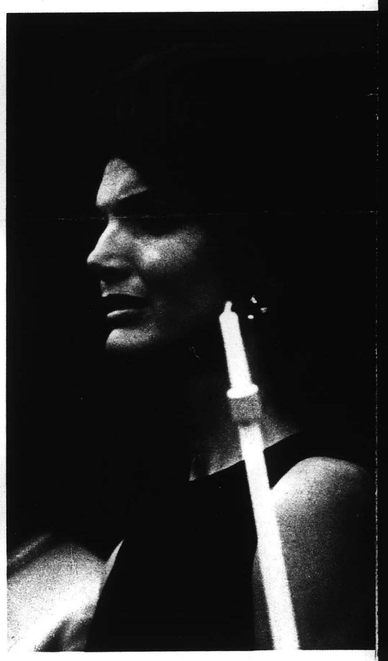

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„Mit Musik ins Weiße Haus“: Für ihren Ted gibt Joan 500 Konzerte

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ihrem Debüt
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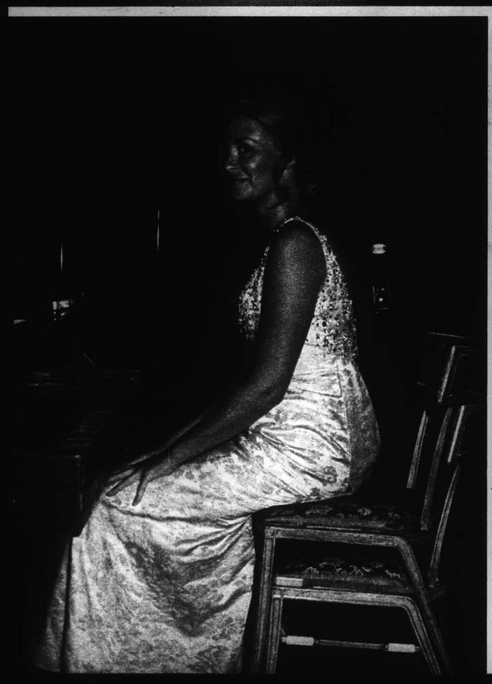
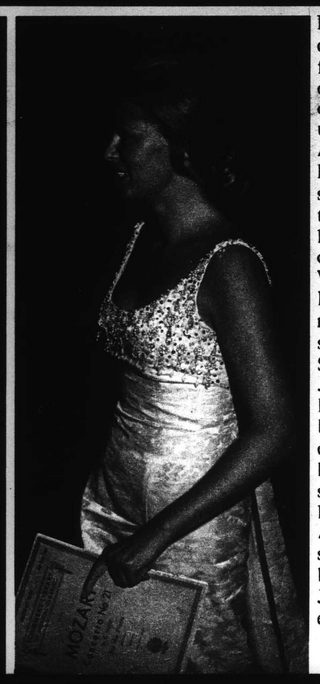
„Mit Musik ins Weiße Haus“: Für ihren Ted gibt Joan 500 Konzerte

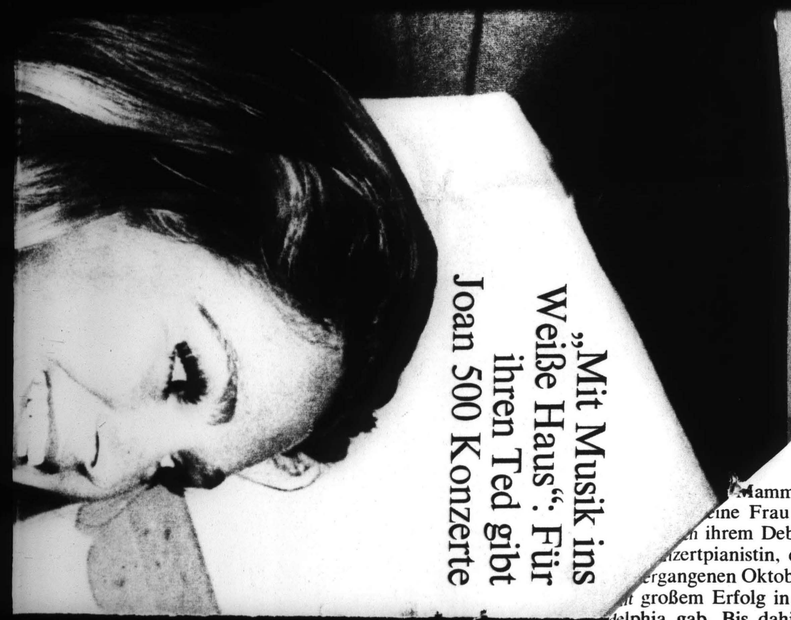
INFORMATION OBSCURED

„Mammi“, ine Frau (Bild n ihrem Debüt nzertpianistin, das sie ergangenen Oktober t großem Erfolg in Philadelphia gab. Bis dahin galt Joan als die schüchternste aller Kennedy-Frauen. Doch nach dem Autounfall ihres Mannes, wobei dessen Sekretärin den Tod fand, hat sie ihre Zurückhaltung aufgegeben. Tapfer stellte sie sich an seine Seite und vervollkommnete heimlich ihr Klavierspiel. Dann verpflichtete sie sich zu 500 Wohltätigkeitskonzerten im Rahmen der Wahlwerbung für ihren Mann.





Eine Kennedy als Pianistin des berühmten Bostoner Sinfonieorchesters: Joan bei einem Debussy-Konzert (Bild oben). Mit diesem Orchester und seinem Dirigenten Arthur Fiedler gastiert sie in Bonn. Allerdings spielt sie dort nicht Klavier, sondern trägt die Texte von Prokofjews musikalischem Märchen „Peter und der Wolf“ vor. Joan, Tochter eines New Yorker Werbefachmanns, hat Musik studiert, ehe sie Ted durch eine seiner Schwestern kennenlernte. Jetzt hilft sie mit, die Kassen seiner Partei zu füllen: Der Reingewinn ihres ersten Auftritts betrug 40 000 Dollar. Getreu dem Wahlspruch „Mit Musik ins Weiße Haus“ hat sie es sich zur Aufgabe gemacht, zum Ansehen ihrer berühmten Familie beizutragen. Links: Joan Kennedy gibt in Boston ein Mozart-Konzert.



„Mit Musik ins Weiße Haus“. Für ihren Ted gibt Joan 500 Konzerte

INFORMATION OBSCURED

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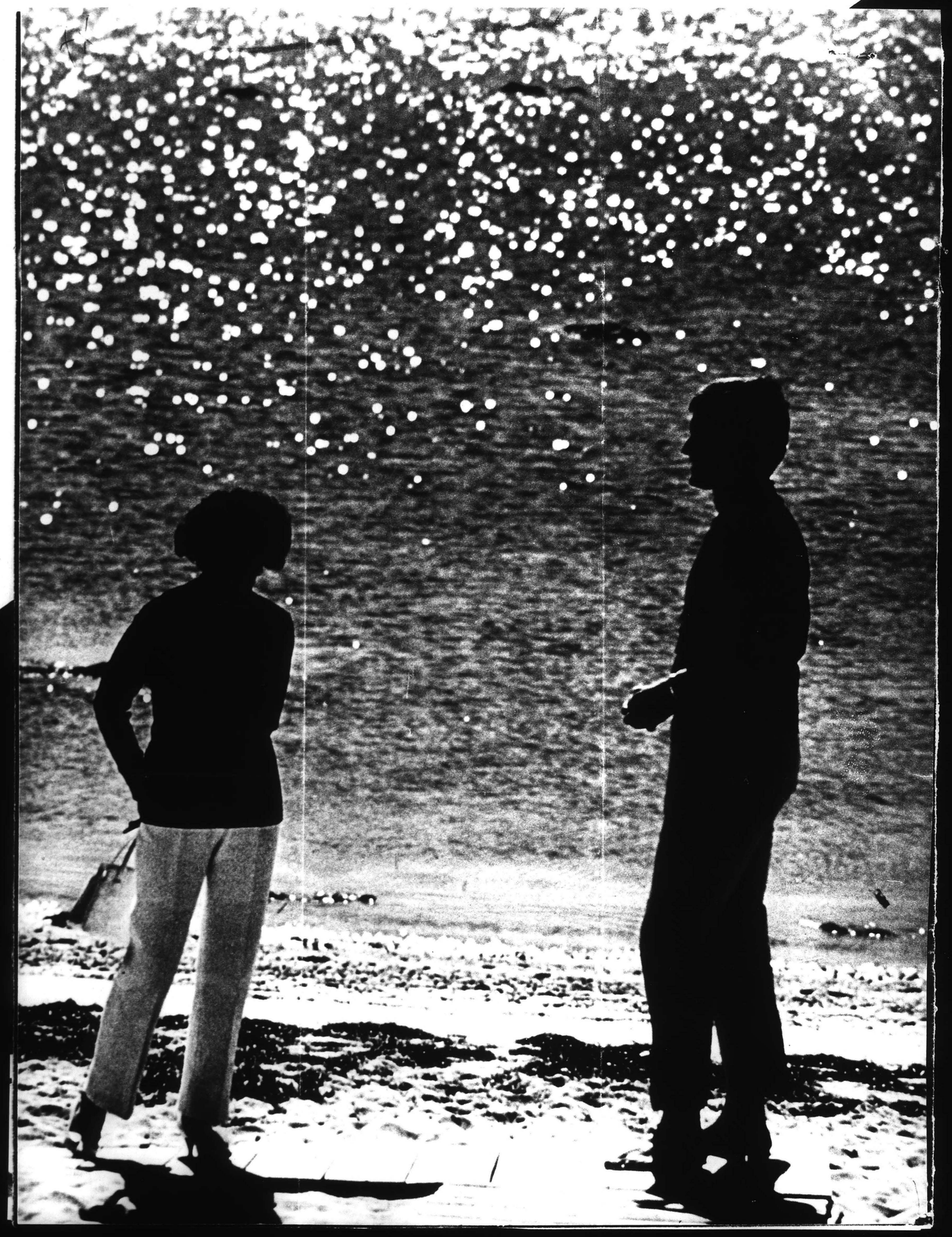

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argus Seit 1887
Auflage (i. Ts.): o.A.
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Osteroder Kreisanzeiger, Osterode
vom 17. April 1971

Empfang für die Kennedys in Bonn

Geld, Kunst und Politik gaben sich am Freitagmittag im Bonner Bundeskanzleramt ein Stelldichein: Der amerikanische Senator Edward Kennedy, seine hübsche Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner High-Society waren zu einem Empfang von Bundesaußenminister Scheel geladen.

Offizieller Anlaß war ein für den Abend angesetztes Gala-Konzert des Boston Symphony Orchestra in der Bonner Beethovenhalle mit Werken von Beethoven, Tschaikowsky, Auszügen aus dem Musical „Hair" und dem „St. Louis Blues March".

Im Mittelpunkt des Programms unter der Stabführung von Arthur Fiedler: Die Senatoren-Frau Joan als Rezitatorin in „Peter und der Wolf" von Serge Prokofieff. Joan Kennedy (auf unserem Bild im Gespräch mit Scheel) die bei ähnlichen Gelegenheiten auch schon als Pianistin geglänzt hat, stahl im Bundeskanzleramt natürlich sowohl den Musikern und den die Tournee finanzierenden Landsleuten als auch ihrem Mann (links mit Frau Scheel) die Schau. Und so blieb fast unbeachtet, daß Ted Kennedy mit dem Minister im Kanzleramt, Horst Ehmke, ein längeres Gespräch geführt hatte, von dem beide nachher meinten, es sei „nützlich" gewesen, und anschließend mit Außenminister Walter Scheel zum politischen Meinungsaustausch zusammentraf. Die Kennedys werden Bonn am Sonnabend wieder verlassen und nach London weiterfliegen.

argus Seit 1887
Auflage (i. Ts.): 96,3
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Lübecker Nachrichten, Lübeck
vom 18. April 1971

Kennedy ist immer noch ein Name voller Attraktion. Als jetzt Kanzler-Vize Scheel „zu Ehren amerikanischer Persönlichkeiten, die Bonn anläßlich eines Konzerts des Bostoner Synphonieorchesters besuchen", im Kanzleramt einen Empfang gab, hatte sich ein reich-

liches Hundert Prominenter aus Wirtschaft, Kunst und Diplomatie eingefunden, um mehr noch als Bostons ehrwürdiges Orchester die Kennedys zu bewundern. Und mit ihnen über Musik, Beethoven und

Bonn zu plaudern. Während Ehmke, derzeitiger Hausherr des Kanzleramtes, „politic talks" mit Edward Kennedy, dem sehr ehrenwerten Senator des Staates Massachusets, führte. „I am glad to see you here", versicherte derweil Walter Scheel der Kennedy-Gattin Joan, die Ehmkes politischen Stündchen offenbar nicht beiwohnen mochte.

Im Palais Schaumburg empfingen gestern Bundesaußenminister Walter Scheel (ganz rechts) und seine Frau Mildred (2. v. links) US-Senator Edward Kennedy (ganz links) und dessen Frau Joan (2. von rechts), die am Abend bei einem Gala-Konzert mit den Bostoner Symphonikern unter Arthur Fiedler als Sprecherin in Prokofieffs „Peter und der Wolf" mitwirkte.

Edward Kennedy in Bonn

Truppenreduzierungs-Gespräche · Galakonzert mit Snob-Preisen

Bonn, 17. April (dpa)

Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy gestern mit Kanzleramtsminister Horst Ehmke und Bundesaußenminister Walter Scheel führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich zusammen mit seiner Frau Joan zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf.

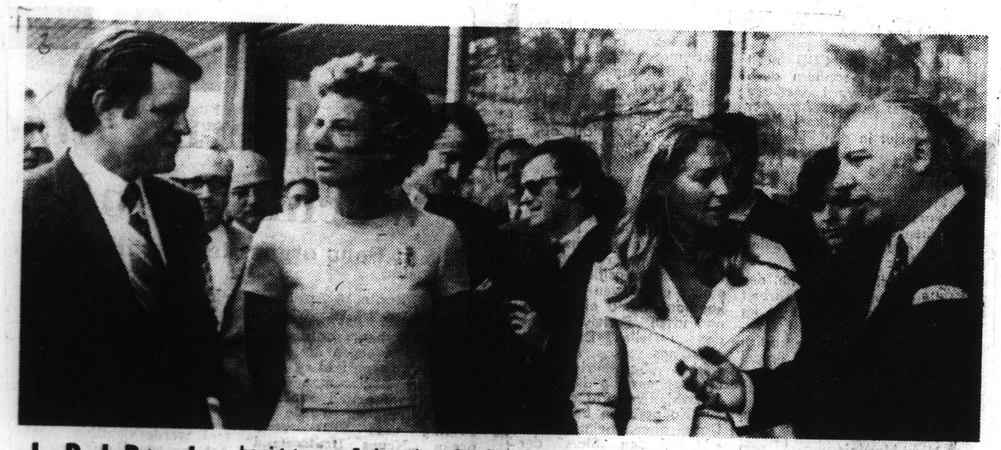
Während Bundesaußenminister Scheel und Frau Mildred bei einem Vormittagsempfang im Park-Bungalow des Palais Schaumburg die prominenten amerikanischen Gäste bewirteten, führten Ehmke und Kennedy im Bundeskanzleramt einen Gedankenaustausch. Ehmke sagte nach dem Gespräch in einem Interview, es sei bekannt, daß es nach Kennedys Meinung auf lange Sicht eine gewisse Reduzierung der amerikanischen Truppen in Europa geben werde. Der Schwerpunkt dieser Diskussion liegt nach Worten Ehmkes in der Frage, wenn überhaupt, dann wieviel?

Für das Galakonzert gestern abend in der Bonner Beethovenhalle hatte die Prominenz aus Politik, Wirtschaft und Gesellschaft Karten zwischen 25 und 150 Mark gekauft. Der Manager des Bostoner Orchesters, David Rockefeller Junior, ist allerdings etwas über die hohen Eintrittspreise verstimmt.

In Bonn, meinte Rockefeller, sei man wohl so versnobt, daß man zu jedem Preis bereit sei.

argus Seit 1887
Auflage (i. Ts.): 13,3
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hersfelder Zeitung, Bad Hersfeld
vom 17. April 197

argus Seit 1887
Auflage (i. Ts.): 186,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Neue Osnabrücker Zeitung, Osnabrück
vom 17. April 1971



Im Park-Bungalow bewirteten am Freitagmittag Bundesaußenminister Walter Scheel (rechts) und seine Frau Mildred (zweite von links) prominente Gäste aus den USA: Senator Edward Kennedy (links) und dessen Frau (zweite von rechts). Joan Kennedy sprach am Abend in einem Galakonzert der Bostoner Symphoniker den Text zu Prokofieffs „Peter und der Wolf". Die Karten kosteten 25 bis 150 DM. In Gesprächen mit Scheel und Kanzleramtsminister Horst Ehmke erörterte Senator Kennedy unter anderem die Ost- und Berlinpolitik sowie die Stationierung von US-Truppen in Europa.

argus Seit 1887
Auflage (i. Ts.): 116,4
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Düsseldorfer Nachrichten, Düsseldorf
vom 17. April 1971

Die Bostoner Symphoniker gaben gestern abend in Bonn ein Galakonzert. Aus diesem Anlaß kam auch US-Senator Edward Kennedy, dessen Frau Joan zu Prokofieffs „Peter und der Wolf" den Text spricht, in die Bundeshauptstadt. Unser Bild zeigt ihn im Gespräch mit dem Ehepaar Scheel, das zu Ehren der amerikanischen Gäste am Nachmittag im Kanzlerbungalow einen Empfang gab. Foto: dpa

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argus Seit 1887
Auflage (i. Ts.): 46,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Die Glocke, Oelde/Westf.
vom 17. April 1971

Die Kennedys Gäste der Regierung

Bonn. Senator Edward Kennedy, der sich in Begleitung seiner Frau Joan zu einem privaten Besuch in der Bundesrepublik aufhält, wurde Freitag morgen von Kanzleramtsminister Ehmke und Außenminister Scheel zu politischen Gesprächen empfangen. Themen der Aussprache waren neben der Ost- und Berlinpolitik Fragen der Sicherheit und Verteidigung.

Freitag abend waren die Kennedys Mittelpunkt eines Gala-Konzertes, das die Bostoner Symphoniker in der Bonner Beethovenhalle gaben. Joan Kennedy erhielt für ihren Sprechauftritt in Prokofieffs „Peter und der Wolf" stürmischen Beifall. Unser Bild zeigt den demokratischen Senator (links) im Gespräch mit Frau Dr. Mildred Scheel. Außenminister Scheel unterhält sich angeregt mit der Frau des amerikanischen Politikers. „Glocke"-Funkbild: dpa

Edward Kennedy

und seine Frau wurden gestern in Bonn von Bundesaußenminister Scheel im Kanzlerbungalow empfangen. Anlaß des Besuchs von Edward Kennedy in Bonn ist ein Galakonzert des Bostoner Symphonie-Orchesters, bei dem seine Frau Joan auftritt. Kanzleramtsminister Ehmke führte gestern nachmittag mit dem US-Senator ein Gespräch über die Stärke der amerikanischen Truppen in der Bundesrepublik. Unser Bild zeigt von links nach rechts: Kennedy, die Frau des Bundesaußenministers, Mildred Scheel, Joan Kennedy und Scheel. (dpa/upi-Funkbild)

argus Seit 1887
Auflage (i. Ts.): 151,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Hessische Allgemeine, Kassel
vom 17. April 1971

Außenminister Scheel gab Empfang für Senator Kennedy

Bundesaußenminister Scheel gab gestern im Park-Bungalow des Palais Schaumburg in Bonn einen Empfang zu Ehren des amerikanischen Senators Edward Kennedy (links im Bild). In der Mitte Frau Mildred Scheel. Der jüngste Bruder des ermordeten USA-Präsidenten John F. Kennedy hielt sich zusammen mit seiner Frau Joan zu einem Galakonzert der Bostoner Philharmoniker in der Bundeshauptstadt auf. In politischen Besprechungen zwischen Scheel und Kennedy wurden unter anderem die Berlin-Frage, die Ostpolitik der Bundesregierung sowie Sicherheits- und Verteidigungsfragen erörtert. Auch der Devisen-Ausgleich für die Stationierung amerikanischer Truppen in der Bundesrepublik war Thema des Gesprächs zwischen dem Bundesaußenminister und seinem amerikanischen Gast.

argus Seit 1887
Auflage (i. Ts.): 77,1
– lt. „Leitfaden 1971 –
Ausschnitt aus:
General-Anzeiger der Stadt Wuppertal, Wuppertal
vom 17. April 1971

argus Seit 1887
Auflage (i. Ts.): 43,7
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälischer Anzeiger und Kurier, Hamm/Westf.
vom 17. April 1971

In Bonn hat der amerikanische Senator Edward Kennedy gestern mit Kanzleramtsminister Ehmke und Bundesaußenminister Scheel Gespräche über die deutsch-amerikanischen Beziehungen geführt. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy war zusammen mit seiner Frau Joan und etwa 40 millionenschweren Amerikanern nach Bonn gekommen, um dort gestern abend einem Galakonzert der Bostoner Philharmoniker beizuwohnen. — Unser Bild zeigt (von links nach rechts) Edward Kennedy, Frau Mildred Scheel, Frau Joan Kennedy und Minister Scheel.

(dpa-Funkbild)

argus Seit 1887
Auflage (i. Ts.): 16,9
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Lüdenscheider Nachrichten, Lüdenscheid
vom 17. April 1971

Vor dem Galakonzert der Bostoner Symphoniker in Bonn, bei dem Joan Kennedy gestern den Text zu „Peter und der Wolf" sprach, waren sie und ihr Mann, Senator Edward Kennedy, Gäste von Außenminister Scheel und seiner Frau im Kanzler-Bungalow. (Siehe Bericht im Innern.)

argus Seit 1887
Auflage (i. Ts.): 78,9
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Braunschweiger Zeitung, Braunschweig
vom 17. April 1971

Empfang für die Kennedys in Bonn

Geld, Kunst und Politik gaben sich am Freitagmittag im Bonner Bundeskanzleramt ein Stelldichein: Der amerikanische Senator Edward Kennedy, seine hübsche Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner High-Society waren zu einem Empfang von Bundesaußenminister Scheel geladen.

Offizieller Anlaß war ein für den Abend angesetzes Gala-Konzert des Boston Symphony Orchestra in der Bonner Beethovenhalle mit Werken von Beethoven, Tschaikowsky, Auszügen aus dem Musical „Hair" und dem „St. Louis Blues March".

Im Mittelpunkt des Programms unter der Stabführung von Arthur Fiedler: Die Senatoren-Frau Joan als Rezitatorin in „Peter und der Wolf" von Serge Prokofieff. Joan Kennedy (auf unserem Bild im Gespräch mit Scheel) die bei ähnlichen Gelegenheiten auch schon als Pianistin geglänzt hat, stahl im Bundeskanzleramt natürlich sowohl den Musikern und den die Tournee finanzierenden Landsleuten als auch ihrem Mann (links mit Frau Scheel) die Schau. Und so blieb fast unbeachtet, daß Ted Kennedy mit dem Minister im Kanzleramt, Horst Ehmke, ein längeres Gespräch geführt hatte, von dem beide nachher meinten, es sei „nützlich" gewesen, und anschließend mit Außenminister Walter Scheel zum politischen Meinungsaustausch zusammentraf. Die Kennedys werden Bonn am Sonnabend wieder verlassen und nach London weiterfliegen.

argus Seit 1887
Auflage (i. Ts.): 153,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfälische Nachrichten, Münster
vom 17. April 1971

EINE PARTY gab gestern Außenminister Scheel (rechts) und seine Frau für US-Senator Edward Kennedy und seine Frau. Offizieller Anlaß war ein für den Abend angesetztes Gala-Konzert des Boston Symphony Orchestra in der Bonner Beethovenhalle mit Werken von Beethoven, Tschaikowsky und Auszügen aus dem Musical „Hair".

argus Seit 1887
Auflage (i. Ts.): 261,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Ruhr-Nachrichten, Dortmund
17. April 1971

Zu Besuch beim Außenminister

In Bonn waren am Freitag der amerikanische Senator Edward Kennedy (links, mit Frau Scheel) und dessen Frau Joan (2. von rechts). Kennedy führte auch politische Gespräche mit Scheel. Joan Kennedy trat am selben Abend in einem Konzert der Bostoner Symphoniker als Sprecherin in Prokofieffs „Peter und der Wolf" auf. Boston ist die amerikanische Heimatstadt der Familie Kennedy. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 19,4
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Grafschafter Nachrichten, Nordhorn
vom 17. April 1971

USA-Senator Edward Kennedy (links) und seine Frau Joan (rechts) werden von Bundesaußenminister Scheel und dessen Frau Mildred im Palais Schaumburg empfangen. dpa-Telebild

USA-Senator Kennedy bei Ehmke und Scheel

Galakonzert im „versnobten" Bonn

dpa **Bonn. Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Edward Kennedy gestern mit Kanzleramtsminister Ehmke und Bundesaußenminister Scheel führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich zusammen mit seiner Frau Joan und etwa vierzig millionenschweren Amerikanern zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf.**

Während Bundesaußenminister Scheel und Frau Mildred bei einem Vormittagsempfang im Park-Bungalows Palais Schaumburg die prominentesten amerikanischen Gäste feierten, führten Ehmke und Kennedy im Bundeskanzleramt einen Gedankenaustausch. Ehmke sagte nach dem Gespräch in einem Interview, es sei bekannt, daß es nach Kennedys Meinung auf lange Sicht eine gewisse Reduzierung der amerikanischen Truppen in Europa geben werde. Der Schwerpunkt dieser Diskussionen liegt nach Ehmkes Worten in der Frage, wenn überhaupt, dann wieviel?

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argus Seit 1887
Auflage (i. Ts.): 13,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Pfälzischer Merkur, Zweibrücken
vom 17. April 1971

Die Kennedys vor dem Kanzlerbungalow

Im Kanzlerbungalow empfingen am gestrigen Vormittag Außenminister Scheel und seine Gattin US-Senator Edward Kennedy und seine Frau Joan. Mrs. Kennedy sprach am Abend bei einem Galakonzert der Bostoner Symphoniker zu Prokofieffs „Peter und der Wolf" den Text. Senator Kennedy führte im Verlauf des Tages auch ein Gespräch mit Kanzleramtsminister Ehmke, bevor er am Nachmittag vom rheinland-pfälzischen Ministerpräsidenten Helmut Kohl im Bahnhof Rolandseck begrüßt wurde. Kennedy gab seiner besonderen Freude darüber Ausdruck, mit Dr. Kohl einen noch jungen Politiker zu treffen, denn der Jugend gehöre die Zukunft. Auf unserem Bild von links: Senator Kennedy, Mildred Scheel, Joan Kennedy und Außenminister Scheel.

174

argus Seit 1887

Auflage (i. Ts.): 8,4
– lt. „Leitfaden 1970 –

Ausschnitt aus:

Gevelsberger Zeitung, Gevelsberg

vom 17. April 1971

3 281

Außenminister Scheel gab Empfang für Senator Kennedy

Bundesaußenminister Scheel gab gestern im Park-Bungalow des Palais Schaumburg in Bonn einen Empfang zu Ehren des amerikanischen Senators Edward Kennedy (links im Bild). In der Mitte Frau Mildred Scheel. Der jüngste Bruder des ermordeten USA-Präsidenten John F. Kennedy hielt sich zusammen mit seiner Frau Joan zu einem Galakonzert der Bostoner Philharmoniker in der Bundeshauptstadt auf. In politischen Besprechungen zwischen Scheel und Kennedy wurden unter anderem die Berlin-Frage, die Ostpolitik der Bundesregierung sowie Sicherheits- und Verteidigungsfragen erörtert. Auch der Devisen-Ausgleich für die Stationierung amerikanischer Truppen in der Bundesrepublik war Thema des Gesprächs zwischen dem Bundesaußenminister und seinem amerikanischen Gast.

sako

Zeitungsausschnitte
Wilma S. Sauer, 1070 Wien
Neubaug. 1/I – Tel. 93 88 172

Information aus:

TIROLER TAGESZEITUNG

Innsbruck Datum 17. April 1971

Der demokratische Senator Edward Kennedy wurde gestern in Bonn von Außenminister Scheel empfangen, der für die Kennedy-Familie ein Essen gab. Kennedy hält sich privat in der Bundesrepublik auf. Seine Frau Joan trat gestern in der Beethoven-Halle in einem Konzert des „Boston Symphony Orchestra" auf. („TT"/AP)

argus Seit 1887

Auflage (i. Ts.): 110,3
– lt. „Leitfaden 1971 –

Ausschnitt aus:

Allgemeine Zeitung, Mainz

17. April 1971

Nach einem Informationsgespräch mit Kanzleramtsminister H. Ehmke ist der amerikanische Senator Edward Kennedy (links) am Freitag mit Bundesaußenminister Scheel (rechts) in Bonn zusammengetroffen. Nach Angaben des Auswärtigen Amtes ging es bei der Unterredung sowohl um die Ost- und Berlinpolitik, als auch um Sicherheits- und Verteidigungsfragen sowie um die Stationierung der US-Streitkräfte in der Bundesrepublik. Kennedy hält sich mit seiner Frau Joan (zwischen Scheel und dessen Frau) in Bonn auf, die am Freitagabend in der Beethoven-Halle in einem Konzert des „Boston Symphony Orchestra" auftrat.

Funkbild: dpa

argus Seit 1887

– lt. „Leitfaden 1971 –

Ausschnitt aus:

Recklinghäuser Zeitung, Recklinghausen

vom 17. April 1971

ZU EINEM INFORMATIONSGESPRÄCH empfing gestern Kanzleramtsminister Ehmke den US-Senator Edward Kennedy, der sich mit seiner Frau Joan in Bonn aufhält. Joan Kennedy trat gestern abend in einem Konzert des „Boston Symphony Orchestra" in der Beethoven-Halle auf. Zuvor wurde das Ehepaar von Bundesaußenminister Scheel und seiner Gattin empfangen (Bild).

Funkbild: dpa/UPI

Die Bostoner Symphoniker, die aus Anlaß ihres 90jährigen Bestehens gegenwärtig eine Europa-Tournee unternehmen, gaben gestern abend in Bonn ein Galakonzert. Außenminister Walter Scheel und Frau Mildred empfingen am Vormittag im Kanzlerbungalow die Gäste aus den Vereinigten Staaten mit Senator Edward Kennedy und seiner Frau Joan, die zu Prokofieffs „Peter und der Wolf" den Text spricht.

dpa/UPI-Bildfunk

argus Seit 1887

Auflage (i. Ts.): 14,1
– lt. „Leitfaden 1971 –

Ausschnitt aus:

Velberter Zeitung, Velbert

vom 17. April 1971

3 281

Außenminister Scheel gab Empfang für Senator Kennedy

Bundesaußenminister Scheel gab gestern im Park-Bungalow des Palais Schaumburg in Bonn einen Empfang zu Ehren des amerikanischen Senators Edward Kennedy (links im Bild). In der Mitte Frau Mildred Scheel. Der jüngste Bruder des ermordeten USA-Präsidenten John F. Kennedy hielt sich zusammen mit seiner Frau Joan zu einem Galakonzert der Bostoner Philharmoniker in der Bundeshauptstadt auf. In politischen Besprechungen zwischen Scheel und Kennedy wurden unter anderem die Berlin-Frage, die Ostpolitik der Bundesregierung sowie Sicherheits- und Verteidigungsfragen erörtert. Auch der Devisen-Ausgleich für die Stationierung amerikanischer Truppen in der Bundesrepublik war Thema des Gesprächs zwischen dem Bundesaußenminister und seinem amerikanischen Gast.

argus Seit 1887

Auflage (i. Ts.): 26,9
– lt. „Leitfaden 1970 –

Ausschnitt aus:

Mindener Tagblatt, Minden

vom 17. April 1971

argus Seit 1887
Auflage (i. Ts.): 23,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Pfälzer Tagblatt, Landau
vom 17. April 1971

Die Kennedys vor dem Kanzlerbungalow

Im Kanzlerbungalow empfingen am gestrigen Vormittag Außenminister Scheel und seine Gattin US-Senator Edward Kennedy und seine Frau Joan. Mrs. Kennedy sprach am Abend bei einem Galakonzert der Bostoner Symphoniker zu Prokofieffs „Peter und der Wolf" den Text. Senator Kennedy führte im Verlauf des Tages auch ein Gespräch mit Kanzleramtsminister Ehmke, bevor er am Nachmittag vom rheinland-pfälzischen Ministerpräsidenten Helmut Kohl im Bahnhof Rolandseck begrüßt wurde. Kennedy gab seiner besonderen Freude darüber Ausdruck, mit Dr. Kohl einen noch jungen Politiker zu treffen, denn der Jugend gehöre die Zukunft. Auf unserem Bild von links: Senator Kennedy, Mildred Scheel, Joan Kennedy und Außenminister Scheel.

argus Seit 1887
Auflage (i. Ts.): 17,5
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Holsteinischer Courier, Neumünster
vom 17. April 1971

Die Kennedys beim Empfang im Kanzlerbungalow

Bundesaußenminister Scheel (rechts) und seine Frau Mildred (zweite von links) empfingen gestern im Kanzlerbungalow US-Senator Edward Kennedy (links) und seine Frau Joan (neben Scheel) zusammen mit den Bostoner Symphonikern, die am Abend in Bonn ein Galakonzert gaben. Frau Kennedy sprach auf dem Galaabend zu Prokofieffs „Peter und der Wolf" den Text. Der Senator führte mit Scheel und Kanzleramtsminister Ehmke politische Gespräche.

argus Seit 1887
Auflage (i. Ts.): 67,9
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Münster'sche Zeitung, Münster
vom 17. April 197

DIE BOSTONER SYMPHONIKER gaben am Freitagabend in Bonn ein Galakonzert. Außenminister Walter Scheel (rechts) und seine Frau Mildred (Zweite von links) empfingen im Kanzlerbungalow die Gäste aus den USA mit Senator Edward Kennedy (links) und seine Frau Joan (neben Scheel). Kennedy traf auch mit Kanzleramtsminister Horst Ehmke zusammen. Es wurden aktuelle politische Fragen besprochen. Funkbild: dpa

argus Seit 1887
Auflage (i. Ts.): 10,4
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ibbenbürener Volkszeitung, Ibbenbüren
vom 17. April 1971

DIE BOSTONER SYMPHONIKER gaben am Freitagabend in Bonn ein Galakonzert. Außenminister Walter Scheel (rechts) und seine Frau Mildred (Zweite von links) empfingen im Kanzlerbungalow die Gäste aus den USA mit Senator Edward Kennedy (links) und seine Frau Joan (neben Scheel). Kennedy traf auch mit Kanzleramtsminister Horst Ehmke zusammen. Es wurden aktuelle politische Fragen besprochen. Funkbild: dpa

argus Seit 1887
Auflage (i. Ts.): 73,4
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hannoversche Presse, Hannover
vom 17. April 1971

EINEN KURZBESUCH stattet US-Senator Edward Kennedy der Bundesrepublik ab. Anlaß ist ein Galakonzert des Bostoner Symphonie-Orchesters. Allerdings traf Kennedy auch mit Außenminister Scheel und Kanzleramtsminister Ehmke (unser Foto) zusammen. Eigener Funkdienst / ap-Fotofax

argus Seit 1887
Auflage (i. Ts.): 37,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hildesheimer Allgemeine Zeitung, Hildesheim
vom 17. April 1971

Empfang im Kanzler-Bungalow: Rechts Außenminister Walter Scheel und seine Frau Mildred (zweite von links) mit den Gästen aus USA, Senator Edward Kennedy (links) und seine Frau Joan (zweite von rechts).
NRZ-Funkfoto: dpa/UPI

Die Kennedys zu Besuch in Bonn

NRZ-Nachrichtendienst

Bonn. Geld, Kunst und Politik gaben sich gestern mittag im Bonner Bundeskanzleramt ein Stelldichein: US-Senator Edward Kennedy, seine hübsche Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner Gesellschaft waren zu einem Empfang geladen. Offizieller Anlaß: das Galakonzert des Orchesters in der Beethovenhalle am gestrigen Abend, in dessen Mittelpunkt die Senatorenfrau Joan als Rezitatorin in „Peter und der Wolf" von Serge Prokofieff stand. Heute fliegen die Kennedys nach London weiter.

argus Seit 1887
Auflage (i. Ts.): 273,2
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Neue Ruhrzeitung, Essen
vom 17. April 1971

Ein Sinfoniekonzert

ist der Anlaß eines Bonn-Besuchs des amerikanischen Senators Edward Kennedy. Kennedy begleitet seine Frau Joan, die beim Galakonzert der Bostoner Symphoniker in der Bonner Beethovenhalle den Text zu Prokofieffs „Peter und der Wolf" spricht. Außenminister Scheel und seine Frau Mildred (zweite von links) empfingen am Vormittag im Kanzlerbungalow die Gäste aus den USA. Eigener Funkdienst/dpa-upi

argus Seit 1887
Auflage (i. Ts.): 23,6
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Pfälzer Tagblatt, Landau
vom 17. April 1971

Die Kennedys vor dem Kanzlerbungalow

Im Kanzlerbungalow empfingen am gestrigen Vormittag Außenminister Scheel und seine Gattin US-Senator Edward Kennedy und seine Frau Joan. Mrs. Kennedy sprach am Abend bei einem Galakonzert der Bostoner Symphoniker zu Prokofieffs „Peter und der Wolf" den Text. Senator Kennedy führte im Verlauf des Tages auch ein Gespräch mit Kanzleramtsminister Ehmke, bevor er am Nachmittag vom rheinland-pfälzischen Ministerpräsidenten Helmut Kohl im Bahnhof Rolandseck begrüßt wurde. Kennedy gab seiner besonderen Freude darüber Ausdruck, mit Dr. Kohl einen noch jungen Politiker zu treffen, denn der Jugend gehöre die Zukunft. Auf unserem Bild von links: Senator Kennedy, Mildred Scheel, Joan Kennedy und Außenminister Scheel.

argus Seit 1887
Auflage (i. Ts.): 17,5
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Holsteinischer Courier, Neumünster
vom 17. April 1971

Die Kennedys beim Empfang im Kanzlerbungalow

Bundesaußenminister Scheel (rechts) und seine Frau Mildred (zweite von links) empfingen gestern im Kanzlerbungalow US-Senator Edward Kennedy (links) und seine Frau Joan (neben Scheel) zusammen mit den Bostoner Symphonikern, die am Abend in Bonn ein Galakonzert gaben. Frau Kennedy sprach auf dem Galaabend zu Prokofieffs „Peter und der Wolf" den Text. Der Senator führte mit Scheel und Kanzleramtsminister Ehmke politische Gespräche.

argus Seit 1887
Auflage (i. Ts.): 67,9
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Münster'sche Zeitung, Münster
vom 17. April 197

DIE BOSTONER SYMPHONIKER gaben am Freitagabend in Bonn ein Galakonzert. Außenminister Walter Scheel (rechts) und seine Frau Mildred (Zweite von links) empfingen im Kanzlerbungalow die Gäste aus den USA mit Senator Edward Kennedy (links) und seine Frau Joan (neben Scheel). Kennedy traf auch mit Kanzleramtsminister Horst Ehmke zusammen. Es wurden aktuelle politische Fragen besprochen. Funkbild: dpa

argus Seit 1887
Auflage (i. Ts.): 10,4
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ibbenbürener Volkszeitung, Ibbenbüren
vom 17. April 1971

DIE BOSTONER SYMPHONIKER gaben am Freitagabend in Bonn ein Galakonzert. Außenminister Walter Scheel (rechts) und seine Frau Mildred (Zweite von links) empfingen im Kanzlerbungalow die Gäste aus den USA mit Senator Edward Kennedy (links) und seine Frau Joan (neben Scheel). Kennedy traf auch mit Kanzleramtsminister Horst Ehmke zusammen. Es wurden aktuelle politische Fragen besproc[illegible] Funkbild: dpa

argus Seit 1887
Auflage (i. Ts.): 73,4
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hannoversche Presse, Hannover
vom 17. April 1971

EINEN KURZBESUCH stattet US-Senator Edward Kennedy der Bundesrepublik ab. Anlaß ist ein Galakonzert des Bostoner Symphonie-Orchesters. Allerdings traf Kennedy auch mit Außenminister Scheel und Kanzleramtsminister Ehmke (unser Foto) zusammen. Eigener Funkdienst / ap-Fotofax

argus Seit 1887
Auflage (i. Ts.): 37,6
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Hildesheimer Allgemeine Zeitung, Hildesheim
vom 17. April 1971

Empfang im Kanzler-Bungalow: Rechts Außenminister Walter Scheel und seine Frau Mildred (zweite von links) mit den Gästen aus USA, Senator Edward Kennedy (links) und seine Frau Joan (zweite von rechts).
NRZ-Funkfoto: dpa/UPI

Die K[illegible] zu Besu[illegible]

NRZ-Nach[illegible]

Bonn. Geld, [illegible] gaben sich gest[illegible] ner Bundeskanz[illegible] ein: US-Senato[illegible] dy, seine hübs[illegible] Bostoner Sym[illegible] Reihe dollarsc[illegible] der Bostoner G[illegible] einem Empfang [illegible] Anlaß: das Gal[illegible] sters in der [illegible] gestrigen Abe[illegible] punkt die Sen[illegible] Rezitatorin in „[illegible] von Serge Prok[illegible] fliegen die Ken[illegible] weiter.

[illegible]gebers a[illegible] Das kü[illegible] glied Bei[illegible] Voigt [illegible] dung des [illegible] erster L[illegible] freundlic[illegible] spätester [illegible] schieden [illegible] intermin[illegible] über ' ei[illegible] gleichsm[illegible] recht" w[illegible] derten [illegible] Mieten b[illegible] sehen, di[illegible] seien. S[illegible] Mieterhö[illegible]

Städt[illegible] von K[illegible]

NRZ-[illegible]

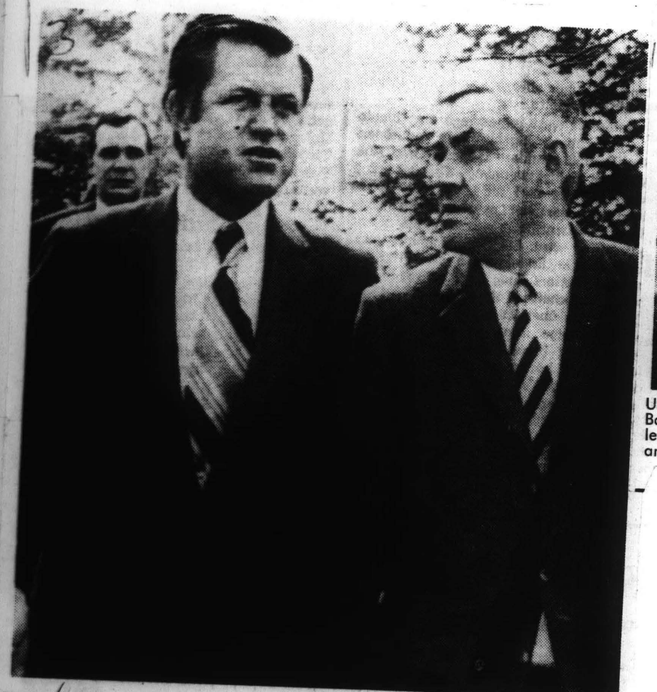
Köln. [illegible] Köln hat [illegible] rium a[illegible] von der K[illegible]

argus Seit 1887
Auflage (i. Ts.): 273,2
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Neue Ruhrzeitung, Essen
vom 17. April 1971

Ein Sinfoniekonzert

ist der Anlaß eines Bonn-Besuchs des amerikanischen Senators Edward Kennedy. Kennedy begleitet seine Frau Joan, die beim Galakonzert der Bostoner Symphoniker in der Bonner Beethovenhalle den Text zu Prokofieffs „Peter und der Wolf" spricht. Außenminister Scheel und seine Frau Mildred (zweite von links) empfingen am Vormittag im Kanzlerbungalow die Gäste aus den USA. Eigener Funkdienst/dpa-upi

argus Seit 1887
Auflage (i. Ts.): 19,4
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Trierische Landeszeitung, Trier
vom 17. April 1971



US-Senator Edward Kennedy, der gestern zu einem Konzert der Bostoner Symphoniker nach Bonn gekommen war — seine Frau Joan spricht zu Prokofieffs „Peter und der Wolf" den Text —, führte mit Kanzleramtsminister Horst Ehmke (rechts) vor einem Empfang im Kanzleramt politische Gespräche. „Ein herzliches Willkommen des Landes Rheinland-Pfalz" entbot später Ministerpräsident Dr. Helmut Kohl bei einem Staatsempfang im Bahnhof Rolandseck dem Senator Edward Kennedy und den Solisten des Boston Symphonie Orchestra.

argus Seit 1887
Auflage (i. Ts.): 171,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Kölnische Rundschau, Köln
vom 17. April 1971

Kennedy führt Gespräche mit Ehmke

US-Senator Edward Kennedy, der am Freitag zu einem Konzert der Bostoner Symphoniker nach Bonn gekommen war, führte mit Kanzleramtsminister Horst Ehmke (rechts) vor einem Empfang im Kanzleramt politische Gespräche. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 221,8
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Kölner Stadtanzeiger, Köln
vom 17. April 1971

Politik war Nebensache . . .

. . . bei einem Empfang im Bundeskanzleramt für das „Boston Symphony Orchestra", das gestern abend in der Bonner Beethovenhalle gastierte. Am Rande des Empfangs traf US-Senator Edward Kennedy (links) mit Außenminister Scheel und seiner Frau Mildred zusammen. Bild: ap

argus Seit 1887
Auflage (i. Ts.): 6,8
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Bergsträßer Anzeiger, Bensheim
vom 17. April 1971

Im PALAIS SCHAUMBURG empfingen gestern Bundesaußenminister W. Scheel (ganz rechts) und seine Frau Mildred (2. von links) US-Senator Edward Kennedy (ganz links) und dessen Frau Joan (2. von rechts), die am Abend bei einem Gala-Konzert mit den Bostonern Symphonikern unter Arthur Fiedler als Sprecherin in Prokofieffs „Peter und der Wolf" mitwirkte. Foto: dpa

argus Seit 1887
Auflage (i. Ts.): 19,7
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Hanauer Anzeiger, Hanau
vom 17. April 1971

Im Palais Schaumburg empfingen am Freitag Bundesaußenminister Walter Scheel (ganz rechts) und seine Frau Mildred (2. von links) US-Senator Edward Kennedy (ganz links) und dessen Frau Joan (2. von rechts), die am Abend bei einem Gala-Konzert mit dem Bostonern Symphonikern unter Arthur Fiedler als Sprecherin in Prokofieffs „Peter und der Wolf" mitwirkte.

argus Seit 1887
Auflage (i. Ts.): 52,9
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Bremer Nachrichten, Bremen
vom 17. April 1971

Zu Ehren Edward Kennedys und seiner Frau Joan gaben Bundesaußenminister Scheel und Frau Mildred am Freitag im Park-Bungalow des Palais Schaumburg einen Empfang. Die prominenten amerikanischen Gäste weilen aus Anlaß eines Gala-Konzertes der Bostoner Sinfoniker in der Bundeshauptstadt. Joan Kennedy wirkt bei dieser Aufführung mit. **Siehe auch Bericht Seite 13**

argus Seit 1887
Auflage (i. Ts.): 24,3
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Neue Rhein-Zeitung, Düsseldorf
vom 17. April 1971

Empfang im Kanzler-Bungalow: Rechts Außenminister Walter Scheel und seine Frau Mildred (zweite von links) mit den Gästen aus USA, Senator Edward Kennedy (links) und seine Frau Joan (zweite von rechts).
NRZ-Funkfoto: dpa/UPI

Die Kennedys zu Besuch in Bonn

NRZ-Nachrichtendienst

Bonn. Geld, Kunst und Politik gaben sich gestern mittag im Bonner Bundeskanzleramt ein Stelldichein: US-Senator Edward Kennedy, seine hübsche Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner Gesellschaft waren zu einem Empfang geladen. Offizieller Anlaß: das Galakonzert des Orchesters in der Beethovenhalle am gestrigen Abend, in dessen Mittelpunkt die Senatorenfrau Joan als Rezitatorin in „Peter und der Wolf" von Serge Prokofieff stand. Heute fliegen die Kennedys nach London weiter.

argus Seit 1887
Auflage (i. Ts.): 139,0
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Westfalen-Post, Hagen
vom 17. April 1971

Zu Besuch beim Außenminister in Bonn waren am Freitag der amerikanische Senator Edward Kennedy (links, mit Frau Scheel) und dessen Frau Joan (2. von rechts). Kennedy führte auch politische Gespräche mit Scheel. Joan Kennedy trat am selben Abend in einem Konzert der Bostoner Symphoniker als Sprecherin in Prokofieffs „Peter und der Wolf" auf. Boston ist die amerikanische Heimatstadt der Familie Kennedy. Foto: dpa

argus Seit 1887
Ausschnitt aus:
Odenwälder Heimatzeitung, Erbach
17. April 1971

Nach einem Informationsgespräch mit Kanzleramtsminister H. Ehmke ist der amerikanische Senator Edward Kennedy (links) am Freitag mit Bundesaußenminister Scheel (rechts) in Bonn zusammengetroffen. Nach Angaben des Auswärtigen Amtes ging es bei der Unterredung sowohl um die Ost- und Berlinpolitik, als auch um Sicherheits- und Verteidigungsfragen sowie um die Stationierung der US-Streitkräfte in der Bundesrepublik. Kennedy hält sich mit seiner Frau Joan (zwischen Scheel und dessen Frau) in Bonn auf, die am Freitagabend in der Beethoven-Halle in einem Konzert des „Boston Symphony Orchestra". Der rheinland-pfälzische Ministerpräsident Kohl gab am Abend für die Kennedys und die Musiker im Bahnhof Rolandseck einen Staatsempfang. Funkbild: dpa

argus Seit 1887
Auflage (i. Ts.): 20,9
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Darmstädter Tageblatt, Darmstadt
vom 17. April 1971

Nach einem Informationsgespräch mit Kanzleramtsminister H. Ehmke ist der amerikanische Senator Edward Kennedy (links) am Freitag mit Bundesaußenminister Scheel (rechts) in Bonn zusammengetroffen. Nach Angaben des Auswärtigen Amtes ging es bei der Unterredung sowohl um die Ost- und Berlinpolitik, als auch um Sicherheits- und Verteidigungsfragen sowie um die Stationierung der US-Streitkräfte in der Bundesrepublik. Kennedy hält sich mit seiner Frau Joan (zwischen Scheel und dessen Frau) in Bonn auf, die am Freitagabend in der Beethoven-Halle in einem Konzert des „Boston Symphony Orchestra". Der rheinland-pfälzische Ministerpräsident Kohl gab am Abend für die Kennedys und die Musiker im Bahnhof Rolandseck einen Staatsempfang. Funkbild: dpa

argus Seit 1887
Auflage (i. Ts.): 21,3
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ruhr-Anzeiger, Hattingen
vom 17. April 1971

In Bonn hat der amerikanische Senator Edward Kennedy gestern mit Kanzleramtsminister Ehmke und Bundesaußenminister Scheel Gespräche über die deutsch-amerikanischen Beziehungen geführt. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy war zusammen mit seiner Frau Joan und etwa 40 millionenschweren Amerikanern nach Bonn gekommen, um dort gestern abend einem Galakonzert der Bostoner Philharmoniker beizuwohnen. — Unser Bild zeigt (von links nach rechts) Edward Kennedy, Frau Mildred Scheel, Frau Joan Kennedy und Minister Scheel. (dpa-Funkbild)

argus Seit 1887
Auflage (i. Ts.): o.A.
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Salzgitter-Zeitung, Salzgitter-Lebenstedt
vom 17. April 1971

Empfang für die Kennedys in Bonn

Geld, Kunst und Politik gaben sich am Freitagmittag im Bonner Bundeskanzleramt ein Stelldichein: Der amerikanische Senator Edward Kennedy, seine hübsche Frau Joan, die Bostoner Symphoniker und eine Reihe dollarschwerer Mitglieder der Bostoner High-Society waren zu einem Empfang von Bundesaußenminister Scheel geladen.

Offizieller Anlaß war ein für den Abend angesetztes Gala-Konzert des Boston Symphony Orchestra in der Bonner Beethovenhalle mit Werken von Beethoven, Tschaikowsky, Auszügen aus dem Musical „Hair" und dem „St. Louis Blues March".

Im Mittelpunkt des Programms unter der Stabführung von Arthur Fiedler: Die Senatoren-Frau Joan als Rezitatorin in „Peter und der Wolf" von Serge Prokofieff. Joan Kennedy (auf unserem Bild im Gespräch mit Scheel) die bei ähnlichen Gelegenheiten auch schon als Pianistin geglänzt hat, stahl im Bundeskanzleramt natürlich sowohl den Musikern und den die Tournee finanzierenden Landsleuten als auch ihrem Mann (links mit Frau Scheel) die Schau. Und so blieb fast unbeachtet, daß Ted Kennedy mit dem Minister im Kanzleramt, Horst Ehmke, ein längeres Gespräch geführt hatte, von dem beide nachher meinten, es sei „nützlich" gewesen, und anschließend mit Außenminister Walter Scheel zum politischen Meinungsaustausch zusammentraf. Die Kennedys werden Bonn am Sonnabend wieder verlassen und nach London weiterfliegen.

argus Seit 1887
Auflage (i. Ts.): 20,5
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Delmenhorster Kreisblatt, Delmenhorst
vom 17. April 1971

US-Senator Kennedy führte in Bonn politische Gespräche

Die Stärke amerikanischer Truppen in der Bundesrepublik stand im Mittelpunkt der Gespräche, die der amerikanische Senator Kennedy (Bild links) gestern mit Kanzleramtsminister Ehmke und Außenminister Scheel führte. Der jüngste Bruder des ermordeten amerikanischen Präsidenten John F. Kennedy hält sich mit seiner Frau Joan (dritte v. l.) zu einem Galakonzert der Bostoner Philharmoniker in Bonn auf. Außenminister Scheel gab für die amerikanischen Gäste einen Empfang (Bild). Bei einem Staatsempfang im Bahnhof Rolandseck hieß der rheinland-pfälzische Ministerpräsident Kohl die Kennedys und die Solisten der Bostoner Philharmoniker gestern nachmittag willkommen. dpa/UPI-Funkbilder

argus Seit 1887
Auflage (i. Ts.): 25,1
– lt. „Leitfaden 1970 –
Ausschnitt aus:
Cellesche Zeitung, Celle
vom 17. April 1971

argus Seit 1887
Auflage (i. Ts.): 79,5
– lt. „Leitfaden 1971 –
Ausschnitt aus:
Trierischer Volksfreund, Trier
vom 21. April 1971

„Egmont-Ouvertüre" zum Abendessen

Bonner Premiere des Bostoner Vorbilds mit illustren Gästen und höchsten Preisen

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock ..." Bevor Fiedler in Bonn aber den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war: Weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einem 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchester es darbot: Über die Egmont-Ouvertüre zu Tschaikowskys Erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

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Holger Quiring

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Egmont zum Essen

Konzert und Gesellschaft in Bonn

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Die Woche in Bonn

Alles oder nichts für Rainer Barzel — Keine Osterferien für den Oppositionsführer — Bonns größtes Spektakulum — Viel Wirbel um Jet-Set aus Boston

Von unserem Sonderkorrespondenten

Bonn (dmt). — Für Rainer Candidus Barzel geht es jetzt um alles oder nichts. Denn in diesen Wochen entscheidet sich, ob der langjährige CDU/CSU-Fraktionsvorsitzende im Bundestag das Traumziel seiner politischen Karriere erreicht: erster Mann seiner Partei zu werden! Barzel kämpft dafür mit der ihm eigenen Zähigkeit, Selbstdisziplin und Entschlossenheit. Während alle anderen Bonner Politiker sich einige Tage Osterurlaub genehmigten, sich der Familie widmeten oder ihre Steckenpferdchen ritten, absolvierte Rainer Barzel einen hochpolitischen Besuch in den USA.

Seine Frau Kriemhild („Timmchen") mußte die Osterfeiertage allein im Familienbungalow in Bad Godesberg verbringen. Ihr Mann hatte sich schon am Samstag vor dem Fest auf den Weg gemacht. Die Feiertage selbst verbrachte er in Nassau auf den Bahamas, nicht als sonnenhungriger und badevergnügter Tourist, sondern in geradezu asketischer Klausur. Er bereitete sich auf die Reise in die USA, vor allem auf die Zusammenkunft mit Präsident Nixon vor und feilte an einer Rede, die er in New York vor dem „Council of Foreign Relations" zu halten hatte.

Der große Schweiger ...

Was Barzels Freunde so verbittert, ist, daß Gerhard Schröder, nach jahrelangem Schweigen und absoluter Zurückhaltung, urplötzlich als Konkurrent im Kampf um die Nominierung zum CDU-Kanzlerkandidaten in die Arena sprang, in der sich, gemessen an den bisherigen Mitbewerbern, Rainer Barzel schon als der sichere Sieger fühlen konnte.

Nun, der große Schweiger schweigt nicht mehr. Der Fraktionsvorsitzende und sein Anhang empfinden Schröders Vorgehen und Taktik als wenig fair. Barzel ist, wie man so treffend zu sagen pflegt, „echt sauer". Und in Bonn macht die Behauptung die Runde, Barzel habe „im privaten Kreis" schon gedroht: „Wenn mich der Parteitag in Saarbrücken nicht zum CDU-Kanzlerkandidaten wählt, lege ich den Fraktionsvorsitz im Bundestag nieder!"

Rainer Barzel, der es jetzt wissen will, verzichtete nicht nur auf ein beschauliches Osterfest, er verkniff sich auch, so rechtzeitig wieder aus den USA zurück zu sein, um an einem Ereignis teilzunehmen, von dem zu sagen ist, daß es sich um ein in Bonn bisher nicht erlebtes Spektakulum handelte. 40 amerikanische Millionäre, unter ihnen Edward und Joan Kennedy, begleiteten das Bostoner Philharmonische Orchester, das am Freitagabend in der Beethovenhalle ein Konzert gab. Joan Kennedy rezitierte dabei den Text zu Prokofieffs Märchen „Peter und der Wolf".

Empfang im Bungalow

Bundesaußenminister und Vizekanzler Walter Scheel hatte am Mittag für den „Jet-Set" aus den USA einen Empfang im Kanzler-Bungalow gegeben, stellvertretend für den Regierungschef Willy Brandt, der erst am Wochenende vom Gardasee und Forellenangeln zurückkehrt. Der „liebenswürdige Herr Scheel" entledigte sich dieser Aufgabe selbstredend mit Charme, Routine und Eleganz. Der FDP-Vorsitzende gehört nun einmal zu den perfektesten Könnern auf dem Parkett der Bonner Gesellschaft.

Erstaunliches — und für viele deutsche Mutterherzen Betrübliches — wußten Journalisten zu berichten, die zur Ankunft der illustren amerikanischen Reisegesellschaft auf den Köln-Bonner Flughafen geeilt waren. Während sich Fotografen, Kameramänner und Schaulustige um die High Society aus Boston drängten, saß Publikumsliebling Heintje, von niemandem beachtet und von keinem einzigen Blitzlicht gewürdigt, im Warteraum. Am Sonntag nun trifft auf diesem Flughafen Rainer Barzel ein. Bleibt die Frage: Wie wird man ihn empfangen?

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Im Gefolge des Boston Symphony Orchestra

Die Kennedys und Rockefellers im Hauptstädtchen

Bahnhof Rolandseck bewährte sich als Wartesaal / Image-Polierer hatten Hochkonjunktur

Von Wolfgang von Gropper

Bonn/Rolandseck. Am Freitagfrüh 7 Uhr landete der Senator Edward Kennedy in Köln-Wahn. Seine Frau Joan war schon drei Tage vorher gekommen. David Rockefeller jr. mit Gattin tummelten sich ebenfalls am Rhein. Nach Zusammenkünften „Ted" Kennedys mit Außenminister Scheel, Kanzleramtsminister Ehmke und dem rheinland-pfälzischen Ministerpräsidenten Helmut Kohl versammelten sich Amerikas Jet set-Mitglieder am Freitagabend in der Bonner Beethovenhalle zu einem Konzert des „Boston Pops"-Orchesters. Als ob sie das nicht zu Hause hören könnten. Wie kam es zu diesem Auflauf in unserem Bundeshauptstädtchen?

Am Anfang stand – wieder einmal – Johannes Wasmuth. Wer das ist? Oh, Kenner kennen ihn. Seit langem. Versuch einer Darstellung für Nichtkenner: Zwei-Zentner-Mann, um die Vierzig, marzipangesichtig, wasserblauäugig. Löwenmähne vom Kopf bis zum Nacken. Beruf? – Ja, da wird's schwierig. Nach allem, was man hört, würde ich sagen: international geläufiger Bildersammler, Organisator und Arrangeur. Die Angaben über Herkunft schwanken zwischen ehemaligem Buchbinder-, Schreiner- und Tüncherlehrling. Es gibt Leute, die Wasmuth ernsthaft für ein Genie halten. Andere rühmen ihm wenigstens einen genialischen Sinn für Qualität schlechthin nach. Die Gemälde, die er im stillgelegten Bahnhof Rolandseck im nördlichsten Zipfel von Rheinland-Pfalz in seiner Galerie „PRO" zusammengetragen hat, sprechen tatsächlich für einen ungewöhnlichen „Riecher". Er wohnt auch in diesem Bahnhof. Zusammen mit dem Pianisten Stefan Askenase. Zu seinen Freunden und regelmäßigen Gästen gehören Künstler vom Kaliber Marcel Marceau. Und die große Gesellschaft gibt sich im Bahnhof dann und wann ein Stelldichein. Zu Silvester oder so. Jedenfalls dann, wenn Johannes Wasmuth, dessen Fäden nach Westen in San Francisco und nach Osten in Tokio erst zu enden scheinen, es will.

Für letzten Freitag hatte er das Boston Symphony Orchestra zu einem „Pops Concert" in die Bonner Beethovenhalle dirigiert. Doch im Wesen des Genies liegt es, immer gleich mehrere Fliegen mit einer Klappe zu schlagen. Wasmuth schlug. Nur die Fliegen gebärdeten sich – frecherweise – ein wenig eigenwillig. Joan Kennedy wäre offenbar überhaupt nicht zu einem Empfang, den Außenminister Scheel und Frau Mildred am Freitagmittag ihr und ihrem Mann zu Ehren im Kanzler-Bungalow gaben, erschienen, wenn Gatte Ted sie nicht nach zwei Stunden herbeitelefoniert hätte.

Am Nachmittag, 16.30 Uhr, freuten sich (laut Einladung) der Ministerpräsident des Landes Rheinland-Pfalz und Frau Kohl zu Ehren der Solisten und Freunde des Boston Symphony Orchestra den und jenen zu einem Empfang im Bahnhof Rolandseck begrüßen zu können. Der Bahnhof wurde zum Wartesaal. Etwa sechszig bis achtzig Gäste und ebensoviele Kameramänner und Journalisten harrten und harrten. Hier Helmut Kohl, dort Bernhard Timm, der BASF-General. Dort die Frau des Bonner Protokollchefs Schwarzmann, hier der stellvertretende US-Botschafter Fessenden. Das Kalte Büffet stellte bereits die Ohren. David Rockefeller jr., Neffe des New Yorker Gouverneurs und Sohn des Chefs der Chase Manhattan Bank, war mit Gattin da. Aber wer kennt die schon in Rolandseck?

Von den gebetenen Solisten des Orchesters kam niemand. Nur ein paar Förderer aus Boston und Umgebung waren erschienen. Und endlich – fünfviertel Stunden zu spät – Ted Kennedy (ohne Frau). Er war dann da und doch stets „abwesend". Er redete, nach Kohl, einige belanglose Sätze ins Mikrofon. Ohne Lautsprecher mit Professor Timm, um schließlich noch mit seinem Gastgeber, dem CDU-Rekken aus Mainz, einige Worte über die Schwierigkeit, jung gewählt zu werden, zu wechseln. Und schon war er wieder weg. Ein Ministerialbeamter erzählte mir, sein Sohn habe kritisch bemerkt, er mißbillige, daß sein Vater da hingehe. Der Kennedy wolle doch nur sein angeschlagenes Image aufpolieren. – Ein kluges Kind, der Bub. Frau Kohl hatte wohl Ahnungen. Sie war erst gar nicht präsent. Dafür aber die Hellseherin Buchela und eine, wie es hieß, echte Zigeunerprinzessin. Als eigentliche Attraktion in Rolandseck erwies sich das Zigeuner-Quintett Schnuckenack-Reinhardt aus Haßloch. Da es auf dem Balkon plaziert war, hatten wenigstens die vielen Polizisten in der Umgebung des Bahnhofs etwas von seiner Musik.

Endlich am Abend war Joan Kennedy zu sehen. Am Prominententisch in der Beethovenhalle und auf der Bühne. Sie fungierte als Sprecherin zu „Peter und der Wolf" von Prokofieff. Dazu hatte sie viel Ruhe zuvor nötig. Versteht sich: Künstlerin, Auftrittsfieber. Doch sie spricht, wie sie eben spricht. Studiert hat sie Musik. Sie war jedenfalls die Giraffe des Abends. Nichtsdestoweniger verstanden sich die Pops-Musiker durchzusetzen. Es sind die gleichen wie die, die als Symphony Orchestra auftreten. Nur der Dirigent, Arthur Fiedler, ist ausschließlich für leichtere „pop"-uläre Unterhaltungsmusik zuständig. Dazu zählen die Amerikaner neben Melodien aus „Hair" und „St. Louis Blues"-Märschen auch Tschaikowskys b-moll-Klavierkonzert. Ja, wenn man es so, wie dort gespielt, auffaßt! Dazu saß das illustre Publikum, besmokingt, an Tischen mit Kerzen, aß, trank und rauchte. Shocking!? Anfangs ja, später nein. Spätestens nach der „Hair"-Musik wurden aus den feinen Leuten Menschen. Es zog Stimmung in die Halle ein. Man war froh und heiter, vom Gemeinschaftserlebnis getragen und inspiriert. „Das kann die beste Fernsehsendung zu Hause nicht ersetzen", sagte einer im Rausgehen. Den Eintrittspreis von 150 Mark hatte er – in ehrlicher Begeisterung allerdings – schon vergessen.

Joan Kennedy und A. Fiedler beim „Pops Concert" in Bonns Beethovenhalle
dpa/UPI-Bild

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3

Egmont-Ouvertüre zu Wein und Sekt

Galakonzert des Bostoner Symphonie-Orchesters in Bonn — Joan Kennedy als Solistin

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-empfang und Staatsbankett um eine neue – allerdings etwas zwitterhafte – Variante bereichert worden: Abendessen mit Musik.

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3

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dpa

180

FRANKFURTER ALLGEMEINE ZEITUNG

Montag, 19. April 1971 / Nr. 90

Vom Senator un siiner Fru

Die Kennedys mit den Boston-Symphonikern in Bonn / Bericht von Walter Henkels

Der Prälat am Kölner Dom mußte warten. Der Bonner Oberbürgermeister Krämer schaute eine Dreiviertelstunde lang im Rathaus auf die Uhr. Der Kanzleramtsminister Ehmke wartete unruhig am Eingang des Palais Schaumburg. Der Kanzler-Diensttuer, Außenminister Scheel, sonst gelassen und in gefaßt liebenswürdiger Haltung, hatte eine wolkige Stirn, als er im Kanzlerbungalow wartete. Der rheinland-pfälzische Ministerpräsident Kohl wartete in seinem wilhelminisch-gußeisernen Bahnhof Rolandseck, wohin er geladen hatte; fast zwei Stunden wartete er. Dann kam der Herr Senator, kam, sah und — siegte nicht, sah vielmehr, daß er wieder weiterkam. Seine Frau kam erst gar nicht mit nach Rolandseck.

Auch die Senatorin schien strikte Order gegeben zu haben, überall mindestens eine Stunde zu spät zu kommen, die Leute warten zu lassen. Das, sagte ein amerikanischer Diplomat, sei bei den Kennedys üblich und eingeplant. Die Wartenden müßten in Spannung gesetzt werden.

Aber dieser Trick verfing hier am Rhein nicht. Eine feine Wand von Fremdheit und Distanz schien sich zwischen den Senator Edward Kennedy und seine Frau Joan einerseits und das Bonner Publikum andererseits gelegt zu haben. Die Leute aus den Staaten, zwei edle Blätter am Baum der Kennedys, mit den Bostoner Symphonikern auf einem Privattrip in der Bundeshauptstadt, faßten nicht recht Fuß am Rhein. Ohne richtige Lust sah man den Kennedys zu, etwas Argwohn gegen die Art, wie sie sich gerierten. Die Kennedys erinnerten an die Brüder Grimm, an den Fischer un sine Fru: Mandje, Mandje! Timpe Te!

Wir fragten den Senator Kennedy im Kanzlerbungalow, ob er Präsident der Vereinigten Staaten werden wolle. Der Senator schaute zu seiner Frau hinüber, und es schien, als ob er vorher eines Konventikels von ihr bedürfe. Er werde dazu nichts sagen, erwiderte er, es gelte, was er früher gesagt habe. Mandje, Mandja, Timpe Te!

Die Bostoner Symphoniker lieferten in einem Galakonzert in der Beethovenhalle bei belegten Brötchen „Boston Pops" für 100 bis 150 DM je Eintrittskarte. Für einen musikalischen Normalverbraucher ist das eine ganze Menge, auch wenn man hört, der Reinerlös werde guten Zwecken zugeführt. Das verbreitete ein junger Mann, der auch die Bostoner nach hier geholt hat, Wohlfahrt, wie es heißt, für Kinderdörfer und bedürftige Künstler, und läßt sich gern als Wohltäter feiern. Der Rolandsecker Bahnhof, halb Galerie, halb Kunsthalle, erfordert Zeit und Mühe. Man hört aufmerksam hin und hängt sich gerne an den Mund, wenn da die Rede ist vom großen Schnorren für die Gemeinnützigkeit.

Ein Alt-Bonner, der schon deswegen kein Intellektueller sein konnte, wurde gefragt, was er von der Musik der „Boston Pops" halte. Der Alt-Bonner erwiderte, er könne es nur soweit bringen wie jener Rittmeister, den eine Dame fragt, ob er die Musik von Wagner liebe. „Gnädige Frau", antwortete er, „ich fürchte sie nicht." Man brauchte sie auch, wie sich erwies, nicht zu fürchten.

Dieses Orchester wir wirklich ein Klasseorchester; das war Magie und Gloria, das war polierte Musik. (Dieser Pianist Malcom Frager!) Natürlich Beethoven, dann Tschaikowski, auch ein Stück aus dem Musical „Hair". In Serge Prokofjews musikalischem Märchen „Peter und der Wolf" hatte Joan Kennedy den Sprechpart. Vom Platz weg hätte man die germanenblonde Senatorin engagieren mögen, so gut sah sie aus mit ihrer Mähne, so gut stand ihr das bißchen Lampenfieber, obschon die Sprechdilettantin an die fünfhundertmal schon auf der Bühne stand. Sie kam im Silberbrokat.

Und im Silberbrokat kam zu des Ministerpräsidenten Kohl Party in Rolandseck auch die Zigeunerin Margarete Gussantier, genannt Buchela aus Remagen. Die delphischen Schäkereien der Wahrsagerin Buchela enthüllten sich in diesen Worten an Edward Kennedy: „Sie werden Präsident von Amerika, aber noch nicht." Dann wünschte die Frau mit dem zweiten Gesicht und dem sechsten Sinn, aber von etwas primitiver Machart, dem Senator alles Gute und Gottes Segen.

Einige Dutzend Mäzene und Mäzeninnen waren aus Amerika mit den Kennedys und dem Bostoner Orchester angereist, die Damen mit viel Wohlwollen und aparten Hütchen. Die wichtigsten, sagte man, hießen Cabod, Fahnestock, Sargent, Thompson, Rockefeller. Und ein Prälat war auch mit von der Partie, wie das in der Ordnung ist.

Eine Eskorte mit weißen Mäusen bekam Edward Kennedy nicht, aber genügend Polizeischutz, denn der ist jetzt in der Bundeshauptstadt angebracht. Die Bostoner in Bonn sind verstummt, mit dem großen Damentroß nach Wien und Rom weitergereist. Und auch Edward und Joan, der Senator un siine Fru, sind gen Süden gefahren.

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Ausschnitt aus:

Pirmasenser Zeitung, Pirmasens

vom 19. April 1971

Das Konzert der Bostoner Symphoniker am Rhein

Von Weillington Long

Bonn (upi) - Der amerikanische Senator Edward („Ted") Kennedy und seine Frau Joan haben Bonn am Wochenende gegeben, um was es sich immer so besorgt bemüht: gesellschaftliches Ansehen mit einem Hauch von Herz. Während sich der demokratische Politiker in Gesprächen mit Außenminister Walter Scheel und Kanzleramts-Chef Horst Ehmke bemühte, seine eigene Position und die der USA deutlich zu machen und Ehmke ihn dazu brachte, für das protokollarisch unverzichtbare Besucherfoto einen Hund in den Arm zu nehmmen, bereitete sich seine Frau für einen Auftritt in der Beethoven-Halle vor: Sie sollte den Sprechpart in Prokofieffs „Peter und der Wolf" übernehmen. Doch nicht nur der Name der politischen Dynastie Kennedy machte das aus, was die Bundeshauptstadt unter einem gesellschaftlichen Ereignis versteht: Es spielte das Boston Symphony Orchestra unter dem 76jährigen Dirigenten Arthur Fiedler.

Wer dabei sein wollte, mußte bis zu 150 Mark für eine Karte ausgeben oder aber zur Prominenz gehören — die freien Eintritt hatte — um die 33jährige blonde Senatorenfrau sprechen zu hören, wenn sie nicht gerade vom 107-Mann-Orchester überspielt wurde. Der Beifall war gleichmäßig verteilt: die Besucher feierten Joan Kennedy ebenso wie Arthur Fiedler, die Musiker und die Solisten für einen „Hair"-Querschnitt, für die Ouvertüre zu Beethovens „Egmont" oder für das Klavierkonzert Nummer eins von Tschaikowski (Solist: Malcolm Trager)..Auch wenn der Sprecher der sowjetischen Botschaft, Alexander Bogomolow, Griffehler des Pianisten bemängelte, manche enttäuscht waren, daß Frau Kennedy nicht „Heiße Hößchen" oder eine durchsichtige Bluse trug: Walter Scheel war begeistert ein Konzert nach Bostoner Art mit belegten Brötchen auf silbernen Platten, rheinhessischem Wein „Niersteiner Fritzenhölle Spätlese" und Champagner „Périgord Imperial Brut" waren zusammen mit den Kennedys ein Hit für Bonn.

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High Life im Bungalow: Kennedys sind da

Das gesellschaftliche Bonn erlebte gestern die Renaissance einer Ära

Von unserem Redaktionsmitglied
Claus Dreher

Bonn. „Wie heißt der nächste Präsident der USA?" wurde Edward Kennedy, umstrittener Senator und letzter Überlebender des Clans der Kennedy-Brothers, despektierlich gefragt. Edward, lange nicht mehr beim Friseur gewesen, in einem geknitterten Anzug mit Kerzenwachs auf der Schulter, lächelt nur kurz, ein wenig verlegen, linkisch: „Überlegen Sie, wer der nächste Präsident ist", sagt er, und sieht zu, wie er die Würstchen los wird, die er auf dem Teller schon gute zehn Minuten vor sich hin trägt. Versonnen wirkt er auf der Terrasse des Kanzler-Bungalows — unsicher, möchte man meinen.

Und dabei wird er vor allem von den Damen der High-Society, die Außenminister Walter Scheel nebst Ehegatten zu diesem sogenannten Sektfrühstück in den Kanzler-Bungalow eingeladen hat, förmlich angehimmelt. „Ach schauen Sie nur, ganz der Brüder", lispelt eine seidenbestickte und brillantierte Dame so um die Sechzig. Sie schiebt sich näher heran, erhascht ein Lächeln aus den blauen Augen des Kennedy-Filou und ist restlos glücklich.

In der Tat: noch am Vortage, als das Boston-Sinfonie-Orchester unter Leitung des humorvollen Dirigenten Fiedler, der in Berlin studiert hat und 1915 nach Amerika ausgewandert ist (im Troß seiner Eltern natürlich), im Bonner Rathaus empfangen wurde, war von Edward Kennedy nicht die Rede; nur davon, daß seine sommersprossige Gattin Joan am Abend drauf in der Bonner Beethovenhalle autreten werde. Fiedler, fidel in allen Lebenslagen („Ach wissen Sie, ich finde die Beethoven nachempfundene Schallplatte ‚Song of Joy' sehr gut, auch wenn ich sie ein wenig anders arrangiert hätte), ist ein Feuerwehrfan und zeigte sowohl im Bonner Rathaus als auch im Kanzler-Bungalow stolz seinen neuen Feuerwehrhelm, gerade in Bonn geschenkt bekommen. Er hat keinen Lieblingskomponisten, sagt er, ein wenig schrullig, noch nicht einmal eine Lieblingssinfonie, fügt er ein wenig amerikanisch hinzu.

Das Büfett im Kanzler-Bungalow war nach dem Motto angelegt: die Kultur fängt erst dort an, wo Kartoffelsalat warm angemacht wird, also südlich des Mains. Man trank neben dem vornehm-obligaten Whisky vor allem Münchner Bier, aß Leberkäse und Brezeln, delikate Salate und was immer sonst im Süden an Leckerem geboten wird. Man trank und aß zunächst ohne die Kennedys. „Nur" Außenminister Walter Scheel und Frau Mildred widmeten sich den Gästen. Sie in Midi-Gelb. Derweilen parlierten Kanzleramtsminister Horst Ehmke und Senator Kennedy im Kanzleramt. „Tour d'horizont" kommentierte Ehmke hernach den politischen Inhalt des längeren Gesprächs, was soviel sagen will: ich sage nichts, wir haben über alles und jeden gesprochen. Was er denn davon halte, daß Oppositionschef Barzel beruhigter aus Amerika zurückkehre als er hingefahren sei, wollten wir von Ehmke wissen — jetzt, da doch ein Stück Amerika gerade in Bonn hospitiere. Der Kanzleramtsminister murmelte vor sich hin. Man meinte so etwas wie „Hysterie" zu hören und erhielt alsbald die offizielle Beurteilung: „Wenn Herr Barzel zur Beruhigung extra nach Amerika fahren muß, so zeigt das nur, wie steril aufgeregt er ist."

Das waren Randgespräche auf der Terrasse des Bungalows im Kanzlerpark, der einmal für teures Geld vom Münchner Architekten Sepp Ruf für Ludwig Erhard gebaut wurde und jetzt so eine Art Gasthaus für Prominente geworden ist. Auch König Baudouin und Königin Fabiola sollen ja Ende des Monats dort wohnen. Edward Kennedy war zu seinem Ärger stets von vielen Fotografen umlagert, lauschte dem Venusberg-Englisch des Außenministers („Let's go in the bright side of sun") und weigerte sich beharrlich, einen Hund anzufassen. Bonns Klatschtante Nr. 1, Evi Keil, hatte sich nämlich eine Image-Aufbesserung angedeihen lassen und einen winzig kleinen Yorkshire-Hund statt Handtasche über die Elle gehängt. „Napoleon" heißt er. Und ein echter Kennedy gibt sich doch nicht mit einem Nachfahren des Korsen ab, schon gar nicht, wenn solcher auf eine Insel verbannt war. Kennedys haben was gegen Inseln.

Bis dato war die Schmalspur-Pianistin Joan Kennedy noch nicht im Kanzler-Etablissement eingetroffen. Sie käme gar nicht, sagte Minister Scheel, weil sie unpäßlich sei; sie käme sehr wohl, sagte Ehemann Edward, und der müßte es ja wohl wissen. Und siehe da: sie kam. In hellem Hosenanzug in Bleu mit gleichfurniertem Mantel und dunkelblauem Rollkragenpulli. Sie strahlte aus ihren Sommersprossen und lächelte über den Bericht einer Hamburger Zeitung, wonach sie am selben Abend in „heißen Höschen" in der Bonner Beethovenhalle die Bostoner Sinfoniker begleiten (oder verwirren?) werde. „Meine Frau kann hot pants sehr gut tragen", politisierte oder polemisierte Hausherr Edward. Bei Redaktionsschluß dieser Seite hatte das Prominentenkonzert (Eintritt nicht unter 110 Mark) noch nicht begonnen.

Prominent waren übrigens nicht nur Fiedlers Musikanten, die Creme de la creme bildete die Begleitung. Sieht man davon ab, daß Amerikas große Damen samt und sonders über sechzig zu sein scheinen, sieht man davon ab, daß sich seit Buffalo Bill und den Saloongirls der Pionierzeit in der Mode Amerikas nur wenig geändert hat, durfte der Künstler-Förderer Wasmuth, der den historischen Bahnhof Rolandseck zu neuer Blüte gebracht hat (auch ohne Schaffner), stolz sein: Die Rockefellers waren da, in old Germany immer noch der Inbegriff von Wohlstand. Die Cabots kennt man schon weniger. Aber sie waren auch da und tranken Bier. In Amerika sagt man, die milliardenschweren Cabots würden, wenn überhaupt, höchstens mit der Familie Cabot-Lodge reden. Und diese wiederum nur mit dem lieben Gott. Die Cabot-Lodges waren auch da. Sie sprachen mit Ehmke.

841 Millionen Mark „Schnaps-Steuer"

Bonn. Der gestiegene Verbrauch von harten Getränken in der Bundesrepublik verhalf auch dem Fiskus zu einer Steigerung seiner Einnahmen. Insgesamt fielen aus den Verkäufen der Bundesmonopolverwaltung für Branntwein im Geschäftsjahr vom 1. Oktober 1969 bis zum 30. September 1970 nahezu 841 Millionen DM an Branntweinsteuer an gegenüber gut 810 Millionen im voraufgegangenen Geschäftsjahr. Diese Zahl wird im neuen Geschäftsbericht der Bundesmonopolverwaltung genannt. Der Bilanzgewinn der Monopolverwaltung erhöhte sich in der gleichen Zeit von 27 Millionen auf 33,3 Millionen DM. In zwei monopoleigenen und elf Vertrags-„Reinigungsanstalten" sind insgesamt 932 142 Hektoliter Sprit hergestellt worden.

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Ausschnitt aus:

Heilbronner Stimme, Heilbronn

vom 19. April 1971

Von den feinen Leuten in Bonn ist Neues zu berichten:

Sekt und Sinfonisches — Mettwurst und Maestoso

Konzert mit einem Gala-Essen / Die Prominenz der Politik machte sich rar / Fotografen-Sturm auf Joan Kennedy

Bonn: Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock..." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war: weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einem 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchester es darbot: Über die Egmont-Ouvertüre zu Tschaikowskys erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt des Erfolgs-Musicals „Hair".

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner US-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malclom Frager, der den Virtuosen und prunkvollen Solopart des Tschaikowsyky-Konzerts so souverän bewältigte, das das Publikum anhaltend applaudierte.

Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller Junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar. Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei. Die Frage bleibt: Was muß man in Bonn bezahlen, um „in" zu sein?

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Ausschnitt aus:
Rheinhessische Landeszeitung, Oppenheim
vom 19. April 1971

Mit Kohl und Kennedy

Impressionen vom Bahnhof Rolandseck

Verbindungen zwischen Politik und Kunst sind immer von der Gefahr bedroht, durch divergierende Beweggründe korrumpiert zu werden. Das zeigte sich auch bei dem Empfang, den Ministerpräsident Dr. Kohl den Solisten und den Freunden des Boston Symphony Orchestra im Bahnhof Rolandseck gab. Und so wollte keine rechte Feststimmung und auch nicht das Gefühl aufkommen, an einem unvergeßlichen Ereignis teilzunehmen.

Was war der Grund, daß der Ministerpräsident in den äußersten Nordzipfel seines Landes eingeladen hatte, eben in jenen, nun schon fast sagenumwobenen Bahnhof Rolandseck, der ursprünglich einmal liquidiert werden sollte, dann rasch von dem Trio Askenase-Wasmuth-Menuhin (in diesem Fall der Schwester des Violinvirtuosen) gerettet wurde und nun vom Land übernommen wird? Etwa aus landsmannschaftlicher Verbundenheit mit den Bostonern, da zu den Gründern dieses Orchesters ein Pfälzer gehörte und „ich ja auch ein Pfälzer bin" (Kohl)? Oder aber, daß der Ministerpräsident von Rheinland-Pfalz die Wirksamkeit des Rolandsecker Balkons als politische Plattform vor den Toren Bonns ausprobieren wollte, dazu noch mit dem verlockenden Schlenker in die Außenpolitik, da zufällig auch Senator Edward Kennedy mit Gattin nach Bonn gekommen war und eine Stunde vorher mit den Herren Scheel und Ehmke konferiert hatte? Dr. Kohl kam in seiner Begrüßung flugs vom Mackenbacher Musikanten auf seine Zuneigung zu den amerikanischen Soldaten zu sprechen. Eine direkte Antwort bekam er nicht zu hören. So blieb es bei einigen Artigkeiten, einem Blick hinüber zum Siebengebirge, einem viertelstündigen Plausch und dem faden Nachgeschmack, daß es eigentlich ganz anders hätte werden sollen. Als der amerikanische Senator wieder abgerauscht war, nicht ohne sich vorher bei den paar Rolandseckern, die ihm vor dem Bahnhof einen „kleinen Bahnhof" bereitet hatten, durch Händeschütteln zu bedanken, blieb man noch ein wenig zusammen, nahm wohl auch etwas Musik der Zigeunerkapelle Schnuckenack Reinhardt (auch aus der Pfalz) auf und verkrümelte sich dann — einer nach dem anderen — unbemerkt in Richtung Landeshauptstadt oder Bonn, um dort dem Konzert der Bostoner mit Frau Joan Kennedy als Sprecherin in Prokofiews musikalischem Märchen „Peter und der Wolf" unter der Leitung von Arthur Fiedler beizuwohnen.

Das Haus, wo solches geschah, der Bahnhof Rolandseck, ist ein recht merkwürdiges Gebilde. Euphorisch hat man ihm die aktuelle Ehrenplakette Jugendstil verliehen. Das Haus baut sich am Hang auf, hat zum Rhein hin zwei Balkons, vom oberen einen Zugang zum einstigen Wartesaal, der mit Kronleuchtern und dem neuen Parkett erste Ansätze, ein Festsaal zu werden, zeigt. Um der Absicht der GmbH „art and music", hier einen Treffpunkt der Künste zu inszenieren, sichtbaren Ausdruck zu verleihen, hängen hoch an hohen Wänden Bilder (viele Oskar Moll). Als Restbestände einer beendeten Ausstellung oder einfach nur so?

Noch ist vieles Provisorium. Eine liebenswerte Idee; was daraus wird, wissen die Götter oder Herr Wasmuth, der Geschäftsführer des Vereins, oder Herr Dr. Kohl, der baldige Hausherr ... bo

JOAN KENNEDY, die Frau des Senators Edward Kennedy, war der unbestrittene Star des Konzertes des Bostoner Symphonie-Orchesters am Freitag in der Bonner Beethovenhalle. Sie hatte den Sprechpart in Prokofieffs „Peter und der Wolf" übernommen. Das Orchester mußte mit seinem Einsatz warten, bis die zahlreichen Fotografen ausreichend Bilder der prominenten Solistin im fließenden weißen Maxi „geschossen" hatten. Das Gala-Konzert bot ein populäres Programm. Die Gäste saßen an Tischen und konnten sich während der Darbietungen mit Sandwiches, Sekt und Flaschenwein stärken.

Foto: AP

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Auflage (i. Ts.): 110,3
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Ausschnitt aus:
Oldenburgische Volkszeitung, Vechta
vom 19. April 1971

Egmont zu Sandwiches und Sekt

Ein neues gesellschaftliches Ereignis in Bonn

Bonn (dpa) — Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden: Die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett ist um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Politische Prominenz machte sich rar: Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten Bondarenko vertreten.

Unbestrittener Star des Konzerts war Joan Kennedy, die den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malcolm Frager.

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Ausschnitt aus:
Westfalen-Blatt, Bielefeld
vom 20. April 1971

Musik, Sekt, Wein und Sandwiches

(dpa) — Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau: Joan Kennedy hatte in der Bonner Beethovenhalle bei einem Konzert der Bostoner Symphoniker den Sprechpart in Sergej Prokofjews musikalischem Märchen „Peter und der Wolf" übernommen. Das Galakonzert des amerikanischen Orchesters, das unter seinem Dirigenten Arthur Fiedler ein populäres Programm bot — Beethovens Egmont-Ouvertüre, Peter Tschaikowskis Erstes Klavierkonzert mit Earl Wild als Solisten sowie Melodien aus dem Erfolgs-Musical „Hair" — fiel auch in anderer Hinsicht aus dem Rahmen: Die Konzertbesucher saßen währenddessen an Tischen im Saal und konnten sich mit Sandwiches, Sekt und Wein stärken.

sako Zeitungsausschnitte
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Ausschnitt aus:
SALZBURGER NACHRICHTEN
Salzburg Datum 19. April 1971

Galakonzert mit Sandwiches

Der amerikanische Senator Edward Kennedy war der prominenteste Zuhörer seiner Frau: Joan Kennedy hatte am Freitag abend in der Bonner Beethoven-Halle bei einem Konzert der Bostoner Symphoniker den Sprechpart in Prokofieffs musikalischem Märchen „Peter und der Wolf" ausgeführt. Das Galakonzert des amerikanischen Orchesters, das unter seinem Dirigenten Arthur Fiedler ein kunterbuntes Programm bot — Beethovens „Egmont"-Ouvertüre, Tschaikowskijs Klavierkonzert Nr. 1, mit Earl Wild als Solisten, sowie Melodien aus dem Musical „Hair" — fiel auch in anderer Hinsicht aus dem Rahmen: Die Konzertbesucher saßen währenddessen an Tischen im Saal und konnten sich mit Sandwiches, Sekt und Wein stärken. Die Eintrittspreise betrugen 25 bis 150 DM.

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Auflage (i. Ts.): 21,3
– lt. „Leitfaden 1969" –
Ausschnitt aus:
Ruhr-Anzeiger, Hattingen
vom 20. April 197

Sandwichs, Sekt und Sinfonien

Bonns gesellschaftliches Leben um Spielart reicher: Essen mit Musik

Von HOLGER QUIRING

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Rush. Die andere Supermacht war durch den sowjetischen Gesandten Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

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Sekt und Sinfonisches – Mettwurst und Maestoso

Für 150 Mark durfte man in Bonn zum Abendessen das Boston Symphony Orchestra genießen

Von Holger Quiring

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Unbestrittener Star des Konzerts war Joan Kennedy, die den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malcolm Frager, der den virtuosen und prunkvollen Solopart des Tschaikowski-Konzerts so souverän bewältigte, daß das Publikum anhaltend applaudierte.

Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich verfahren: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt. Der höchste Preis, den man in den USA für ein Konzert des Boston Symphony Orchestra bezahlen muß, beträgt sechs Dollar.

Joan Kennedy und der Dirigent des Bostoner Orchesters, Arthur Fiedler.

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Egmont zum Essen

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett wurde jetzt um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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dpa

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Egmont zum Essen

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Holger Quiring

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Egmont mit Sandwiches – und bei den Preisen nicht zimperlich

Von unserem dpa-Korrespondenten Holger Quiring

Bonn, 18. April (dpa)

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

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Joan Kennedy spricht in Bonn von „Peter und Wolf". dpa-Foto

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Egmont gab's zu Sandwiches und Sekt

Neues gesellschaftliches Ereignis in Bonn / Boston Symphony Orchestra spielt auf / Ehepaar Kennedy als prominenteste Gäste

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Aber in Bonn, so meinte der Manager, sei man wohl so versnobt, daß man jeden Preis zu zahlen bereit sei.

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Egmont-Ouvertüre zum Essen

Galakonzert des Bostoner Sinfonieorchesters in Bonn

Joan Kennedy (Mitte), die Frau des amerikanischen Senators Edward Kennedy, in der Bonner Beethoven-Halle, wo sie in Sergej Prokofieffs Märchen mit Musik „Peter und der Wolf" den Text sprach. Rechts der Dirigent des Bostoner Sinfonieorchesters, Athur Fiedler.

Bonn. Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Das gesellschaftliche Leben in der Bundeshauptstadt ist um eine neue — allerdings zwiterhafte — Variante bereichert worden: Abendessen mit Musik.

Zum Promotor dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens hatte sich das Ehepaar Kennedy gemacht. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Der Rahmen einer solchen Veranstaltung verträgt aber nur ein „populäres" Programm, wie das Bostoner Orchester es darbot: über die Egmont-Ouvertüre zu Tschaikowskys erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

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Holger Quiring

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Musik und elegante Brötchen

ge Aufspießt

Es gibt Dinge, die Balthasar ärgern. Zu ihnen gehört die seiner Ansicht nach blödsinnige Trennung in „ernsthafte" und „populäre" Konzerte. Je mehr sich nämlich die „ernsthafte" von der „populären" Musik entfernt, desto weniger kann sich der sogenannte Normalbürger heute damit zurechtfinden.

Wenn „moderne" Komponisten wie Stockhausen, Kagel, Schnebel die sogenannte offene Form der Wandelkonzerte propagieren, dann regt sich das Publikum sofort auf, sieht heilige Werte in Frage gestellt. Wenn aber, wie am letzten Wochenende, das für „leichte klassische Musik" zuständige Teilorchester der großen Bostoner Symphoniker Beethovens Egmont-Ouvertüre, Tschaikowskys 1. Klavierkonzert, Prokofieffs „Peter und der Wolf" (ist das denn alles so „leicht"?) zusammen mit manch lustigeren Dingen galakonzertwürdig in Bonns Beethovenhalle präsentiert, bei Wildbachforellenfilet mit Kaviarsahne, gutem Wein, gutem Sekt und jeder Menge Prominenz, wenn da lustig herumgeschmatzt wird während der werten Musik, Prominente zur Besichtigung freigegeben sind, Kellner hin und her laufen dürfen mitten in einer Klavierkonzert-Kadenz — da regt sich kein Mensch auf.

Sollte es denn nur möglich sein, neue Formen des „Musikverbrauchs" mittels eleganter Brötchen, Weine und Prominenz hinzukriegen?

Balthasar fragt: In welcher Welt leben wir denn? Es scheint ihm: immer noch in der von Anno Tobak.

Balthasar

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vom

Alles oder nichts für Rainer Barzel

Bonns größtes Spektakulum kam aus Boston

Von Alexander W. Porr

Für Rainer Barzel geht es jetzt um alles oder nichts. Denn in diesen Wochen entscheidet sich, ob der langjährige CDU/CSU-Fraktionsvorsitzende im Bundestag das Traumziel seiner politischen Karriere erreicht: Erster Mann seiner Partei zu werden! Barzel kämpft dafür mit der ihm eigenen Zähigkeit, Selbstdisziplin und Entschlossenheit. Während alle anderen Bonner Politiker sich einige Tage Osterurlaub genehmigten, sich der Familie widmeten oder ihre Steckenpferdchen ritten, absolvierte Rainer Barzel einen hochpolitischen Besuch in den USA.

Seine Frau Kriemhild („Timmchen") mußte die Osterfeiertage allein im Familienbungalow in Bad Godesberg verbringen. Ihr Mann hatte sich schon am Sonnabend vor dem Fest auf den Weg gemacht. Die Feiertage selbst verbrachte er in Nassau auf den Bahamas, nicht als sonnenhungriger und badevergnügter Tourist, sondern in geradezu asketischer Klausur. Er bereitete sich auf die Reise in die USA, vor allem auf die Zusammenkunft mit Präsident Nixon vor und feilte an einer Rede, die er in New York vor dem „Council of Foreign Relations" zu halten hatte.

Ferien ohne Grenzen.
Durch unser Ferienkonto.
VOLKSBANK
Wir bieten mehr als Geld und Zinsen.

ward und Joan Kennedy, begleiteten das Bostoner Philharmonische Orchester, das gestern abend in der Beethovenhalle ein Konzert gab. Joan Kennedy rezitierte dabei den Text zu Prokofieffs Märchen „Peter und der Wolf".

● Empfang im Bungalow

Bundesaußenminister und Vizekanzler Walter Scheel hatte am Mittag für den „Jet-Set" aus den USA einen Empfang im Kanzler-Bungalow gegeben, stellvertretend für den Regierungschef Willy Brandt, der erst am Wochenende vom Forellenangeln am Gardasee zurückkehrt. Der „liebenswürdige Herr Scheel" entledigte sich dieser Aufgabe selbstredend mit Charme, Routine und Eleganz. Der FDP-Vorsitzende gehört nun einmal zu den perfektesten Könnern auf dem Parkett der Bonner Gesellschaft.

Erstaunliches — und für viele deutsche Mutterherzen Betrübliches — wußten Journalisten zu berichten, die zur Ankunft der illustren amerikanischen Reisegesellschaft auf den Köln/Bonner Flughafen geeilt waren. Während sich Fotografen, Kameramänner und Schaulustige um die High Society aus Boston drängten, saß Publikumsliebling Heintje, von niemandem beachtet und von keinem einzigen Blitzlicht gewürdigt, im Warteraum. Am Sonntag nun trifft auf diesem Flughafen Rainer Barzel ein. Bleibt die Frage: Wie wird man ihn empfangen?

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Was ihnen schmeckt

Ein Bonner Nachhall

Der Stardirigent kam also im Feuerwehrauto und ließ sich musikalisch per Martinshorn ankündigen. Milliardär David Rockefeller erfreute sich der Gesellschaft von UdSSR-Geschäftsträger Alexander Bodorenko. Senator Edward Kennedy plauschte mit Außenminister Walter Scheel. Und Joan Kennedy stellte rund tausend Konsumfreudige mit der musikalischen Geschichte von „Peter und dem Wolf" zufrieden.

In der Bonner Beethoven-Halle – wir hatten bereits in der Montagausgabe darüber berichtet – schien für einen Abend die Welt in Ordnung. Bei Kerzenlicht und gegen Eintrittspreise von 150 DM gab das Boston Symphony Orchestra unter Arthur Fiedler ein Galakonzert, dessen merkwürdiges Sammelsurium wohl nur unter dem Titel „Boston Pop" einigermaßen vertretbar unterzubringen war.

Zu Beethovens Egmont-Ouvertüre steckte man sich schnell ein Stück Holsteiner Katenrauchwurst mit Cornichons in den Mund und spülte zu Tschaikowskis Erstem Klavierkonzert mit einem Schluck 66er Niersteiner Fritzenhölle nach. Daß es Spätlese war, versteht sich.

Spritziger mußte es bei Prokofjews „Peter und der Wolf" zugehen: Ein Gläschen Perigord Imperial brut machte selbst Joan Kennedys Englisch verständlich.

Und wer das alles arrangiert hatte, Johannes Wasmuth, Adenauer-Kokoschka-Verkuppler, Bonner „Hofnarr" oder „Hochstapler", „Halbheiliger" oder „Kulturmäzen", stand schweißgebadet, bleich und engelsgesichtig bis zum Ende am Eingang und schüttelte Händchen. Wer hatte hier eigentlich wen genasführt?

Daß Lukullus der Gott der Musik gewesen sei, hat uns keine historische Quelle übermittelt. Woran also sollte man messen, was dieses von privaten Mäzenen getragene Orchester da in Bonns Beethoven-Halle zum besten gab? Dieser gewaltige Klangkörper zählt ja sicherlich zu den perfektesten und diszipliniertesten der Welt. Aber was heißt denn das bei Rostbeef rosa oder Wildbachforellenfilet? Kann man da im Allegro den Freiheitsgedanken noch glauben?

Aber was bedeuten hier schon kritische Einwände? Alles drängte zum Saint-Louis-Blues-Marsch. Und als das Publikum rhythmisch klatschend einstimmte, war man im Pop-Himmel angekommen. Zufrieden jauchzte groß und klein. Hier durften sie Konsumenten sein.

Lothar Schmidt-Mühlisch

Vom Senator un siiner Fru

Die Kennedys mit den Boston-Symphonikern in Bonn / Bericht von Walter Henkels

Der Prälat am Kölner Dom mußte warten. Der Bonner Oberbürgermeister Krämer schaute eine Dreiviertelstunde lang im Rathaus auf die Uhr. Der Kanzleramtsminister Ehmke wartete unruhig am Eingang des Palais Schaumburg. Der Kanzler-Diensttuer, Außenminister Scheel, sonst gelassen und in gefaßt liebenswürdiger Haltung, hatte eine wolkige Stirn, als er im Kanzlerbungalow wartete. Der rheinland-pfälzische Ministerpräsident Kohl wartete in seinem wilhelminisch-gußeisernen Bahnhof Rolandseck, wohin er geladen hatte; fast zwei Stunden wartete er. Dann kam der Herr Senator, kam, sah und — siegte nicht, sah vielmehr, daß er wieder weiterkam. Seine Frau kam erst gar nicht mit nach Rolandseck.

Auch die Senatorin schien strikte Order gegeben zu haben, überall mindestens eine Stunde zu spät zu kommen, die Leute warten zu lassen. Das, sagte ein amerikanischer Diplomat, sei bei den Kennedys üblich und eingeplant. Die Wartenden müßten in Spannung gesetzt werden.

Aber dieser Trick verfing hier am Rhein nicht. Eine feine Wand von Fremdheit und Distanz schien sich zwischen den Senator Edward Kennedy und seine Frau Joan einerseits und das Bonner Publikum andererseits gelegt zu haben. Die Leute aus den Staaten, zwei edle Blätter am Baum der Kennedys, mit den Bostoner Symphonikern auf einem Privattrip in der Bundeshauptstadt, faßten nicht recht Fuß am Rhein. Ohne richtige Lust sah man den Kennedys zu, etwas Argwohn gegen die Art, wie sie sich gerierten. Die Kennedys erinnerten an die Brüder Grimm, an den Fischer un sine Fru: Mandje, Mandje! Timpe Te!

Wir fragten den Senator Kennedy im Kanzlerbungalow, ob er Präsident der Vereinigten Staaten werden wolle. Der Senator schaute zu seiner Frau hinüber, und es schien, als ob er vorher eines Konventikels von ihr bedürfe. Er werde dazu nichts sagen, erwiderte er, es gelte, was er früher gesagt habe. Mandje, Mandja, Timpe Te!

Die Bostoner Symphoniker lieferten in einem Galakonzert in der Beethovenhalle bei belegten Brötchen „Boston Pops" für 100 bis 150 DM je Eintrittskarte. Für einen musikalischen Normalverbraucher ist das eine ganze Menge, auch wenn man hört, der Reinerlös werde guten Zwecken zugeführt. Das verbreitete ein junger Mann, der auch die Bostoner nach hier geholt hat, Wohlfahrt, wie es heißt, für Kinderdörfer und bedürftige Künstler, und läßt sich gern als Wohltäter feiern. Der Rolandsecker Bahnhof, halb Galerie, halb Kunsthalle, erfordert Zeit und Mühe. Man hört aufmerksam hin und hängt sich gerne an den Mund, wenn da die Rede ist vom großen Schnorren für die Gemeinnützigkeit.

Ein Alt-Bonner, der schon deswegen kein Intellektueller sein konnte, wurde gefragt, was er von der Musik der „Boston Pops" halte. Der Alt-Bonner erwiderte, er könne es nur soweit bringen wie jener Rittmeister, den eine Dame fragt, ob er die Musik von Wagner liebe. „Gnädige Frau", antwortete er, „ich fürchte sie nicht." Man brauchte sie auch, wie sich erwies, nicht zu fürchten.

Dieses Orchester wir wirklich ein Klasseorchester; das war Magie und Gloria, das war polierte Musik. (Dieser Pianist Malcom Frager!) Natürlich Beethoven, dann Tschaikowski, auch ein Stück aus dem Musical „Hair". In Serge Prokofjews musikalischem Märchen „Peter und der Wolf" hatte Joan Kennedy den Sprechpart. Vom Platz weg hätte man die germanenblonde Senatorin engagieren mögen, so gut sah sie aus mit ihrer Mähne, so gut stand ihr das bißchen Lampenfieber, obschon die Sprechdilettantin an die fünfhundertmal schon auf der Bühne stand. Sie kam im Silberbrokat.

Und im Silberbrokat kam zu des Ministerpräsidenten Kohl Party in Rolandseck auch die Zigeunerin Margarete Gussantier, genannt Buchela aus Remagen. Die delphischen Schäkereien der Wahrsagerin Buchela enthüllten sich in diesen Worten an Edward Kennedy: „Sie werden Präsident von Amerika, aber noch nicht." Dann wünschte die Frau mit dem zweiten Gesicht und dem sechsten Sinn, aber von etwas primitiver Machart, dem Senator alles Gute und Gottes Segen.

Einige Dutzend Mäzene und Mäzeninnen waren aus Amerika mit den Kennedys und dem Bostoner Orchester angereist, die Damen mit viel Wohlwollen und aparten Hütchen. Die wichtigsten, sagte man, hießen Cabod, Fahnestock, Sargent, Thompson, Rockefeller. Und ein Prälat war auch mit von der Partie, wie das in der Ordnung ist.

Eine Eskorte mit weißen Mäusen bekam Edward Kennedy nicht, aber genügend Polizeischutz, denn der ist jetzt in der Bundeshauptstadt angebracht. Die Bostoner in Bonn sind verstummt, mit dem großen Damentroß nach Wien und Rom weitergereist. Und auch Edward und Joan, der Senator un siine Fru, sind gen Süden gefahren.

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Egmont zum Essen

Politische Prominenz war rar vertreten

Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.

Es blieb dem „Festival Pro" und seinem rührigen Promoter Johannes Wasmuth vorbehalten, das Bonner Publikum mit dieser in Amerika längst üblichen Spielart gesellschaftlichen Verhaltens vertraut zu machen, zu deren prominentesten Sendboten in Bonn sich das Ehepaar Kennedy gemacht hatte. Auf dem Podium der Beethovenhalle brachte das Boston Symphony Orchestra unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues March von William Christopher Handy reichte. Im Saal drunten saßen die Gäste derweil an weißgedeckten Tischen und hatten Sandwiches, Wein und Sekt vor sich. Wer — für weniger Geld — auf der Empore saß, mußte leiblichen Genüssen entsagen, sofern er nicht vielleicht ein Butterbrot bei sich hatte: Sekt und Sinfonisches, Mettwurst und Maestoso.

In Boston ist dergleichen seit Jahren gang und gäbe. Das Programm des Konzerts weiß zu enthüllen: „Das Publikum nimmt an grüngoldenen Tischen Platz, bestellt Getränke, Tagesneuigkeiten machen die Runde. Dann, gefeiert von herzlichem Beifall, hebt Arthur Fiedler den Taktstock ..." Bevor Fiedler in Bonn den Taktstock heben konnte, mußte er allerdings auch noch warten, bis das Publikum mit Getränken versorgt war: weißbehandschuhte Kellner eilten durch den Saal, um die Gäste an den Tischen mit einem 1969er Rheinhessen, später mit Champagner und Kaffee zu versorgen. Der Rahmen einer solchen Veranstaltung verträgt aber wohl auch nur ein „populäres" Programm wie das Bostoner Orchestra es darbot: über die Egmont-Ouvertüre zu Tschaikowskys erstem Klavierkonzert und Sergej Prokofieffs „Peter und der Wolf" bis hin zu einem Querschnitt durch das Erfolgs-Musical „Hair".

Politische Prominenz machte sich vergleichsweise rar an diesem Abend. Neben dem Ehepaar Kennedy, das sich vor Autogrammwünschen kaum zu retten wußte, saßen Außenminister Walter Scheel und seine Frau Mildred am Tisch, gegenüber der Schirmherr der Veranstaltung, der Bonner USA-Botschafter Kenneth Rush. Die andere Supermacht war durch den sowjetischen Gesandten A. P. Bondarenko vertreten. Und schließlich war auch aus Boston per Jumbo-Jet eine Schar von „Freunden" des Orchesters zu einer Stippvisite an den Rhein gekommen.

Unbestrittener Star des Konzerts war Joan Kennedy, die — in fließendem weißen Maxi — den Sprechpart in „Peter und der Wolf" übernommen hatte. Hier mußte das Orchester mit seinem Einsatz warten, bis die zahllosen Fotografen ausreichend Bilder der prominenten Solistin geschossen hatten. Das Boston Symphony Orchestra bot makellose technische Präzision, ebenso der Pianist Malclom Frager, der den virtuosen und prunkvollen Solopart des Tschaikowsky-Konzerts so souverän bewältigte, daß das Publikum anhaltend applaudierte.

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„Egmont" zu Sandwiches und Sekt in Bonn Ehepaar Kennedy als prominenteste Gäste

Dazu spielte das „Boston Symphony Orchestra"

Bonn (dpa). **Von den feinen Leuten zu Bonn am Rhein ist etwas Neues zu vermelden: Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Steh-Empfang und Staatsbankett um eine neue — allerdings etwas zwitterhafte — Variante bereichert worden: Abendessen mit Musik.**

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Auf dem Podium der Beethovenhalle brachte das „Boston Symphony Orchestra" unter seinem weißhaarigen Dirigenten Arthur Fiedler ein Programm zu Gehör, das vom klassischen Pathos der Egmont-Ouvertüre bis zum auch schon klassischen St. Louis Blues von Christopher Handy reichte.

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Die Premiere des Bostoner Vorbilds auf deutschem Boden verlief allerdings nicht völlig ohne Mißtöne. Bei der Festlegung der Eintrittspreise war man nicht gerade zimperlich: 25 Mark für den billigsten und 150 Mark für den teuersten Platz, letzteres inklusive Verzehr. Über diese Preise zeigte sich David Rockefeller junior, Manager des Bostoner Orchesters, etwas verstimmt.

Der höchste Preis, den man in den USA für ein Konzert des „Boston Symphony Orchestra" bezahlen muß, beträgt 23 Mark. Aber in Bonn, so meinte der **Manager**, sei man wohl so versnobt, **daß man** jeden Preis zu zahlen bereit **sei**.

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Galakonzert mit Sandwich in der Beethovenhalle

Von Holger Quiring

Bonn (dpa). Von den feinen Leuten zu Bonn am Rhein ist Neues zu vermelden. Wie um die Klage zu widerlegen, das gesellschaftliche Leben in der Bundeshauptstadt sei eintönig und wenig abwechslungsreich, ist jetzt die Skala der Entfaltungsmöglichkeiten zwischen Stehempfang und Staatsbankett um eine neue – allerdings etwas zwitterhafte – Variante bereichert worden: Abendessen mit Musik.

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In der Tat: Noch am Donnerstag, als das Boston-Symphonie-Orchester unter Leitung des humorvollen Dirigenten Fiedler, der in Berlin studiert hat und 1915 nach Amerika ausgewandert ist, im Bonner Rathaus empfangen wurde, war von Edward Kennedy nicht die Rede; nur davon, daß seine sommersprossige Gattin Joan am Abend darauf in der Beethovenhalle auftreten werde.

Das Büfett gestern im Kanzler-Bungalow war nach dem Motto angelegt: Die Kultur fängt erst dort an, wo Kartoffelsalat warm angemacht wird, also südlich des Mains. Man trank neben dem vornehm-obligaten Whisky vor allem Münchener Bier, aß Leberkäse und Laugenbrezeln, delikate Salate. Man trank und aß zunächst ohne die Kennedys. „Nur" Außenminister Walter Scheel und Frau Mildred widmeten sich den Gästen. Sie in mid-gelb.

Derweilen parlierten Kanzleramtsminister Horst Ehmke und Senator Kennedy im Kanzleramt. „Tour d'Horizont" kommentierte Ehmke hernach den politischen Inhalt des längeren Gesprächs, was soviel sagen will: Ich sage nichts, wir haben über alles und jeden gesprochen. Was er denn davon halte, daß Oppositionschef Barzel beruhigter aus Amerika zurückkehre als er hingefahren sei, wollten wir von Ehmke wissen. Der Kanzleramtsminister murmelte vor sich hin. Man meinte so etwas wie „Hysterie" zu hören und erhielt alsbald die offizielle Beurteilung: „Wenn Herr Barzel zur Beruhigung extra nach Amerika fahren muß, so zeigt das nur, wie steril aufgeregt er ist."

Bis dahin war die Hobby-Pianistin Joan Kennedy noch nicht im Kanzler-Etablissement eingetroffen. Sie käme gar nicht, sagte Minister Scheel, alldieweil sie unpäßlich sei. Sie käme sehr wohl, sagte Ehemann Edward, und der müßte es ja wohl besser wissen. Und siehe da, sie kam. Im hellblauen Hosenanzug und dunkelblauen Rollkragenpulli und stahl allen die Schau. Sie lächelte über den Bericht einer Hamburger Zeitung, wonach sie in Hot Pants in der Bonner Beethovenhalle die Bostoner Symphoniker begleiten (oder verwirren?) werde. „Meine Frau kann Hot Pants sehr gut tragen", wußte Hausherr Edward.

Prominent waren übrigens nicht nur Fiedlers Musikanten, die Creme de la Creme bildete die Begleitung. Der Künstler-Förderer Wasmuth durfte stolz sein: Die Rockefellers waren da, in Old Germany immer noch der Inbegriff von Wohlstand. Die Cabots kennt man schon weniger. Aber sie waren auch da und tranken Bier. In Amerika sagt man, die milliardenschweren Cabots würden, wenn überhaupt, höchstens mit der Familie Cabot-Lodge reden. Und diese wiederum nur mit dem lieben Gott. Die Cabot-Lodges waren auch da. Sie sprachen mit Ehmke.

POLITIK

Bonn hatte seinen „großen Tag": Die Kennedys beim Sektfrühstück

Bostoner Symphoniker brachten Amerikas High Society mit

Von unserem Bonner Korrespondenten
Claus Dreher

Bonn, 17. April

„Wie heißt der nächste Präsident der USA?" wurde Senator Edward Kennedy despektierlich gefragt. Edward, in einem geknitterten Anzug mit Kerzenwachs auf der Schulter, lächelt kurz, ein wenig verlegen, auf der Terrasse des Kanzler-Bungalows: „Überlegen Sie, wer der nächste Präsident ist", sagt er und sieht zu, wie er die Würstchen los wird, die er auf dem Teller schon gut zehn Minuten vor sich hin trägt.

Und dabei wird er vor allem von den Damen der High Society, die Außenminister Walter Scheel nebst Ehegatten zu diesem sogenannten Sektfrühstück in den Kanzler-Bungalow eingeladen hat, förmlich angehimmelt. „Ach, schauen Sie nur, ganz der Bruder", lispelt eine seidenbestickte und brillantierte Dame so um die Sechzig. Sie schiebt sich näher heran, erhascht ein Lächeln aus den blauen Augen von Ted und ist restlos glücklich.

Großer Empfang für die amerikanischen Gäste. Von l. n. r.: Senator Edward Kennedy, Mildred Scheel, Joan Kennedy und Außenminister Walter Scheel.

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Ausschnitt aus:
Heidenheimer Neue Presse, Heidenheim
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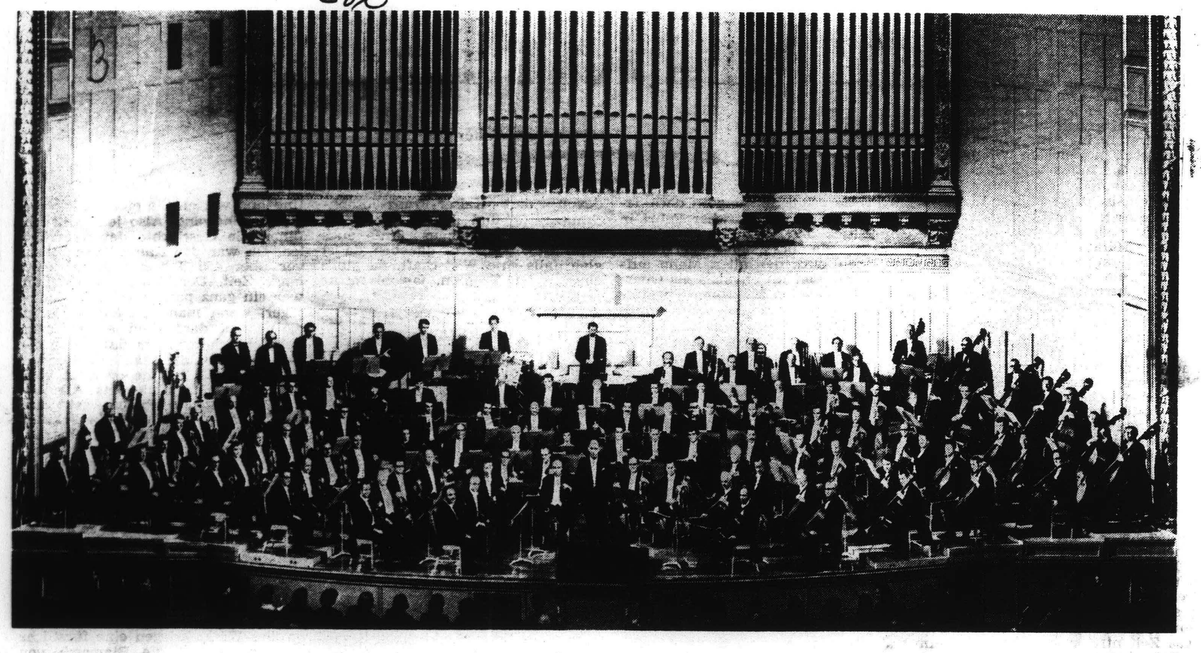
286



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Ausschnitt aus:
NWZ Göppinger Kreisnachrichten, Göppingen
vom 17. April 1971

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Ausschnitt aus:
Kreisnachrichten, Calw
vom 17. April 1971

argus Seit 1887 Auflage (i. Ts.): 13,9 – lt. „Leitfaden 1970 –
Ausschnitt aus:
Waiblinger Kreiszeitung, Waiblingen
vom 17. April 1971

Ein Orchester von Weltrang

Das Boston Symphony Orchestra auf Konzerttournee durch Europa

Zu seiner dritten Europa-Tournee ist eines der Spitzenorchester der Welt über den großen Teich gekommen: das Boston Symphony Orchestra. Nach dem Beginn in London trat das Orchester vergangene Woche in Stuttgart eine Gastspielreise durch die Bundesrepublik an. Heute und morgen geben die Bostoner in Wien ein Konzert, die nächsten Stationen sind Rom, Barcelona und Paris.

Eigentlich sind es drei Orchester, die das hohe Niveau amerikanischer Musikinterpretation dokumentieren, denn die „Bostonians" präsentieren drei Besetzungen: als Symphonie-Orchester unter der Leitung von William Steinberg und dem erst 26jährigen Nachwuchsdirigenten Michael Tilson Thomas, als Boston Pops mit Arthur Fiedler und als Symphony Chamber Players (Kammerorchester).

MICHAEL TILSON THOMAS

Ein Jahr älter als das Berliner Philharmonische Orchester wurde das Boston Symphony Orchestra 1881 von dem Finanzmann Henry L. Higginson gegründet. Er stiftete eine Million Dollar als finanzielle Basis für das erste ständige hochqualifizierte Orchester Amerikas. Mit solcher finanzieller Rückendeckung ließ sich gut musizieren, hervorragend musizieren aber erst, als der Leipziger Theaterkapellmeister Arthur Nikisch 1889 die Leistung der Bostoner übernahm. Von da ab war dem Orchester die Weltrangstellung sicher. Die Reihe berühmter Dirigenten ist zugleich die Reihe der großen Erfolge. Wir nennen einige Namen: den Wagner-Spezialisten Karl Muck, der von der Königlichen Oper Berlin kam; Pierre Monteux, der von 1919 bis 1925 Chefdirigent war; Serge Kussewitzky, der Kompositionsaufträge an die bedeutendsten Komponisten der Zeit erteilte, an den jetzt gestorbenen Strawinsky, an Béla Bartók zum Beispiel; Charles Munch und Erich Leinsdorf, dessen Nachfolge nun William Steinberg angetreten hat.

Als William Steinberg bei der Pressekonferenz in Stuttgart zu Beginn der Deutschland-Tournee von der „Demonstration" sprach, der sein Orchester bei der Gastspielreise verpflichtet sei, zeigte er sich der Tradition der Bostoner würdig; denn schon immer sah es dieses Orchester als seine vornehmste Aufgabe an, zeitgenössische Musik zu demonstrieren: das amerikanische Publikum mit europäischen Zeitgenossen bekannt zu machen, dem deutschen Publikum jetzt neben großen Europäern Vertreter amerikanischer Musik vorzustellen.

Die Europa-Tournee des Boston Symphony Orchestra fällt zusammen mit einer frohen Meldung für die deutschen Schallplattenfreunde: Die Deutsche Grammophon-Gesellschaft, die die Bostoner unter Exklusivvertrag genommen hat, legt die ersten Einspielungen vor: Peter Tschaikowskys Symphonie Nr. 1, „Trois Nocturnes" und drei Sonaten von Claude Debussy, „Daphnis et Chloe" von Maurice Ravel sowie Werke von Charles Ives und Carl Ruggles. Weitere Einspielungen kommen in Kürze auf den Markt, es handelt sich um Werke von Alexander Skrjabin (Poème de l'Extase), Friedrich Smetana (Mein Vaterland), Peter Tschaikowsky (Romeo und Julia), Claude Debussy (Prélude und Images).

Es ist das erstemal in der 90jährigen Geschichte des Boston Symphony Orchestra, daß diese mit über 200 Konzerten pro Saison überaus fleißigen Musiker nicht auf Platten einer amerikanischen Firma zu hören sind. do-

WILLIAM STEINBERG

WILLIAM STEINBERG ist seit 1969 Chefdirigent. Er wurde 1899 in Köln geboren, studierte bei Hermann Abendroth und assistierte Otto Klemperer. Er war Direktor des Deutschen Theaters in Prag, wirkte an den Opernhäusern von Frankfurt und Berlin, setzte sich für Bergs „Wozzeck", Weills „Mahagonny" und Schoenbergs „Von Heute auf Morgen" ein, gründete die Israelische Philharmonie, folgte 1938 einer Einladung Arturo Toscaninis nach den USA. Steinberg ist überzeugt, daß nur aus einer langen und engen Bindung der Musiker an einen Dirigenten eine gute Zusammenarbeit und außerordentliche Leistungen entstehen.

MICHAEL TILSON THOMAS mußte mitten in einem Konzert für den plötzlich erkrankten Steinberg einspringen und hatte einen sensationellen Erfolg. Damit begann der steile Aufstieg des 1944 in Hollywood Geborenen. Seine Erfahrungen sammelte er u. a. bei Pierre Boulez in Bayreuth. Seine bevorzugten Komponisten sind Strawinsky, Mahler, Ravel, Debussy.

186

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Höhepunkte

Hans Hollmanns Inszenierung von Muschg/Goethes „Die Aufgeregten" im Berliner Schloßpark-Theater.

Will Quadflieg in Schillers „Wallenstein" im Staatstheater Hannover.

Uraufführung von Volker David Kirchners Kompositionen beim Wiesbadener „Ensemble 70".

Tournee des Boston Symphony Orchestra — Dirigent: William Steinberg — durch die Bundesrepublik.

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Gerillte Visitenkarten

Orchesterporträts aus Boston, London und Bamberg auf Schallplatten

Eine Nachlese zu den Stuttgarter Erfolgskonzerten der vergangenen Wochen bieten die Frühjahrsneuerscheinungen bei Decca. Drei bekannte Orchester, die unlängst ihre Visitenkarten abgegeben haben, lassen sich in repräsentativen Porträts an der häuslichen Stereoanlage überprüfen. Die Qualitätsmerkmale des Konzertsaals finden sich dabei weitgehend bestätigt.

Unter dem Titel „Boston Symphony in Europe" hat RCA schnell entschlossen die spektakuläre Tournee der Bostoner mit einer Kassette begleitet, deren Inhalt noch aus den Jahren stammt, da Erich Leinsdorf Chefdirigent des amerikanischen Superorchesters war. Den auf zwei Langspielplatten vorgestellten Aufnahmen aus den sechziger Jahren (Mozarts Sinfonien Nr. 36 C-Dur „Linzer" und Nr. 39 Es-Dur; Gustav Mahlers Symphonie Nr. 1 „Der Titan") ist vor allem zu entnehmen, daß die Klangtradition der Bostoner Symphoniker eine Konstante ist, die alle Orchesterchefs zur Arbeitsgrundlage machten, ob sie nun Charles Munch, Erich Leinsdorf oder William Steinberg heißen. Die Hochglanzpolitur des „Boston sound" steht Mahlers stürmisch bewegter erster Sinfonie etwas besser zur Partitur als den beiden Mozartsinfonien, deren schwelgerische Aufmachung den Europäer doch überrascht. (RK 11 507/1-2 Stereo)

Zwei neue Einspielungen von Neville Marriners „Academy of St. Martin-in-the-Fields" verdeutlichen, was den Rang dieses großartigen, in einem Blitzanlauf zur Weltspitze vorgestoßenen Londoner Ensembles ausmacht. Es ist das imponierende Vertrauen auf die Überzeugungskraft eines „Molto eleganto-Stiles", der dieses Kammerorchester wie englische Tanzpaare zu Turniersiegen beflügelt. Was sie anfassen, wird zu reinstem Golde. Die hochromantische Streicherserenade Dvoraks, gekoppelt mit Griegs populärer Suite „Aus Holbergs Zeit" ergibt eines der feinsinnigsten Dokumente für zeitgemäße Wahrheitsfindung im romantischen Bereich (SXL 21 221-B). Für Bartóks „Musik für Saiteninstrumente, Schlagzeug und Celesta" und das Divertimento für Streichorchester haben die Londoner zu Recht den Edison-Preis erhalten: Besser kann man nicht darlegen, daß Bartóks Werke bruchlos aus dem neunzehnten Jahrhundert in das zwanzigste führt. (SXL 21 216-B)

Vor wenigen Jahren, als die großen Schallplattengesellschaften noch nicht zum Wettstreit angetreten waren, in einer Art Bibliothek von Alexandria die gesamte musikalische Hinterlassenschaft der letzten Jahrhunderte zu sammeln, hätte man einen Auftrag für unmöglich gehalten, den die Philharmonia Hungarica in Marl unter der Leitung des Landsmannes Antal Dorati jetzt auszuführen hat: sämtliche einhundertundvier Sinfonien Joseph Haydns einzuspielen. Dorati sieht die Riesenaufgabe in rosigem Optimismus: „Alles sind Meisterwerke, und selbst die frühesten bieten wesentlich bessere Musik als beispielsweise die ersten Mozartsinfonien." Ob die klangliche Beweisführung diese These stützen wird, bleibt abzuwarten, denn uns liegen bis jetzt erst die Sinfonien Nr. 49 bis Nr. 64 in Kassette vor und damit eine Schaffensepoche Haydns, aus der gelegentlich auch im Konzertsaal ein Beispiel zu hören ist. Die Philharmonia Hungarica jedenfalls geht diesen mittleren Haydn bereits im Stile der großen klassischen Sinfonik an, mit breitem dynamischem Spektrum und bedeutungsstarken, fast beethovenschen Akzenten. Es ist zu spüren, daß hier an Haydns Größe bewußt gearbeitet wird. (Decca SHE 25 053-D/1-8)

Erwin Schwarz

vienna

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In einer Mission unterwegs

„Presse"-Gespräch mit dem Dirigenten William Steinberg

William Steinberg in Wien. Im Hotel Imperial empfängt ein eher kleiner, sich sehr gerade haltender Herr mit der natürlichen Würde und Höflichkeit eines Mannes, der von seinem Wert weiß. Und sich auch so gibt. Beim Gespräch, von dem vorher nicht feststeht, ob es vielleicht sogar ein Interview wird.

Steinberg, vor 1933 Generalmusikdirektor in Frankfurt, ist der Chef zweier großer amerikanischer Orchester. In Pittsburgh und in Boston gilt sein Wort, was die Wahl der Programme seiner eigenen wie der von Gastdirigenten geleiteten Konzerte angeht. Weil man in Amerika eben immer noch den artistischen Leiter anerkennt, dem in künstlerischen Fragen niemand dreinreden darf. Nicht die Ansammlung von „Friends", den Gönnern, den Mäzenen, den Freunden im besten Sinn des Wortes und auch nicht die „Directors" oder „Trustees", die ihn bestellen. Es gibt einen finanziellen Manager, der eine Art von Einspruchsrecht hat, wenn für irgendwelche Pläne einfach keine finanzielle Bedeckung mehr vorhanden ist.

„Es ist großartig, dieses System. Als ich in Frankfurt General war, da wurden wir alle von den Steuerzahlern finanziert und immerhin gab es manchmal Versuche, Einfluß auf das Programm auszuüben. In Amerika, wo privates Geld den Hintergrund darstellt, gibt es das nicht. Man bringt mir Vertrauen entgegen und ich hafte mit meiner Person für die Qualität." Das Gespräch über falsche Ansichten von Amerika, wie sie in Europa immer noch grassieren, ist fortzusetzen. „Man meint im Grunde immer noch, in den Staaten kämen die Wilden unbekleidet hinter den Büschen hervor. Um dieses Vorurteil, diese Abwehrreaktion oder was immer es ist zu zerstreuen, fahren amerikanische Ensembles nach Europa. Mit den besten Musikern, den besten Instrumenten. Das ist eine Mission, der wir uns gern unterziehen, wenngleich es strapaziös ist und außer der Freude des Wiedersehens mit dem treuen europäischen Publikum nichts einbringt."

Steinberg hätte auch Zahlen zur Verfügung, um die Kultur des amerikanischen Publikums zu untermauern. Die Anzahl der ausverkauften Konzerte in größeren als europäischen Konzertsälen, das Interesse an neuerer Musik, die hervorragende Stellung der Musiker in der Gesellschaft — wenigstens ein Faktum soll näher besprochen werden.

Amerikas Publikum scheint Steinberg dem Neuen gegenüber eher aufgeschlossen. „Wenn man die Publikationen von Schott oder Universal Edition oder sonst einem Verlag liest, hat man den bestimmten Eindruck, in Europa bläst man zeitgenössische Komponisten bereits auf der Straße. Ich weiß nun, daß dem nicht so ist. In Amerika dagegen hört man sich diese Musiken immerhin an. Und zwar nicht nur, wenn man zu den berühmten 500 Menschen einer Stadt gehört." Immerhin war Steinberg der Vorkämpfer für Mahler und Bruckner in den USA und meint, nun der einzige Kämpfer für Bruckner zu sein — er weiß, daß seine Kollegen diese Symphonien ihrer Länge wegen nicht gern auf das Programm setzen.

Mit Gustav Mahler ist er nun auch in Wien. Er dirigiert das Bostoner Orchester und die VII. Symphonie, von der er weiß, daß sie auch hier nicht zum täglichen Brot gehört. „Wir werden nach dem ersten Satz die Pause machen. Ich habe das immer so gehalten, die Anspannung nach dem ersten Satz einer Mahler-Symphonie ist so groß, daß Publikum, Orchester und Dirigent sich eine Pause verdient haben. Es ist dies von Mahler durchaus gestattet und bisher hat noch keiner der schärfsten amerikanischen Kritiker etwas dagegen einzuwenden gehabt."

Nach dem aufrichtigen Lob der amerikanischen Orchester und der Darlegung der Gründe, warum er nun mit den Bostonern auf Tournee ist — siehe oben, Stichwort Mission — erhält William Steinberg eine Frage, mit der man ein Gespräch gut schließen kann. Ob er sich vorstellen könnte, wieder nach Europa zu übersiedeln und seine Position als großer alter Mann am Dirigentenpult zu leben. Er denkt nach, allerdings nicht über die Frage, sondern nur über eine eindeutig formulierte Antwort. Sie lautet selbstverständlich „Nein". Steinberg hat in den USA zwei Orchester zu betreuen — er hat im Vorjahr ein reduziertes Programm von nur 70 Konzerten selbst geleitet — und ein von ihm erzogenes Publikum. Er hat seine Wohnungen und sein Landhaus, er hat jede Form von finanzieller Unabhängigkeit und er hat die Chance, nach Europa auf Besuch zu kommen. Auf Besuche, die ihm durchaus genügen. Denn neben der Anhänglichkeit des musikalischen Publikums merkt er auch die merkwürdige Einstellung der Europäer gegenüber den Amerikanern. Der Kreis hat sich geschlossen, das Gespräch ist vorbei. Ein Herr verabschiedet seinen Gesprächspartner formvollendet.

F. E.

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OBER ~~NIEK~~-ÖSTERR. NACHRICHTEN ~~RHEINTEX~~
Linz ~~RXX~~ Datum 30. März 1971

Der Welt fleißigstes Orchester

Das Boston Symphony Orchestra wieder auf Europa-Tournee

Das Boston Symphony Orchestra, das in diesem Jahr sein 90jähriges Bestehen feiert, unternimmt im April seine 3. Europatournee. Im Rahmen der Gastspielreise wird das Orchester unter der Leitung von William Steinberg am 17. und 18. April im „Goldenen Saal" des Musikvereins in Wien konzertieren. Weitere Stationen der Tournee sind London, Stuttgart, Berlin, Hamburg, Frankfurt, Rom, Barcelona, Paris.

Das Boston Symphony Orchestra kam 1952 unter seinem damaligen Chefdirigenten Charles Munch erstmals nach Europa. 1956 gastierten die Bostoner als erster westlicher Klangkörper in der Sowjetunion.

Das Orchester, das am 22. Oktober 1881 in der Boston Music Hall debutierte, ist eines der fleißigsten der Welt. Es wird in der Saison 1970/71 nicht weniger als 215 Konzerte bestreiten.

Der Dirigent William Steinberg, ein gebürtiger Kölner, steht heute an der Spitze zweier bedeutender Orchester: er ist auf Lebenszeit Chef des Pittsburgh Symphony Orchestra und leitet seit 1968 auch die Bostoner — ein einzigartiges Faktum in der Musikgeschichte Amerikas. In Wien wird er in beiden Konzerten Mozarts Linzer Symphonie und Gustav Mahlers Siebente Symphonie dirigieren.

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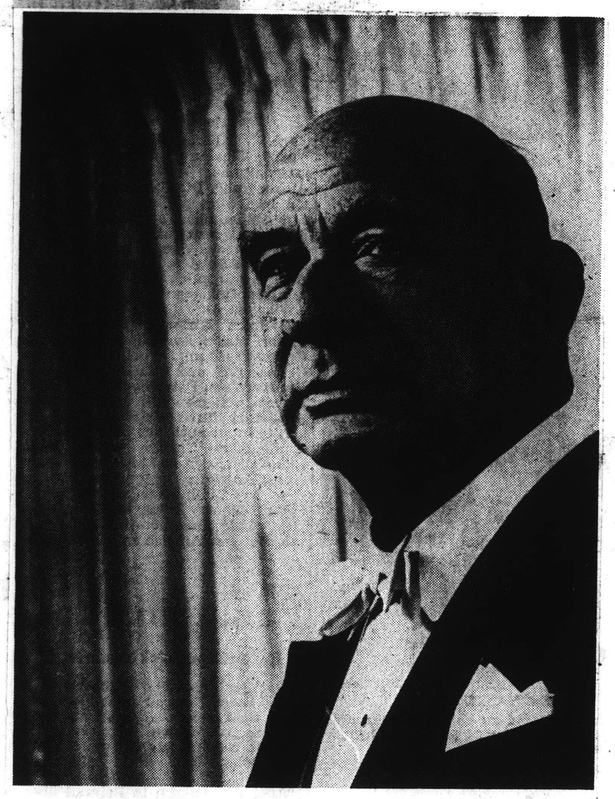

MIT MAHLER AUF DEM WEG NACH WIEN: WILLIAM STEINBERG
Der USA nobelstes Orchester, die Bostoner Philharmonie, ist auf Europatournee. Unter William Steinberg werden die Musiker, die in diesen Tagen Jubelhymnen in Deutschland einheimsen, am Wochenende im Musikverein gastieren. Auf dem Programm: Mahlers VII. Symphonie.

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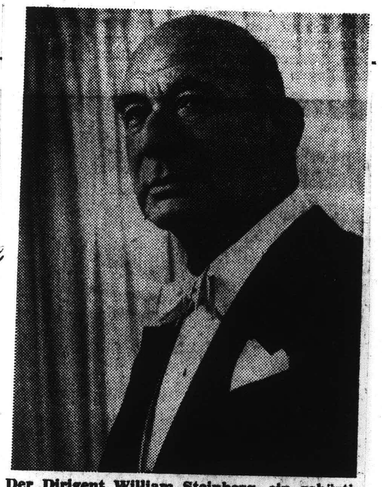

Der Dirigent William Steinberg, ein gebürtiger Kölner, steht an der Spitze zweier bedeutender Orchester: er ist auf Lebenszeit Chef des Pittsburgh Symphony Orchestra und leitet seit 1968 auch das Boston Symphony Orchestra. Mit Letztgenanntem, das heuer sein 90jähriges Bestehen feiert, unternimmt Steinberg derzeit eine Europatournee. Das Orchester wird am 17. und 18. d. auch im Musikverein in Wien konzertieren

Thomas dirigiert im Konzerthaus

Michael Tilson Thomas, „Assistant Conductor" beim Boston Symphony Orchestra, von der Zeitschrift „Musical America" zum „Musician of the year" für 1970 gewählt, wird am 27. November in Wien debütieren und ein Konzert der Wiener Symphoniker im Konzerthaus leiten.

Der junge „Musiker des Jahres", dessen erste Plattenaufnahmen in den vergangenen Monaten erschienen sind, gilt als eine der größten Dirigentenbegabungen, die in den letzten Jahren von sich reden machten. Er war vor seiner Bostoner Position Assistent bei Bernstein gewesen, der von dem jungen Kollegen nur mit Worten des größten Enthusiasmus berichtet.

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Information aus:
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Boston unterwegs zum Musikverein

Nächstes Wochenende gastiert in Wien das heuer 90 Jahre alte Boston Symphony Orchestra. Gemessen an Qualität und Brillanz der amerikanischen Orchester gehört Boston gewiß noch immer zu den Musikhauptstädten der USA – heute etwa neben Cleveland, Philadelphia, New York und Los Angeles. Der Name dieses Ensembles ist mit dem eines Dirigenten verbunden: Kussevitzky. Er hat „Boston Symphony" ein Vierteljahrhundert geleitet, von 1924 bis 1949. Was Tradition ist an diesem Orchester, stammt von ihm.

Zahllos sind die Plattenaufnahmen (die ersten entstanden schon 1917!) – zwei Neuerscheinungen der jüngsten Zeit seien hier herausgegriffen:

Für RCA hat Seiji Ozawa Strawinskys „Feuervogel" (Suite 1919) und „Petruschka" (Fassung 1947) aufgenommen. Dort wird die Nähe des Impressionismus betont, hier die Jahrmarktatmosphäre. Ozawa differenziert sehr genau im Klang, in den Farbwerten, er läßt die „Feuervogel"-Musik zuweilen gleichsam märchenhaft irisieren und der Marionette Petruschka keine rhythmische Freiheit. Beide Partituren sind elegant poliert. Den Klavierpart spielt bravourös Michael Tilson Thomas, der Assistant Conductor des Orchesters (LSC 3167).

Seit dem Vorjahr nimmt „Boston Symphony" für die Deutsche Grammophon Gesellschaft auf. Eine der ersten Produktionen galt Werken von Debussy („Trois Nocturnes") und Ravel („Pavane" und „Daphnis et Cloe II") mit Chorassistenz, dirigiert von Claudio Abbado. Es ist eine der aufnahme- und preßtechnisch, vor allem aber auch musikalisch besten und schönsten Platten mit symphonischer Musik geworden, die mir in letzter Zeit untergekommen sind (DGG 2561 012). Die perfekte Virtuosität des Orchesters ist von allen Seiten zu bewundern, man spürt Temperament, Wärme, Anteilnahme, Abbado disponiert die Stücke ruhig, souverän, ohne sie deshalb abzukühlen, und das Team der Technik sorgt dafür, daß die Musik plastisch, genau und auch in extremen dynamischen Bereichen noch so klingt, als gäbe es Reserven, die ungenützt blieben.

Karl Löbl

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Ausschnitt aus:
~~DER KLEINE~~ ARBEITER ZEITUNG
27. März 1971

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Boston Symphony Orchestra nach Wien

Das Boston Symphony Orchestra, das in diesem Jahr sein 90jähriges Bestehen feiert, unternimmt im April seine dritte Europatournee. Im Rahmen der Gastspielreise wird das Orchester auch in Wien gastieren.

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Das Bostoner Symphonieorchester wird im Rahmen seiner Europatournee am 17. und 18. April in Wien gastieren.

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William Steinberg und sein Boston Symphony Orchestra geben am 17. und 18. April im Musikverein zwei Konzerte mit Mozarts „Linzer Symphonie" und der „Siebenten" von Mahler.

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ÖSTERR. VOLKSSTIMME
18. März 1971

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Die Bostoner kommen

Das Boston Symphony Orchestra wird im Rahmen seiner bevorstehenden Europatournee am 17. und 18. April auch in Wien gastieren. Das Orchester wird von den Dirigenten Arthur Fiedler, William Steinberg und Michael Tilson Thomas geleitet. Vor den beiden Konzerten in Wien werden die Bostoner unter anderem in Bonn, Frankfurt, Hamburg, Hannover, Berlin und Stuttgart gastieren.

Orchestergäste aus Boston

Das Boston Symphony Orchestra wird im Rahmen seiner bevorstehenden Europatournee am 17. und am 18. April auch in Wien gastieren. Das Orchester wird von den Dirigenten Arthur Fiedler, William Steinberg und Michael Tilson Thomas geleitet.

Vor den Wiener Konzerten gastieren die Bostoner in mehreren Städten Westdeutschlands.

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Ausschnitt aus:
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DIE PRESSE 16. März 1971

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DREI DIRIGENTEN kommen mit dem Boston Symphony Orchestra nach Wien, das hier am 17. und 18. April gastieren wird: Arthur Fiedler, William Steinberg und der Bernstein-Schüler Michael Tilson Thomas, dem ein blendender Ruf als Nachwuchsdirigent vorausgeht.

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19. April 1971

Gleichgesinnte zu Gast

William Steinberg und das Boston Symphony Orchestra in Wien

Warum die siebente Symphonie Gustav Mahlers seltener gespielt wird als die sechste? Obgleich man ihr Übersichtlichkeit und, sonst allgemein als Grundlage für einen Erfolg angesehen, positive Haltung nachzusagen pflegt? Man wird es auch nach dieser Aufführung im Musikverein, die aus mehreren Gründen außerordentlich war, nicht sagen können.

William Steinberg und das auf Tournee eher gehetzte Boston Symphony Orchestra gastierten in Wien. Und spielten so, daß man einerseits ihre besonderen Vorzüge und zugleich auch die natürlichen Abnützungserscheinungen merken konnte, die sich auf Orchestertourneen einfach nicht verheimlichen lassen: Die Qualität des homogenen Klanges, die Sicherheit im Zusammenspiel, die Eingestimmtheit auf den Dirigenten erfreuten ebenso wie die minimalen Schwankungen — nicht nur beim Horn — im Orchester, die anzeigten, daß in Boston keineswegs Maschinen musizieren.

Auf dem Programm stand die Linzer Symphonie von W. A. Mozart als eine Art Introduktion. Man spielte sie zwar nicht in größter Besetzung, doch mit überaus vollem, romantischem Ton, nicht zu schnell und nicht zu durchsichtig, sehr elegant und gleichzeitig sehr auf vollen Klang bedacht. Luxuriös. Hierzulande hört man Mozart anders, doch hat das wenig zu sagen. Solange nur alles in einer Einheit bleibt, muß man mit kleinlichen Einwänden sparen.

Steinberg, der wenig gestischen Aufwand betreibt, kann sich auf seine Musiker verlassen. Sie wissen, wie er Mozart gespielt haben will und kommen mit einigen anfeuernden Bewegungen durchaus zurecht. Und haben, man merkt es, Freude an der Linzer Symphonie. Und, man wird auch davon überzeugt, ehrliche Begeisterung für Gustav Mahler. Sonst gäbe es nicht dieses Riesenwerk auf einer Reise, diese auch physische Belastung auf Tournee: Und dermaßen exakt gespielt, es ist für einen Musikfreund schon erstaunlich, da mit der Partitur nachzuprüfen, wieviel von den exakten Anweisungen des Komponisten befolgt werden und wie unauffällig dies geschieht. Allein der strahlende erste Satz war von besonderem Format.

Nach ihm gab es die Pause. Eine Atempause, die nicht nur den Ausführenden half. Die drei Innensätze waren derart merklich gegen den in sich geschlossenen ersten Teil abgesetzt, und für die Steigerung zuletzt sorgte ja der C-Dur-Jubel, den man bei Mahler wohl als ungewohnt empfindet — womit noch einmal auf die Frage nach der Ursache der so oberflächlichen Bekanntschaft mit dem Werk geantwortet sein soll.

Die Vorzüge des Boston Symphony Orchestra hätte man mit einem simpleren Programm wohl effektvoller dartun können. Doch man weiß sie. Effektiver aber als mit Mahler wären sie wohl nicht zu beweisen gewesen. Höchste Deutlichkeit und dennnoch europäische Homogenität, das haben nicht alle amerikanischen Spitzenensembles aufzuweisen. Das ist mitunter zugunsten blendender Virtuosität vernachlässigt. Das macht die Sympathie aus, die man hier in Wien diesem Orchester wie selbstverständlich entgegenbringt. Auf Wiedersehen, und möglichst auf eines mit William Steinberg an der Spitze.

Franz Endler

vienna reviews

EXCERPTS

DIE PRESSE, Vienna

Review by /Franz Endler

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Ausschnitt aus:
Die Presse
Wien

19. April 1971

Gleichgesinnte zu Gast

William Steinberg und das Boston Symphony Orchestra in Wien

Warum die siebente Symphonie Gustav Mahlers seltener gespielt wird als die sechste? Obgleich man ihr Übersichtlichkeit und, sonst allgemein als Grundlage für einen Erfolg angesehen, positive Haltung nachzusagen pflegt? Man wird es auch nach dieser Aufführung im Musikverein, die aus mehreren Gründen außerordentlich war, nicht sagen können.

William Steinberg und das auf Tournee eher gehetzte Boston Symphony Orchestra gastierten in Wien. Und spielten so, daß man einerseits ihre besonderen Vorzüge und zugleich auch die natürlichen Abnützungserscheinungen merken konnte, die sich auf Orchestertourneen einfach nicht verheimlichen lassen: Die Qualität des homogenen Klanges, die Sicherheit im Zusammenspiel, die Eingestimmtheit auf den Dirigenten erfreuten ebenso wie die minimalen Schwankungen — nicht nur beim Horn — im Orchester, die anzeigten, daß in Boston keineswegs Maschinen musizieren.

Auf dem Programm stand die Linzer Symphonie von W. A. Mozart als eine Art Introduktion. Man spielte sie zwar nicht in größter Besetzung, doch mit überaus vollem, romantischem Ton, nicht zu schnell und nicht zu durchsichtig, sehr elegant und gleichzeitig sehr auf vollen Klang bedacht. Luxuriös. Hierzulande hört man Mozart anders, doch hat das wenig zu sagen. Solange nur alles in einer Einheit bleibt, muß man mit kleinlichen Einwänden sparen.

Steinberg, der wenig gestischen Aufwand betreibt, kann sich auf seine Musiker verlassen. Sie wissen, wie er Mozart gespielt haben will und kommen mit einigen anfeuernden Bewegungen durchaus zurecht. Und haben, man merkt es, Freude an der Linzer Symphonie. Und, man wird auch davon überzeugt, ehrliche Begeisterung für Gustav Mahler. Sonst gäbe es nicht dieses Riesenwerk auf einer Reise, diese auch physische Belastung auf Tournee: Und dermaßen exakt gespielt, es ist für einen Musikfreund schon erstaunlich, da mit der Partitur nachzuprüfen, wieviel von den exakten Anweisungen des Komponisten befolgt werden und wie unauffällig dies geschieht. Allein der strahlende erste Satz war von besonderem Format.

Nach ihm gab es die Pause. Eine Atempause, die nicht nur den Ausführenden half. Die drei Innensätze waren derart merklich gegen den in sich geschlossenen ersten Teil abgesetzt, und für die Steigerung zuletzt sorgte ja der C-Dur-Jubel, den man bei Mahler wohl als ungewohnt empfindet — womit noch einmal auf die Frage nach der Ursache der so oberflächlichen Bekanntschaft mit dem Werk geantwortet sein soll.

Die Vorzüge des Boston Symphony Orchestra hätte man mit einem simpleren Programm wohl effektvoller dartun können. Doch man weiß sie. Effektiver aber als mit Mahler wären sie wohl nicht zu beweisen gewesen. Höchste Deutlichkeit und dennnoch europäische Homogenität, das haben nicht alle amerikanischen Spitzenensembles aufzuweisen. Das ist mitunter zugunsten blendender Virtuosität vernachlässigt. Das macht die Sympathie aus, die man hier in Wien diesem Orchester wie selbstverständlich entgegenbringt. Auf Wiedersehen, und möglichst auf eines mit William Steinberg an der Spitze.

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vienna reviews

EXCERPTS

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Information aus:
KRONEN ZEITUNG
Wien Datum 19. April 1971

Hochzeitsreise nach Europa

Das Boston Symphony Orchestra machte in Wien Station

Man könnte die gegenwärtige Tournee des Boston Symphony Orchestra auch eine Hochzeitsreise nennen. Jungvermählt mit einer deutschen Plattenfirma, die sich aus dieser Verbindung gute Chancen in Amerika erhofft, sind die Musiker aus Boston nach Europa gereist, um sich der Verwandtschaft des Ehepartners vorzustellen. Nebenbei feiert man noch den neunzigsten Geburtstag des Ensembles. Für ein Orchester der Schritt ins beste Mannesalter.

Entscheidend geformt von Leuten wie Monteux, Koussevitzky, Münch und Leinsdorf, präsentiert sich das Boston Symphony Orchestra als ein vortrefflicher Klangkörper. Hochgezüchtetes Raffinement der instrumentalen Kultur ist seine Tugend nicht. In dieser Hinsicht hat die Konkurrenz aus Philadelphia, Cleveland und New York zweifellos mehr zu bieten. Was die Bostoner Gäste auszeichnet, ist eine sympathische Geradlinigkeit. Ihr Musikantentum wirkt unverbildet, kräftig, knorrig.

William Steinberg, der neue Chef des Orchester, scheint diese rauhe Schale sehr zu schätzen. Er ist ein Mann der guten alten Schule. Unaufwendig, unaufdringlich. Die Show ist ihm ein Greuel. Dirigieren ist für William Steinberg kein Akt des Narzißmus, sondern Dienst am Werk. Es tut wohl, von Zeit zu Zeit wieder an diese Tatsache erinnert zu werden.

Am Samstagabend dauerte es im Musikverein freilich ziemlich lange, ehe man Steinbergs spröde Sachlichkeit zu schätzen begann. Mozarts „Linzer Symphonie" war, bei aller Korrektheit, für meine Begriffe zu steif, zu farblos und zu trocken musiziert.

Mahlers Siebente Symphonie, ein wahrhaft generöses Gastgeschenk an Wien, gedieh besser. Allerdings niemals bis in die Regionen des Außerordentlichen. Vielleicht machte gerade dieses Werk in seiner gefühlsbetonten Überschwenglichkeit eher die Grenzen als die Talente Steinbergs deutlich. Strenge, Zurückhaltung und Nüchternheit sind nun einmal nicht die besten Mittel, der grandiosen Lustigkeit der ersten Nachtmusik, der bizarren Phantastik des Scherzos oder der schwärmerischen Zärtlichkeit der zweiten Nachtmusik nachzuspüren. Erst im „pompösen" Finale wuchs die Aufführung.

Ihr respektabler Rang stand dennoch nie in Frage. Ein bißchen verwunderlich fand ich bloß die Einschaltung einer (durchaus entbehrlichen) Pause nach dem ersten Satz. Wäre es nicht richtiger gewesen, die Mozart-Symphonie wegzulassen, um die Spannung hochzuhalten? Sind fünf Viertelstunden anspruchsvoller Musik nicht mehr als genug für einen Konzertabend?

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Boston Symphony Orchestra unter Steinberg im Musikverein

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Die Rahmensätze klangen atmosphärisch aufgetankt, die Wunderhornreminiszenzen der beiden Nachtmusiken blieben an der Oberfläche. Mozart wirkte steif und unpersönlich. KHR

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Wien Datum 20. April 1971

Von Wien nach Boston, von Stein zu Steinberg:

Reise eines Konzerttages in die Nacht

VON FRITZ WALDEN

Philharmonisches mit Horst Stein am Dirigentenpult: Eingangs in memoriam Strawinski das Adagio aus „Apollon Musagète", in dem der genialste Proteus der Musikgeschichte jener Klassik am nächsten kam, die unser Meisterorchester seinen übrigen Phasen vorzog.

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Als Uraufführung die Musik für Orchester des Philharmonikers Alfred Prinz, ein prächtiges Werk, das gewissermaßen quer durch die Musik zur Moderne vorstößt: Sowohl die Melodik als auch der aparte Orchesterklang findet über schwungvollen Gesang beziehungsweise impressionistische Wirkungen zu stabiler Strukturierung des Tonmaterials; linear etwa in den Intervallen der herabstürzenden Sext und Septime gleich der ersten Takte, die in allen drei Sätzen wiederkehren, indes das harmonische Massiv auch in allen dynamischen Ostinatostürmen — die Einleitung zum Finale erinnert an das rhythmische Ungestüm etwa der Geschwindmärsche Schostakowitschs — seinen formalen Beitrag glanzvoll behauptet. Strukturen, auch durch das Ohr leicht faßbar, die diese Orchestermusik aus einem Guß hervorquellen lassen.

Nach der Pause Bruckners Sechste: Stein trägt in sie viel klangliche Helle, er lichtet gewissermaßen den mystischen Bruckner-Wald; gerade bei der Sechsten kein Nachteil, weil es sie aus dem Schatten ihrer symphonischen Nachbarn rückt. Auch ist die etwas nördlicher angesiedelte Wagner-Romantik — mitunter glaubte man ein überdimensioniertes „Siegfried"-Idyll zu hören — bekanntlich kein wesensfremdes Bruckner-Register. Zu kurz kommt hiebei, durch die Vorwegnahme letzter Steigerungsmöglichkeiten, der weite architektonische Bogen. Dafür hat Stein ein heißes Herz für die große Bruckner-Melodie, die, auch dank den großartigen philharmonischen Weggefährten, sinnberükkend aufblühte.

Am Abend desselben Tages im selben Saal des Musikvereins, das Boston Symphony Orchestra unter William Steinberg, ein Erlebnis eigener Art: In diesem Lager ist Amerika! Spitzenmusiker aus dem Angebot eines ungeheuren Reservoirs, scheinen sie erst in engster Nachbarschaft des Ensembles ihre Individualität voll entfalten zu können. Das ergibt, über jede Computerperfektion hinaus, eine Vollendung des Zusammenspiels, die fast etwas Beklemmendes hat. In Mahlers Siebenter trifft das mit nachtwandlerischer Sicherheit scheinbar ohne Zutun des Dirigenten die kompliziertesten dynamischen, agogischen und rhythmischen Übergänge; das spult sich wie eine Hi-Fi-Schallplatte in einer klanglichen Ausgewogenheit ab, die mit den geringsten Möglichkeiten aufräumt, Mahler noch immer Pathos oder Banalität vorzuwerfen, die hundert Ekstasen des Riesenwerks allerdings auch vereist. Man hatte am Schluß das etwas unheimliche Gefühl, die Gäste könnten mit gleicher Vollendung noch ein paar weitere Mahler-Symphonien zum besten geben...

Und Steinberg? Ein Taktstocksouverän. Distanziert und dennoch temperamentgeladen. Scheinbar gar nicht mehr nötig, und doch der geheimnisvolle Energiekern. Er spielt mit der Linken wie beiläufig auf dem Revers seines Fracks eine pianistische Passage und aus dem Orchester sprüht makellos eine ungeheuer schwierige Klangrakete in die Höhe. Er regiert das ihm anvertraute instrumentale Massenaufgebot mit einer dezenten Grimasse, bald mit einem Schmunzeln, dann wieder mit der gespielten Strenge eines lustigen Onkels: Und alle Instrumente schmunzeln beziehungsweise parieren in eiserner Disziplin. Passagenweise schlägt die ihnen vom Dirigenten abgenötigte Präzision in groteske Komik um...

Die einleitende Linzer Symphonie Mozarts, übliche Verbeugung vor den Gastgebern, funktionierte sich ein wenig zu einer Bostoner Symphonie um. Nicht einmal durch amerikanische Superpräzision; Boston gab sich eher betont leger. Sondern über einen gewissen Entzug von Mozart-Nestwärme. Die klang nur aus dem Chorus der ersten Geigen gleich in der Adagio-Einleitung in der Zaubergeige des Konzertmeisters auf.

translation notes on the following page.

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No.
437 BOYLSTON STREET
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Boston Symphony Orchestra under Steinberg in the Musical Society

BUT TASTE IS NOT HIS FORTE

The direction in Mahler's Siebenter to necessarily pause after the first movement comes, indeed, from the composer himself. And so, William Steinberg and his "Bostonians" obeyed this direction. The hesitation was, however, disturbing, especially since Mozart's Symphony in C-Major (KV 425) immediately preceeded it. Both composistion were reduced to one balanced work. Mahler didn't seem to fill up the evening. There is a simple solution to this problem: perform Mahler's great symphony, like Bruckner's, alone.

In spite of this, it was an impressive encounter with the Boston Symphony Orchestra, the leading U.S. Orchestra which is celebrating its 90th anniversary, and visited Vienna on its current tour of Europe.

William Steinberg has been conducting since 1969, following Monteux, Kussewitzky, Munch and Leinsdorf. The orchestra is a truly precise sounding instrument, especially the wind section which is typically American. Overall, they are extraordinarily precise, fresh and, in individual groups, imaginatively homogeneous. An orchestra that obtains the best talent at top rates.....

The performance: Steinberg, with his methodical routine, could also have been a show man. He is no longer a youngster. His Mahler still had tempo and brisance, but somethings tended to slip into film music. Discretion is not his strong point. Neither is taste.

The sope of the movements echoed accoustically; reminiscences of the magic horn in Nachtmusic remained superficial. Mozart seemed rigid and impersonal.

And so, the force diminished and the reality of the performance once again evoked some pros and cons concerning Mahler. His exact style was captured in the creation of sound, whereby the orchestra established important qualities; its members, its discipline and its liveness in intonations.

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Nach der Pause Bruckners Sechste: Stein trägt in sie viel klangliche Helle, er lichtet gewissermaßen den mystischen Bruckner-Wald; gerade bei der Sechsten kein Nachteil, weil es sie aus dem Schatten ihrer symphonischen Nachbarn rückt. Auch ist die etwas nördlicher angesiedelte Wagner-Romantik — mitunter glaubte man ein überdimensioniertes „Siegfried"-Idyll zu hören — bekanntlich kein wesensfremdes Bruckner-Register. Zu kurz kommt hiebei, durch die Vorwegnahme letzter Steigerungsmöglichkeiten, der weite architektonische Bogen. Dafür hat Stein ein heißes Herz für die große Bruckner-Melodie, die, auch dank den großartigen philharmonischen Weggefährten, sinnberükkend aufblühte.

Am Abend desselben Tages im selben Saal des Musikvereins, das Boston Symphony Orchestra unter William Steinberg, ein Erlebnis eigener Art: In diesem Lager ist Amerika! Spitzenmusiker aus dem Angebot eines ungeheuren Reservoirs, scheinen sie erst in engster Nachbarschaft des Ensembles ihre Individualität voll entfalten zu können. Das ergibt, über jede Computerperfektion hinaus, eine Vollendung des Zusammenspiels, die fast etwas Beklemmendes hat. In Mahlers Siebenter trifft das mit nachtwandlerischer Sicherheit scheinbar ohne Zutun des Dirigenten die kompliziertesten dynamischen, agogischen und rhythmischen Übergänge; das spult sich wie eine Hi-Fi-Schallplatte in einer klanglichen Ausgewogenheit ab, die mit den geringsten Möglichkeiten aufräumt, Mahler noch immer Pathos oder Banalität vorzuwerfen, die hundert Ekstasen des Riesenwerks allerdings auch vereist. Man hatte am Schluß das etwas unheimliche Gefühl, die Gäste könnten mit gleicher Vollendung noch ein paar weitere Mahler-Symphonien zum besten geben...

Und Steinberg? Ein Taktstocksouverän. Distanziert und dennoch temperamentgeladen. Scheinbar gar nicht mehr nötig, und doch der geheimnisvolle Energiekern. Er spielt mit der Linken wie beiläufig auf dem Revers seines Fracks eine pianistische Passage und aus dem Orchester sprüht makellos eine ungeheuer schwierige Klangrakete in die Höhe. Er regiert das ihm anvertraute instrumentale Massenaufgebot mit einer dezenten Grimasse, bald mit einem Schmunzeln, dann wieder mit der gespielten Strenge eines lustigen Onkels: Und alle Instrumente schmunzeln beziehungsweise parieren in eiserner Disziplin. Passagenweise schlägt die ihnen vom Dirigenten abgenötigte Präzision in groteske Komik um...

Die einleitende Linzer Symphonie Mozarts, übliche Verbeugung vor den Gastgebern, funktionierte sich ein wenig zu einer Bostoner Symphonie um. Nicht einmal durch amerikanische Superpräzision; Boston gab sich eher betont leger. Sondern über einen gewissen Entzug von Mozart-Nestwärme. Die klang nur aus dem Chorus der ersten Geigen gleich in der Adagio-Einleitung in der Zaubergeige des Konzertmeisters auf.

translation notes on the following page.

translation notes for articles on the preceding page

EXCERPTS

Vienna review by K.H.R.

The BSO is a real precision instrument, particularly the woodwinds, naturally typically American, but overall unusually precise, fresh-sounding, and blended in their individual sound. An orchestra which uses its considerable financial resources to acquire the very best talent... (NB-the '...' is in the original; this very Viennese remark ((crack, that is)) defies an exact translation, but it isn't entirely cordial).

Vienna review by Fritz Walden

...The BSO's concert was an experience of a particular kind: These musicians are absolutely top class, selected from among an enormous (American) reservoir of orchestral talent. However precise the ensemble of the orchestra seems, each musician nevertheless appears to be able to express his individuality to the full. This results in a perfection beyond that of pure precision, the ultimate in ensemble playing....

And Steinberg? A king of the baton. Aloof and yet full of temperament. Apparently no longer necessary, and yet the secret source of all energy. He plays with his left hand continuously on his lapel, piano passages, and from the orchestra there surges flawlessly, a huge and powerful rocket of sound upwards into the heavens....

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Ausschnitt aus:

WR. NEUSTÄDTER ZEITUNG

Nr. 296 Datum 20. April 1971

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Der Klarinettist Prinz, Jahrgang 1930, ist im kompositorischen Handwerk sehr gut geschult, reiche Erfahrungen der Orchesterpraxis treten hinzu, und diese sowie eine rege Musikalität, die sich gemäßigt modern kundtut, ließen ein Werk entstehen, dessen Ecksätze lebhaft entwickelt und recht wirksam sind, während das Lento, offen gesagt, ziemlich langweilig wirkt. Die Philharmoniker setzten das Werk ins bestmögliche Licht.

Vor dieser Novität dirigierte Horst Stein, dieser im besten Sinne des Wortes solide Musiker, die Haydn-Variationen von Brahms, und zum Abschluß brachte er die „Sechste" von Bruckner, die ein echtes Kind ihres Schöpfers ist, wie ihre Schwestern viel schöne Musik enthält, auch Eigenart unter ihnen hat, im Gesamten aber vielleicht doch nicht zu voller Größe der Aussage anderer Bruckner-Symphonien vorstößt, so daß ihr relativ seltenes Aufscheinen auf den Programmen begründet sein mag. Inniges, richtig gestimmtes Bruckner-Musizieren war auf das Konto des Orchesters ebenso zu verbuchen wie auf jenes des Dirigenten, der das Werk mit Sorgfalt ausbreitete, ausmusizierte und steigerte.

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Clarinetist Prinz,1930, has had much experience composing and in orchetra performances. This together with his lively musicality, which reveals itself as moderately modern, combine to produce a work with vividly developing and very effective movements. However, to be honest, the lento is rather boring. The Philharmonic Orchestra brought out the best in this work.

Prior to this novelty, Horst Stein, a sound musician in the best sense of the word, conducted Variations of Haydn by Brahms and chose for his finale the "Sechste" by Bruckner. This composition is a true child of its creator, like his other works, containing much beautiful music with an individuality. However, overall it doesn't exert the full grandeur of expression the other Bruckner symphonies do,so its relatively rare appearance may be based on the program. A sincere, accurately performed production of Bruckner's music was credited as much to the orchestra as to the conductor, who spreadout, played and intensified that work with precision.

The same evening, the Boston Symphony Orchestra was a guest with the International Orchestra and Chorus Circle of the Musical Society. William Steinberg, a very confident man of the old school, conducted.

The orchestra played so well that Steinberg was able to briefly refrain from signaling the beat. It carried out everything was just such precision. But Mozart's "Linzer Symphonie" didn't entirely satisfy us. It had too little atmosphere. A certain realism governed the performance and it lacked the sublime, sensitive freshness which is acheived with a "piano" more often than with a "forte", which produces a strong resonating effect.

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Steinberg belongs to those devotees of Mahler, who therefore give him their all and for Steinberg that's strategicially as well as artistically. That maximal emotional intensiveness that could keep the vast Mahler-Opus in permanent suspense, was not acheived by this conductor.

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argus
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Ausschnitt aus:
Göttinger Tagblatt, Göttingen
vom 23. April 1971

Die Bostoner Symphoniker bestanden den Test

Das Bostoner Symphonische Orchester eroberte die Herzen der Wiener. Nach seinem ersten Konzert im Wiener Musikvereinsaal gab es für das Orchester und seinen Dirigenten, den aus Köln stammenden William Steinberg, eine viertel Stunde lang begeisterte Ovationen.

Die amerikanischen Gäste hatten für ihre beiden Wiener Konzerte im Rahmen der gegenwärtigen Europa-Tournee des Orchesters ein rein österreichisches Programm zusammengestellt. Sie spielten Mozarts Linzer Symphonie in C-Dur und als rauschende Klangapotheose Mahlers 7. Symphonie in e-Moll. Viele Wiener Musikfreunde hatten sich vor dem Konzert über die Programmauswahl skeptisch geäußert, da es in der Regel für ausländische Orchester als gefährlich gilt, mit österreichischem Programm in Wien aufzutreten und so den Vergleich mit den Wiener Philharmonikern heraufzubeschwören. Die Bostoner jedoch bestanden den Test ausgezeichnet.

THE BOSTON SYMPHONY PASSED THE TEST

The Boston Symphony Orchestra conquered the hearts of the Viennese. After his first concert in the Vienna Musikvereinssaal the orchestra and its conductor - who was born in Cologne - received a fifteen minute long enthusiastic ovation.

The American guests put together a pure Austrian program for both concerts on their European tour of this orchestra. They played Mozart's Linz Symphony in C Major and as thundering sound glorification, Mahler's Seventh Symphony in E Minor. Many Viennese music friends displayed skepticism for the choice of the program, before the concert. It is dangerous, as a rule, for foreign orchestras to appear with an Austrian program in Vienna to cause comparison with the Vienna Philharmonic. However, the Bostonians passed the test with excellence.

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Vienna Wochenpresse, April 21, 1971

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Wochenpresse
Wien, 21.4.71

KULTUR Seite 11

Konzerte

Raritäten

Boston Symphony Orchestra, Philharmoniker, Berberian, „Kußoper"

Ein Wochenende der selten gespielten Symphonien: Mahlers VII. und Bruckners VI.

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Die Furche - 24.4.71

Boston Symphony Orchestra, Philharmoniker, Kontrapunkte

Von Mozart bis Berio

Wien hatte eine Musikwoche, wie man sie sich öfter wünscht: gehaltvoll und interessant. An zwei Abenden gastierte im Großen Musikvereinssaal unter der Leitung von William Steinberg das berühmte Bostoner Orchester; im 7. Abonnementkonzert der Philharmoniker unter Horst Stein gab es eine Uraufführung; Peter Keuschnig präsentierte im Mozartsaal eines seiner interessanten Programme mit neuer Musik und hatte Cathy Berberian als Mitwirkende gewonnen; und auch beim Abend des Senegal-Balletts kam der Musikfreund voll und ganz auf seine Rechnung.

Das *Boston Symphony Orchestra* wurde 1881 gegründet und hatte folgende ständige Dirigenten: Arthur Nikisch, Karl Muck, Pierre Monteux, Serge de Kussewitzky, Charles Münch und Erich Leinsdorf. Se. zwei Jahren ist *William Steinberg* sein „Direktor". Er stammt aus Köln und war in führender Stellung in seiner Heimatstadt, in Prag, Frankfurt, in Palästina, New York und zuletzt in Buffalo tätig. — Ein Blick auf die Namensliste der Orchestermitglieder erweckt den Eindruck, daß man es mit einem durchaus „europäischen" Klangkörper zu tun hat. Das bewies dann auch die Interpretation der *„Linzer Symphonie"*, C-Dur, von *Mozart*, mit der Steinberg sein Programm eröffnete. Echtes Verständnis, Ruhe und richtige Tempi zeichneten diese Interpretation aus, die nur klanglich etwas dick geriet, was wohl vor allem darauf zurückzuführen ist, daß Dirigent und Musiker an größere Säle gewöhnt sind. — Bei der *VII. Symphonie* von *Gustav Mahler* hingegen klang alles deutlich und transparent. In dem selten gehörten Riesenwerk, das fast 80 Minuten dauert (Steinberg schaltete nach dem ersten Satz eine große Pause ein), bewunderte man die aparte, von höchster Meisterschaft und einem überaus sensiblen Ohr bestimmte Instrumentierung, und man müßte ein ganzes Register aufstellen, um alle jene wunderbaren Dinge zu vermerken, die es da zu bewundern gab, besonders im ersten Satz und in den beiden Nocturni. Das Finale ist Mahler ein wenig lärmend geraten und klingt nach Schostakowitschs Zehnter.

Steinberg ist ein feiner Musiker, der es sich leisten kann, das Orchester mit lockerem Zügel zu lenken. Wie Knappertsbusch läßt er es gern ein wenig allein musizieren, ist aber immer parat, wenn es drauf ankommt. — Der sonore, substanzielle und noble Klang der einzelnen Instrumente sowie des Ensembles sind besonders zu rühmen. Orchester und Dirigent ist dafür zu danken, daß sie die Mühen dieser gigantischen Siebenten nicht gescheut haben, die Mahler im Sommer des Jahres 1905 in Maiernigg am Wörthersee „wie in einem Rausch" komponiert hat und deren Uraufführung drei Jahre später in Prag vor einem — begreiflicherweise — verblüfften Publikum stattfand ...

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KURIER - 21.4.71

Hohe Begeisterungsgrade

Die „Bostoner" unter William Steinberg im Musikvereinssaal

Mit einem Programm zweier wesensverschiedener Werke stellten sich die Bostoner Symphoniker ein. In Mozarts Linzer Symphonie (K.-V. 425) wollten sich die Wärme des Adagios und die rustikale Einfärbung des Trios in der Ausdeutung William Steinbergs nicht so leicht einstellen.

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Das Begeisterungsthermometer im Großen Musikvereinssaal erklomm höchste Grade.

Paul Lorenz

196

Salzburger Nachrichten · 21.4.71

Die Aufhellung der „Nachtwache"

Vorbildliche Mahler-Interpretation durch Boston Symphony Orchestra unter Steinberg in Wien

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In 25jähriger Tätigkeit (1924 bis 1949) hat dann Serge Koussevitzky das Orchester zum perfekten Interpreten zeitgenössischer Musik erzogen. Auf diesem Fundament konnte William Steinberg, der 1969 das traditionsreiche Amt des Chefdirigenten von Erich Leinsdorf übernommen hat, aufbauen. Steinberg lag nicht zuletzt die Mahler-Pflege am Herzen. Als kostbares Ergebnis seiner Bemühungen hörte man nun in Wien eine wahrhaft exemplarische Wiedergabe der VII. Symphonie in e-Moll.

Steinbergs Mahler-Auffassung ist unpathetisch und unromantisch, den musikalischen Valeurs mehr zugewandt als literarischen Stimmungshintergründen. Wenn man bisher den zweiten Satz gern mit Rembrandts „Nachtwache" in Verbindung brachte, so hat Steinberg den „Galerieton" abgedeckt. Die Figuren sind nun nicht mehr „schemenhaft", sondern klar umrissen. Die koloristischen Akzente werden mit großer Deutlichkeit und Präzision gesetzt. Das Zwiegespräch zwischen Horn und Mandoline im Andante amoroso war ein Muster an lyrischer Zartheit, Durchsichtigkeit und Anmut.

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Als Einleitung hörte man Mozarts Symphonie in C-Dur, KV 425, die sogenannte „Linzer Symphonie". Sie wurde etwas beiläufig gespielt und zeigte, daß dieses herrliche Orchester auch seine schwachen Stellen hat. Die Pause fand — nach Mahlers Vorschrift — nach dem Allegro con fuoco statt, eine Tradition, die man nicht unbedingt unter ganz veränderten Verhältnissen bewahren sollte.

Der Jubel war laut und verdient.

Ruediger Engerth

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Information aus:

ÖSTERR. VOLKSSTIMME

Wien Datum 20. April 1971

Aus dem Konzertsaal

Eindrucksvoll war die Begegnung mit dem Boston Symphony Orchestra unter William Steinberg im Musikvereinssaal. Es ist ein in spielerischer und klanglicher Kultur hohe Ansprüche befriedigender Klangkörper, dessen Streicher dunkle und weiche Klangfarben bevorzugen und in dem immer wieder hervorragende Bläser, manchmal mit grellen Farben und etwas überraschender Schärfe, auffallen. Alles in allem ein sorgfältig zurechtgeschliffener Präzisionsapparat, der wie eine Orgel mit großer Registerdisposition für einen guten „Steuermann" eben „alle Stücke spielt".

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Mit Mozarts C-dur-Symphonie (K.-V. 425) gelangen ihm gute Wirkungen, wenn man sich auch einiges etwas leichter und dynamischer hätte vorstellen können. Es war jedoch insgesamt eine geglückte Wiedergabe.

Mahlers Siebente Symphonie ist eine anstrengende Sache, die schon allein abendfüllend wäre. Sie verlangt jedem der Beteiligten (dem Orchester, dem Dirigenten und dem Publikum) große Konzentration ab und enttäuscht diese bisweilen ein wenig. Es ist dem Dirigenten nicht sehr geglückt, das Ganze zu raffen, um es etwas übersichtlicher zu machen. Die besten Momente gab es bei aller Tendenz zur Überzeichnung von Details in den beiden Rahmensätzen, während vor allem die zweite „Nachtmusik" äußerst spröd blieb und zerfahren wirkte.

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Information aus:

SALZBURGER VOLKSBLATT

Salzburg Datum 21. April 1971

Bostoner Symphoniker in Wien

WERKE VON MOZART UND MAHLER IM MUSIKVEREIN

Das vor 90 Jahren gegründete Boston Symphony Orchestra gastierte unter der Leitung seines Chefdirigenten William Steinberg im Internationalen Orchester- und Chorzyklus der Gesellschaft der Musikfreunde im Großen Musikvereinssaal. Mit der Programmwahl — Symphonien von Mozart und Mahler — hat sich das bedeutende amerikanische Orchester allerdings etwas zuviel zugemutet. Der über 70jährige, aus Köln gebürtige Dirigent verfügt zudem über eine stellenweise recht undeutliche Schlagtechnik; er neigt zu den kreisrunden Handbewegungen, die auch ein bekannter österreichischer Dirigent zum Leidwesen der Musiker des öfteren bevorzugt. Seinen Namen sollt ihr nie erfahren. So war das zweitägige amerikanische Gastspiel kein reines Vergnügen für das anspruchsvolle Wiener Publikum.

Wolfgang Amadeus Mozarts C-Dur-Symphonie (KV 425), auch „Linzer Symphonie" genannt, nimmt im symphonischen Schaffen des Meisters eine besondere Stellung ein; folgte ihr doch nach dreijähriger Pause die als „Prager Symphonie" bekannte und dieser sodann zwei Jahre später nur noch die großartigen Schlußtrias in Es-Dur, g-Moll und C-Dur („Jupiter"). Das Boston Symphony Orchestra verfügt zwar über satten Streicherklang, gerundetes, einschmeichelndes Holz und schmetterndes, strahlendes Blech; aber bei Mozart läßt es die erforderliche Transparenz vermissen. Gleich der erste Satz gelang nicht ganz so „spirituoso", wie ihn sich der Komponist wohl vorgestellt hat. In der „äußeren Anlage und in der Instrumentation — Trompeten im langsamen Satz! — auf festlichen Glanz gestimmt, dabei aber reich an den für den Meister charakteristischen Gegensätzen zwischen rauschender Fröhlichkeit und schwärmerischer Kantabilität" (B. Paumgartner), wurde das 1783 entstandene Werk von den Amerikanern besonders im dritten Satz nicht richtig verstanden: das war kein graziöses Menuett, sondern ein derber, schwerfälliger Tanz.

Unmittelbar (ohne Pause) schloß Steinberg an den Finalsatz der Mozart-Symphonie den ersten Satz der rund 75 Minuten dauernden VII. Symphonie in e-Moll. Der Dirigent hielt sich an die Originalanweisung des Komponisten Gustav Mahler zur Aufführungspraxis dieses Werkes und schaltete nach dem ersten Satz die Pause des Konzerts ein. Steinberg gestaltete auch dieses vermeintliche Gastgeschenk an die Wiener zu trokken und nüchtern. Am überzeugendsten gelang der zwischen zwei unterschiedlichen Nachtmusiken stehende dritte Satz („Schattenhaft. Fließend, aber nicht schnell"). Der fünfte und letzte fiel ein wenig zu pompös aus.

Das zweifellos überdurchschnittliche Orchester und sein Chef ernteten gemäßigten Beifall. **Walter F. Goebel**

SAKO Zeitungsausschnitte
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Ausschnitt aus:

EXPRESS
KURIER

Wien Datum 21. April 1971

Hohe Begeisterungsgra

Die „Bostoner" unter William Steinberg im Musikvereinssaal

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argus Seit 1887 Auflage (i. Ts.): 17,4 – lt. „Leitfaden 1971 –

Ausschnitt aus:

Buersche Zeitung, Gelsenkirchen-Buer

vom 22. April 1971

Bostoner Symphoniker in Wien umjubelt

Wien. Das Bostoner Symphonische Orchester eroberte die Herzen der Wiener. Nach seinem ersten Konzert im Wiener Musikvereinssaal gab es für das Orchester und seinen Dirigenten, den aus Köln stammenden William Steinberg eine Viertelstunde lang begeisterte Ovationen.

Die amerikanischen Gäste hatten für ihre beiden Wiener Konzerte im Rahmen der gegenwärtigen Europa-Tournee des Orchesters ein rein österreichisches Programm zusammengestellt. Sie spielten Mozarts Linzer Symphonie in C-Dur und als rauschende Klangapotheose Mahlers 7. Symphonie in e-Moll. Viele Weiner Musikfreunde hatten sich vor dem Konzert über die Programmauswahl skeptisch geäußert, da es in der Regel für ausländische Orchester als gefährlich gilt, mit österreichischem Programm in Wien aufzutreten und so den Vergleich mit den Wiener Philharmonikern heraufzubeschwören. Die Bostoner jedoch bestanden den Test ausgezeichnet.

argus Seit 1887 Auflage (i. Ts.): 64,5 – lt. „Leitfaden 1971 –

Ausschnitt aus:

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vom 22. April 1971

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Ausschnitt aus:
SALZBURGER NACHRICHTEN

21. April 1971

Salzburg Datum

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Ausschnitt aus:
OBER NACHRICHTEN
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Linz
~~M.G.~~

20. April 1971
Datum

Boston und Wien und zweierlei Extraklang ...

Schillernde Klangkultur des Boston Symphony Orchestra überbot diesmal Wiens Philharmoniker

Das Boston Symphony Orchestra gastierte unter seinem künstlerischen Leiter William Steinberg am Wochenende im Musikverein. Die „Bostoner" gelten als eines der besten Orchester Amerikas. Keine Geringeren als Monteux, Kussewitzky, Münch und Leinsdorf zählten zu den Chefdirigenten des 1881 gegründeten Orchesters, und das Wiener Konzert mit Mozarts „Linzer Symphonie", KV 425, und der VII. Symphonie von Mahler bestätigte den außergewöhnlich hohen Standard dieses Orchesters.

Samtiger Glanz der Holzbläser, Reinheit und Dezenz des Blechs und der satte Ton der Streicher verschmelzen untereinander ohne die geringsten Reibungen und bewirken eine fabelhafte Homogenität des Klanges. Dazu gesellt sich ein kraftvoller musikalischer Impetus, dem Brillanz und Perfektion gleichermaßen eigen ist.

Steinberg beschränkte sich auf das Wesentliche. Er schlug nicht den Takt, sondern lenkte mit wenigen Handbewegungen großzügig die Orchestergruppen, formte kontrastreich und nützte mit feinem Gefühl den Klangreichtum des Ensembles, der sich besonders in Mahlers spätromantischer Welt — voll wechselvoller Farbkombinationen und klanglicher Dichte — mit all seinen Qualitäten herrlich ausleben konnte.

In ihrem 7. Abonnementkonzert konnten die Wiener Philharmoniker unter Horst Stein mit dem schillernden Klangspiel der Amerikaner diesmal nicht ganz mithalten. Stein, kein Dirigent der Sonderklasse, aber einer, der sein Metier wohl vorzüglich versteht, stellte exaktes Taktieren in den Vordergrund und fand nur in wenigen Momenten zu einem beseelten Ausdruck, der nun einmal für romantische Musik eine Notwendigkeit darstellt.

In Brahms' kunstvollen „Haydn-Variationen" und in der selten gespielten VI. Symphonie von Bruckner wurden die Formen in überschaubarer Disposition klar dargestellt und die Details scharf nachgezeichnet. Herbheit dominierte.

Die „Musik für Orchester" (1969) von Alfred Prinz, Jahrgang 1930, Erster Klarinettist der Philharmoniker, ist ein handwerklich solides Orchesterwerk. Sehr gut instrumentiert, formal aber etwas unübersichtlich, entspricht es in seiner Haltung einer Hindemith nahestehenden und nicht über diesen hinausgehenden Musiziergesinnung. Meinhard Rüdenauer

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Information aus:

KURIER

Wien Datum 25. April 1971

blick zurück von karl löbl

Boston Symphony Orchestra im Musikverein

Besser als sein Dirigent Mahler ohne Hintergrund

William Steinberg, 72, ist in Amerikas Musikgeschichte der einzige Dirigent, der gleichzeitig zwei sogenannte „erste" Orchester leitet: jenes in Pittsburgh schon seit 1952 und das Bostoner seit 1969.

In Europa ist künstlerische Polygamie häufiger. (Gemessen an Steinberg, ist etwa Sawallisch mit seinen Verpflichtungen in München, Hamburg und Genf beinahe ein Mormone.)

Mit dem Boston Symphony Orchestra war Steinberg vergangenes Wochenende in Wien – er zum drittenmal seit Kriegsende.

Ein souveräner, versierter Kapellmeister der alten Schule, ist er als Orchestererzieher und Probenökonom gewiß höher einzuschätzen denn als Gestalter. Mit der Musik, die er interpretiert, macht er nicht viel Geschichten. Sie klingt – egal, ob Mozart („Linzer Symphonie") oder Mahler (VII. Symphonie) – geradlinig, sachlich, nach Noten und Taktstrichen, die sorgfältig gespielt und eingehalten werden. Daß Musik auch eine Sache der Phantasie, der Empfindung sein kann – davon merkt man bei Steinberg nicht viel.

Interessant seine Schlagtechnik, weil diese großen Signale des rechten Armes, diese auf Details bezogene Zeichensprache, diese Gelassenheit gegenüber dem, was die Musik ausdrückt, heute selten geworden sind. Typisch für Steinberg ist ein vom linken Schulterblatt zur rechten Fußspitze zielender Diagonalschlag, der die Luft über dem Podium zerschneidet und aus der Parkettperspektive für die Musiker nicht ungefährlich zu sein scheint. Doch die Damen und Herren zeigen sich unerschrocken. Sie kennen sich offenbar aus, sie wissen, was verlangt wird und gemeint ist. Wohl ihnen.

Daß Steinberg einmal gesagt haben soll: „Je mehr sie tanzen, desto ruhiger stehe ich" – das glaube ich gern, obwohl er oft genug sein linkes Bein nicht ohne (unbewußte) Koketterie anhebt. Doch zum Bernstein-Sprung kommt es nicht. In keiner Weise.

Auch nicht zum Höhenflug. Steinbergs Musizieren ist irdisch, handfest, solide. Für Mahler ist das entschieden zuwenig: die „Siebente" wurde zwar tadellos gespielt, fand jedoch trotzdem nicht statt.

Den „Bostonern", die 18 Jahre älter sind als ihr jetziger Chef, wünschte man einen Dirigenten, der dem luxuriösen Klang und virtuosen Können dieses Orchesters noch jene Dimension hinzufügte, die unwägbar ist und sich der Beschreibung entzieht, aber doch den entscheidenden Schritt vom perfekten Funktionieren zum perfekten Spielen markiert.

Der Streicherklang dieses Orchesters ist dunkel timbriert, hat Fülle, Wärme und Glanz. Bläsersoli werden mit einer fabelhaften Eleganz und Leichtigkeit gespielt. Der Mann an der Pauke vollzieht mit Hingabe das Ritual des Rhythmus. Die Homogenität des Ensembles ist vorbildlich. Die dynamischen Schattierungen, die es zuwege bringt, scheinen keinerlei Begrenzung zu kennen. Man sitzt und staunt diese wunderbare Orchesterkultur an.

Mehr war diesmal leider nicht zu bestaunen.

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Ausschnitt aus:
ÖSTERR. VOLKSSTIMME

Wien Datum

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O. Pi.

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3 - 3 MAG 1971 - 4 MAG 1971

I ritardi di Joan Kennedy

E' PERLOMENO CURIOSO constatare la quantità di proteste sollevate in Germania per i ritardi continui di Joan e Edward Kennedy che erano andati a Berlino con la Boston Pops Orchestra e dove Joan si presentava (seguendo la tournee europea dell'orchestra) come dicitrice in «Pierino e il lupo» di Stravinsky. I coniugi Kennedy (che hanno fatto loro un criticatissimo sistema di una certa aristocrazia meridionale europea), si sono presentati con ore di ritardo a tutte le manifestazioni in loro onore e la stampa tedesca li ha severamente criticati (e la stampa americana ha ripreso le critiche). Solo noi qui a Roma non ci siamo risentiti. A Roma Joan ha fatto il suo ritardo più clamoroso. E' giunta addirittura l'indomani! La Boston Simphony Orchestra con il giovane direttore Michael Tilsen Thomas, che è un protetto dei Kennedy, si esibiva in un concerto nella Capitale la scorsa settimana. Era il suo esordio italiano. La sera prima Simonetta Lippi aveva organizzato un cocktail imponente al Grand Hotel dove la presenza più attesa era quella di Joan. Ma Joan non si è vista. Thomas, il direttore della casa discografica che lo sostiene, la PR Nadia Stancioff, la stessa Simonetta Lippi... si sono tutti scusati: «Joan arriverà domani, forse... Ci ha incaricati di scusarci da parte sua!». Nessuno se ne è avuto. Forse nessuno se n'è accorto. Il passaggio romano di Joan è avvenuto l'indomani, senza clamore.

SERVIZI RITAGLI STAMPA — ROMA
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2 20 APR 1971

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3 17 APR 1971 18 APR 1971

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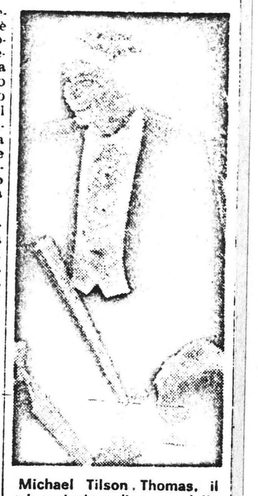

Michael Tilson Thomas, il giovanissimo direttore della Boston Symphonie

rome pre-concert publicity

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I ritardi di Joan Kennedy

E' PERLOMENO CURIOSO constatare la quantità di proteste sollevate in Germania per i ritardi continui di Joan e Edward Kennedy che erano andati a Berlino con la Boston Pops Orchestra e dove Joan si presentava (seguendo la tournee europea dell'orchestra) come dicitrice in «Pierino e il lupo» di Stravinsky. I coniugi Kennedy (che hanno fatto loro un criticatissimo sistema di una certa aristocrazia meridionale europea), si sono presentati con ore di ritardo a tutte le manifestazioni in loro onore e la stampa tedesca li ha severamente criticati (e la stampa americana ha ripreso le critiche). Solo noi qui a Roma non ci siamo risentiti. A Roma Joan ha fatto il suo ritardo più clamoroso. E' giunta addirittura l'indomani! La Boston Simphony Orchestra con il giovane direttore Michael Tilsen Thomas, che è un protetto dei Kennedy, si esibiva in un concerto nella Capitale la scorsa settimana. Era il suo esordio italiano. La sera prima Simonetta Lippi aveva organizzato un cocktail imponente al Grand Hotel dove la presenza più attesa era quella di Joan. Ma Joan non si è vista. Thomas, il direttore della casa discografica che lo sostiene, la PR Nadia Stancioff, la stessa Simonetta Lippi... si sono tutti scusati: «Joan arriverà domani, forse... Ci ha incaricati di scusarci da parte sua!». Nessuno se ne è avuto. Forse nessuno se n'è accorto. Il passaggio romano di Joan è avvenuto l'indomani, senza clamore.

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DAILY AMERICAN, Tuesday, April 20, 1971

LEND ME YOUR EARS

By IRENE FLEMING

Best bids and tuckers come out this evening as Rome music-lovers welcome one of the finest musical organizations in the world, the Boston Symphony. Celebrating its ninetieth anniversary this year, the Boston rose to the top ranks of American orchestras under the long (25-year) and able leadership of Serge Koussevitsky, retaining its eminence under Charles Munch and today, with **William Steinberg** as conductor.

The orchestra's concert at the Santa Cecilia Academy is part of a month-long, 12-city European tour underwritten by several industrial organizations and numerous private donors, including, for the Rome concert, New York Governor **Nelson Rockefeller** and Mrs. **Edward Kennedy**. The Massachuestts senator's wife, who was narrator for "Peter and the Wolf" at the Boston Pops appearance last week in Bonn, is expected to attend this evening's concert. The following works are programed: Beethoven's Eighth Sympony; Schoenberg's Five Pieces for Orchestra, Opus 16; Mozart's Bassoon Concerto in G Flat Major, Sherman Walt, soloist; and Ravel's La Valse.

Directing this evening's concert will be the orchestra's brilliant 27-year-old associate conductor, **Michael Tilson Thomas.** In conjunction with the single Italian concert of the orchestra's tour, Deutsche Grammaphon Gesellschaft has just issued **Thomas's** first Boston recording to appear in Italy: a stereo LP of Tschaikowsky's Symphony No. 1 in G Minor.

Michael Tilson Thomas

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La Boston Symphony a Roma

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	Calabria d'Oggi *Roma*	Informazioni (S. S. e R. P.) *Roma*	
	Domenica del Corriere *Milano*	Intimità *Milano*	
	Epoca *Milano*	Intrepido *Milano*	
	Fatto Nuovo *Lucca*	Italia Mondo *Roma*	
	Gioia *Milano*	Italia (L') *Roma*	
	Grand Hotel *Milano*	Luna Park *Milano*	
X	Gas Liquefatti *Roma*	Mia *Roma*	
	Grazia *Milano*	Nuovo (Il) Adige *Verona*	
	Guerin Sportivo *Milano*	Presepio (Il) *Roma*	
	Gazzetta Aversana *Aversa*	Settimana *Piacenza*	
	Gazzetta dei Lavoratori *Roma*	Week-End *Milano*	
	Gazzettino del Sud *Acireale*	Zoom *Genova*	

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La moglie di Ted Kennedy nell'orchestra

BONN - Joan Kennedy, moglie del senatore Ted Kennedy (fratello, come tutti sanno, dei due Kennedy americani assassinati) è stata al centro di una serata musicale a Bonn (Germania) nella quale ella ha fatto da narratrice in una esecuzione di «Pierino e il lupo» di Prokofiev. La signora Joan fa parte di un'orchestra di Boston.

Altra puntata

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	Fiorino (Il) *Roma*	Giornale (Il) d'Italia *Roma*	
	Gazzetta di Mantova *Mantova*	Giornale di Vicenza *Vicenza*	
	Gazzetta di Parma *Parma*	Giornale di Pavia *Pavia*	
	Gazzetta di Reggio *Reggio Emilia*	Giornale di Bergamo *Bergamo*	
	Gazzetta di Vigevano *Vigevano*	Giorno (Il) *Milano*	
	Gazzetta del Popolo *Torino*	Globo (Il) *Roma*	
	Gazzetta (La) dello Sport *Milano*	Lavoro (Il) Nuovo *Genova*	
	Gazzetta (La) del Sud *Messina*	Libertà *Piacenza*	
	Gazzettino (Il) *Venezia*	Luna Sera *Roma*	
	Giornale di Brescia *Brescia*	Mattino (Il) *Napoli*	
	Giornale di Sicilia *Palermo*	Mondo (Il) *Milano*	

2 20 APR. 1971

Primo concerto a Roma della «Boston simphony orchestra»

Roma, 19 aprile (Ansa)

La Boston symphony orchestra, che è ospite dell'accademia nazionale di Santa Cecilia, suonerà oggi all'auditorio di via della Conciliazione in un concerto diretto dal suo giovanissimo maestro sostituto Michael Tilson Thomas e comprendente i seguenti brani: Beethoven: sinfonia n. 8; Schoenberg: cinque pezzi per orchestra op. 16; Mozart: concerto in si bemolle maggiore kv 191 per fagotto e orchestra (solista Sherman Walt, primo fagotto dell'orchestra); Ravel: la valse.

E' la prima volta che questa orchestra americana, si esibisce a Roma nell'ambito di una lunga tournee europea.

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DAILY AMERICAN, Tuesday, April 20, 1971

LEND ME YOUR EARS

By IRENE FLEMING

Best bids and tuckers come out this evening as Rome music-lovers welcome one of the finest musical organizations in the world, the Boston Symphony. Celebrating its ninetieth anniversary this year, the Boston rose to the top ranks of American orchestras under the long (25-year) and able leadership of Serge Koussevitsky, retaining its eminence under Charles Munch and today, with **William Steinberg** as conductor.

The orchestra's concert at the Santa Cecilia Academy is part of a month-long, 12-city European tour underwritten by several industrial organizations and numerous private donors, including, for the Rome concert, New York Governor **Nelson Rockefeller** and Mrs. **Edward Kennedy.** The Massachuestts senator's wife, who was narrator for "Peter and the Wolf" at the Boston Pops appearance last week in Bonn, is expected to attend this evening's concert. The following works are programed: Beethoven's Eighth Sympony; Schoenberg's Five Pieces for Orchestra, Opus 16; Mozart's Bassoon Concerto in G Flat Majoy, Sherman Walt, soloist; and Ravel's La Valse.

Directing this evening's concert will be the orchestra's brilliant 27-year-old associate conductor, **Michael Tilson Thomas.** In conjunction with the single Italian concert of the orchestra's tour, Deutsche Grammaphon Gesellschaft has just issued **Thomas's** first Boston recording to appear in Italy: a stereo LP of Tschaikowsky's Symphony No. 1 in G Minor.

Michael Tilson Thomas

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	Messaggero Sera	Paese Sera Roma	
	Momento Sera Roma		
	Nazione (La) Italiana Firenze	Piccolo (Il) Trieste	
	Nazione Sera Firenze	Popolo (Il) Roma	
X	Napoli Notte Napoli	Popolo (Il) Sicilia Roma	
	Notte (La) Milano	Prealpina Varese	
	Nuova (La) Sardegna Sassari	Provincia (La) Como	
	Nuovo Cittadino Genova	Provincia (La) Cremona	
	Ora (L') Palermo	Provincia (La) Pavese Pavia	
	Ore 12 Roma	Resto del Carlino Bologna	

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La Boston Symphony a Roma

ROMA, 19

La «Boston Symphony Orchestra» che è ospite dell'Accademia nazionale di Santa Cecilia, suonerà all'Auditorio di Via della Conciliazione in un concerto diretto dal giovanissimo maestro sostituto Michael Tilson Thomas e comprendente i seguenti brani: Beethoven - Sinfonia n. 8; Schoenberg - Cinque pezzi per orchestra op. 16; Mozart Concerto in Si bemolle maggiore KV 191 per fagotto ed orchestra (solista Sherman Walt, primo fagotto dell'orchestra); Ravel - La Valse.

E' la prima volta che questa orchestra americana, la cui data di nascita risale al 1881, si esibisce a Roma nell'ambito di una lunga tournée europea.

Si tratta di un complesso strumentale di larga fama che nel corso della sua gloriosa storia è stato guidato da illustri direttori d'orchestra come, ad esempio, Arthur Nikisch (1889-1893), Pierre Monteaux (1919-1924), Serge Koussevitzky (1924-1949), Charles Munch (1949-1962), Erich Leinsdorf (1962-1959).

Attualmente la Boston Symphony è diretta da William Steinberg, che il pubblico romano già conosce per aver partecipato in più occasioni ai concerti dell'Accademia di Santa Cecilia.

Il complesso di Boston, che è formato da 106 professori d'orchestra, è uno degli organismi musicali più conosciuti e apprezzati in tutto il mondo e svolge una notevole attività anche alla Radio e alla Televisione, per la diffusione dei migliori [illegible]

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	Calabria d'Oggi Roma	Informazioni (S.S. e R. P.) Roma	
	Domenica del Corriere Milano	Intimità Milano	
	Epoca Milano	Intrepido Milano	
	Esate Nuovo Lucca	Italia Mondo Roma	
	Gente Milano	Italia (L') Roma	
	Grand Hotel Milano	Luna Park Milano	
X	Gas Liquefatti Roma	Mia Roma	
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36 | 19 APR. 1971

La moglie di Ted Kennedy nell'orchestra

BONN - Joan Kennedy, moglie del senatore Ted Kennedy (fratello, come tutti sanno, dei due Kennedy americani assassinati) è stata al centro di una serata musicale a Bonn (Germania) nella quale ella ha fatto da narratrice in una esecuzione di «Pacino e il lupo» di Prokofiev. La signora Joan fa parte di un'orchestra di Boston.

Altra puntata

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	Gazzettino (Il) Venezia	Luna Sera Roma	
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2 | 20 APR. 1971

Primo concerto a Roma

della «Boston simphony orchestra»

Roma, 19 aprile (Ansa)

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E' la prima volta che questa orchestra americana, si esibisce a Roma nell'ambito di una lunga tournée europea.

rome
the reviews

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Nuovo Cittadino *Genova*	Provincia (La) *Cremona*
Ora (L') *Palermo*	Provincia (La) Pavese *Pavia*
Ore 12 *Roma*	Resto del Carlino *Bologna*

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I CONCERTI 80

La "Boston Symphony Orchestra" all'Auditorio Pio

Una buona orchestra e un buon direttore è questo telegraficamente il consuntivo del concerto tenuto, sotto l'egida dell'Accademia di Santa Cecilia, all'Auditorio Pio dalla «Boston Symphony Orchestra» diretta dal suo «altro direttore» Michael Tilson Thomas. E non abbiamo usato il superlativo proprio per sottolineare il carattere un po' «routiniere» del complesso americano; che è appunto una buona orchestra, in possesso di un bel suono, assai intonata e pronta al gesto del direttore, ma proprio nulla di più. Siamo lontani, vogliamo dire, dall'eccellenza di un complesso come la Filarmonica di New York o come quella di Leningrado, come siamo lontani dalla civiltà e dalla tradizione che si sommano ai meriti puramente tecnici, facendo dell'Orchestra di Vienna o di Berlino quei veri e propri organismi viventi che sono. Un buon violino ma certamente non uno Stradivario: un'orchestra insomma che non abbiamo sentito diversa dalle migliori orchestre italiane che quotidianamente ascoltiamo nei teatri e nelle sale da concerto.

Quando poi diciamo che Michael Tilson Thomas è un buon direttore vogliamo dire di una natura musicale senza dubbio dotatissima, di un amore alla musica che si esprime perfino in un gesto teatralmente estroverso e suggestivo anche quando lo si desidererebbe più misurato; ma anche di un direttore che ha bisogno ancora di maturare queste sue qualità, di frenare questi talvolta eccessivi entusiasmi prima di potersi dire eccellente. Anche se le qualità ci sono perchè lo diventi.

Il programma della manifestazione di cui vi abbiamo riferito comprendeva la Sinfonia n. 8 di Beethoven, i Cinque Pezzi per orchestra di Schoenberg, il Concerto per fagotto e orchestra K. 191 di Mozart (solista Sherman Walt) e La valse di Ravel.

Un pubblico numerosissimo — era presente una foltissima rappresentanza della colonia americana di Roma — ha a lungo applaudito. E un «bis» ha concluso in gloria la serata musicale.

G. D. R.

Momento Sera (Rome), April 21, 1971: THE BOSTON SYMPHONY ORCHESTRA AT THE PIO AUDITORIUM

A good orchestra and a good conductor was, in short, the consensus for the concert held, under the auspices of the Accademy of Saint Cecilia at the Pio Auditorium, with the Boston Symphony Orchestra lead by its "other conductor" Michael Tilson Thomas. And the superlative has purposely not been used in order to emphasize the somewhat "routine" character of the American ensemble, which is precisely a good orchestra, possessed of a beautiful sound, ~~precise~~ well tuned and attentive to the ~~xxxxx~~ commands of the conductor, but really nothing more. In other words, a far cry from the excellence of a group like the New York ~~Philharmonic~~ or the Leningrad Philharmonic, and a far cry from the good breeding and tradition which, in purely technical terms, make the Vienna and Berlin Philharmonics the vital organisms that they are. A good violin, but certainly not a Stradivarius: an orchestra, in sum, which is no different from the best Italian orchestras ~~which~~ we hear every day in our theaters and concert halls.

And when we say that Michael Tilson Thomas is a good conductor we mean that he is without a doubt very talented musically, that his love for the music goes so far as to express itself in gestures which are theatrically extroverted and suggestive, even when it might be a bit more precise; but he is also a conductor who still needs to mature these qualities, to restrain this sometimes excessive enthusiasm before he can be called excellent. Even if the potential is there for him to become excellent.

The program for this concert included the Symphony No. 8 of Beethoven, the Five Pieces for Orchestra, op. 16 of Schoenberg, the Concerto for Bassoon and Orchestra, K. 191, of Mozart, and Ravel's La Valse.

A large crowd -- amongst ~~which~~ them a numerous representation from Rome's American colony -- applauded vociferously. And an encore crowned the evening in glory.

rome
the reviews

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LA STAGIONE DEI CONCERTI

Boston Symphony e Mander-Casadesus

ALL'AUDITORIO

Il giovane maestro della Boston Symphony, M. Tilson Thomas

La Boston Symphony Orchestra, attualmente in *tournée* in Europa, si è presentata al pubblico romano dell'Auditorium di via della Conciliazione sotto la guida del giovanissimo maestro Michael Tilson Thomas, assistente alla direzione del complesso (di cui è direttore stabile il maestro Steinberg, ben noto anche in Italia)

Avevamo già avuto modo di apprezzare le eminenti qualità sia dell'orchestra che del maestro Tilson Thomas in un disco della Deutsche Grammophon Gesellschaft, contenente un'incisione della Sinfonia n. 1 di Ciaikowski. All'ascolto diretto ne abbiamo avuto conferma. Indubiamente la Boston Symphony Orchestra è un organismo di alto valore, efficientissimo in tutti i suoi settori, sia negli archi che mantengono sempre un suono pieno e caldo nella intera gamma, sia negli ottoni, squillanti e robusti, ma senza asprezze, sia nei legni impeccabili nell'intonazione e nel fraseggio, sia nella percussione. La compatezza, la potenza e insieme l'equilibrio di questa orchestra indubbiamente destano ammirazione.

Il maestro Michael Tilson Thomas è una personalità ancora in formazione, che non sempre riesce a controllare la sua energia. Ci riferiamo non soltanto al suo atteggiamento esteriore (sul podio si agita un po' troppo), ma anche a taluni eccessi che si notano nelle sue interpretazioni e che sono apparsi soprattutto evidenti nell'Ottava sinfonia di Beethoven. Qui, soprattutto nel primo tempo (ma anche nell'ultimo) certe alternative di sonorità forti e tenui sono risultate troppo crude e certi colori troppo netti. Tuttavia l'estrema acutezza dei particolari, emessi in assoluta limpidezza e, nel secondo e terzo movimento, delle parti condotte con maggiore misura ed anche con fine sensibilità, hanno fornito una chiara dimostrazione della musicalità e del temperamento di questo giovane direttore.

Dimostrazione che si è rinnovata, ed in modo più convincente, nelle altre composizioni in programma. Le diverse espressioni dei cinque pezzi per orchestra di Arnold Schoenberg, l'agitazione, che giunge ad impeti drammatici nei *Presentimenti*, la tagliente asprezza di *Peripezie*, la tormentata angoscia di *Recitatino obbligato*, come l'abbandono lirico di *Cose passate* e di *Mattina d'estate sul lago* (questi ultimi pezzi non privi di echi debussyani) sono state trasmesse fedelmente, con un lucido senso dei rapporti timbrici e dinamici.

Nel Concerto in si bemolle maggiore K 191 di Mozart per fagotto e orchestra, il ruolo di solista è stato sostenuto da Sherman Walt, componente dell'orchestra, strumentista di bravura veramente eccezionale. La sua sicurezza e la sua agilità nei brani virtuosistici, la dolcezza e la purezza di suono nell'*Andante* — pagina questa di incantevole soavità — sembravano quasi superare le possibilità dello strumento. Il maestro Thomas ha ottenuto dall'orchestra — e soprattutto dagli archi, dai quali era in gran parte costituito l'organico strumentale — sonorità d'una mirabile delicatezza in una eterea trasparenza.

Chiudeva il programma *La valse* di Ravel in una esecuzione che ha conferito a questo celebre « poema coreografico » (questa è la sua denominazione) il suo trascinante slancio e la sua esasperata tensione e ne ha realizzato la varietà coloristica. Il successo, caloroso di tutti i brani eseguiti, ha qui assunto toni entusiastici con ripetuti applausi per cui è stato poi eseguito un brano fuori programma.

◆

Il concerto di domenica, sempre all'Auditorio, si apriva col nome di un autore che ora non appare troppo spesso nei programmi delle istituzioni musicali, quello di Vincent D'Indy, del quale è stata eseguita la *Symphonie sur un chant montagnard français* per pianoforte e orchestra. Opera che attesta la forte preparazione e la vasta cultura del musicista francese nella sua poderosa architettura, questa sinfonia è anche una conferma dell'affermazione del Dumesnil, secondo il quale la musica di d'Indy riflette il paesaggio delle Cevennes, paese della famiglia di lui, con il suo fascino austero e i suoi larghi orizzonti. In essa infatti si notano appunto l'austerità dello stile e la grande ampiezza di respiro, oltre che la robustezza delle frasi, che spesso hanno un vigoroso empito lirico.

Il pianoforte è, si può dire, incorporato nell'orchestra, ciò nonostante Robert Casadesus — al quale crediamo si debba il merito dell'inclusione nel programma di questa sinfonia — ha avuto modo di porre in luce la sua finissima arte, che sa giungere anche a forti accenti, come si è constatato all'inizio del terzo tempo, dove lo strumento solista si pone nettamente in primo piano con decisi disegni.

Certo, il grande pianista ha potuto maggiormente brillare nel Concerto n. 2 per pianoforte e orchestra di Franz Liszt. La sua chiarezza e la sua mirabile sicurezza nei passi virtuosistici, il suo fervore lirico negli impeti e negli abbandoni cantabili della opera lisztiana, le sue preziose sonorità (di rara bellezza l'inizio, con un tocco estremamente morbido) hanno dato vita ad una magnifica interpretazione, che il pubblico ha entusiasticamente acclamato, ottenendo una esecuzione fuori programma.

Di Casadesus è stato eccellente collaboratore il maestro Francesco Mander, soprattutto nella Sinfonia di D'Indy che è risultata compatta e incisivamente delineata, grazie ad una energica e viva direzione. A conclusione del concerto, il maestro Mander ha ottenuto un chiaro successo nella Prima sinfonia di Brahms, della cui monumentale partitura ha tenuto in pugno con sicurezza le complesse trame. Esecuzione sempre nitida ed accurata, con taluni episodi finemente lavorati, soprattutto pregevole nel finale, che è stato condotto con vero senso di grandiosità.

EN. MONT.

FADED TEXT

[illegible] Sinfonica [illegible] in Italia, è presentata al pubblico romano dell'Auditorium di via della Conciliazione sotto la guida del giovane maestro Michael Tilson Thomas, [illegible] alla direzione dell'orchestra del maestro Stravinsky, ben noto anche in Italia.

Avevamo già avuto modo di segnalare le eminenti qualità di direttore che del maestro Tilson Thomas in un disco della Deutsche Grammophon Gesellschaft, contenente un'interpretazione della Sinfonia n. 1 di Ciaikovski. A [illegible] di [illegible] [illegible] e [illegible].

L'orchestra di Boston Symphony Orchestra è un complesso di arte [illegible] efficienza [illegible] di fiati e [illegible] soliti. La [illegible] [illegible] [illegible]

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SERVIZI RITAGLI STAMPA — ROMA
Via Cassiodoro, 1-a - Tel. 35.99.06

Messaggero (Il) *Roma*	Ordine (L') *Como*
Messaggero Veneto *Udine*	Osservatore (L') Romano — *Roma*
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Nuovo Cittadino *Genova*	Provincia (La) *Cremona*
Ora (L') *Palermo*	Provincia (La) Pavese *Pavia*
Ore 12 *Roma*	Resto del Carlino *Bologna*

3 22 APR. 1979

Mod

Concerti

IL PICCOLO BERNSTEIN DI HOLLYWOOD

Folti « commandos » di musicofili americani, già da tempo stanziati a Roma o giunti nella capitale per l'occasione, hanno invaso l'altra sera l'Auditorio di via della Conciliazione, per il concerto della « Boston Symphony Orchestra ». Vociavano, si salutavano scambievolmente con larghi gesti, additavano la signora Joan Kennedy, moglie del senatore Ted, presente in qualità di sostenitrice, ninfa egeria e a volte anche collaboratrice al pianoforte — ma non in quest'occasione romana — dell'orchestra. I normali abbonati di Santa Cecilia risultavano in educata, civilissima minoranza.

L'Orchestra di Boston è uno degli organismi sinfonici più illustri del mondo, carica di storia, già diretta da Sergio Kussewitzky (per tacere di Nikisch), aureolata da composizioni « appositamente scritte » da Richard Strauss e da Igor Strawinsky. Nel concerto che abbiamo ascoltato ha dimostrato d'essere pari alla sua fama. La potenza di suono della massa degli archi, l'incisività degli ottoni e soprattutto l'eccellenza degli « strumentini », ciascuno dei quali risulta a livello di « solista », hanno suscitato la più schietta ammirazione.

Ma, naturalmente, l'orchestra è strumento nelle mani del direttore: e a questo punto le impressioni ricevute si traducono in obiezioni. Chi guida l'orchestra in questa *tournée* europea è il maestro Michael Tilson Thomas, un ragazzo di venticinque anni, nativo di Hollywood. Piccoletto, con un gran casco di capelli neri, braccia lunghissime che agita come uno struzzo in corsa agiterebbe le ali, appartiene alla categoria dei « danzatori del podio » il cui più illustre rappresentante è oggi Bernstein. Ovviamente, data l'età, non possiede tutta l'esperienza musicale e ginnica bernsteiniana. E' un ragazzo di quelli che si usa definire « musicalissimi », per indicarne le straordinarie qualità di « dipanatori di ritmi »; senonché a qualità siffatte non s'accoppiano le altre, che sono pur essenziali, per definire una vera e completa musicalità: la sensibilità per le « forme », per il bel suono, per il « legato ».

In tali condizioni abbiamo sentito una *Ottava* di Beethoven ipertesa, arbitrariamente giostrata fra « scacchi » bianchi (*pianissimi*, eccessivi) e neri (*fortissimi*, eccessivi): e troppo forte, soprattutto, borbottavano gli « strumentini » all'inizio del divino *allegretto scherzando*. Poi i *Cinque pezzi op. 16* di Schoenberg: qui, dove la musica si rinsecchisce nella pura ricerca timbrica (e la noia è in agguato), Thomas è riuscito a convincere. E' seguito il Mozart del Concerto K. 191 per fagotto e orchestra, in cui Thomas s'è limitato a modeste funzioni d'accompagnatore, mentre ha brillato, meraviglioso solista, il fagottista dell'orchestra, Sherman Walt. Infine, *La Valse* di Ravel, gettata al pubblico in larghe ondate, senza ironia né tragicità.

Le urla dei plaudenti hanno provocato, fuori programma, l'esecuzione d'una *mazurkona* di tempi andati: la cosa che il giovane saltatore ha meglio realizzato.

T. C.

(ROMA) Avanti! Apr. 22, 1971

NEL CONCERTO ALL'AUDITORIO

Successo della Boston Symphony

I pregi e i limiti del giovanissimo direttore d'orchestra Michael Tilson Thomas

Nel corso di una *tournée* che sta per concludersi a Barcellona la *Boston Symphony Orchestra* ha fatto tappa l'altra sera a Roma e ha tenuto per la prima volta nella nostra città un concerto all'Auditorio promosso dall'Accademia di Santa Cecilia. Era molto alta l'attesa tra gli appassionati di musica che sapevano conoscere dal vivo questa orchestra che ha sulle spalle novant'anni di attività ed è considerata tra i maggiori complessi sinfonici americani, anche perché sta avuto alla sua testa direttori di grande prestigio e di lunga fama, come ad esempio Monteux, Koussevitzky, Munch, Leinsdorf e attualmente William Steinberg, che sono riusciti a plasmare e ad amalgamare in un tutto unico e compatto strumentisti di varia formazione e provenienza.

Bisogna dire onestamente che l'attesa del pubblico convenuto all'Auditorio per questo concerto straordinario (la sala era piena, ma non esaurita) non è andata delusa e tutti si sono resi conto che la *Boston Symphony* è un organismo musicale di prim'ordine per la bravura dei suoi elementi che lo compongono e per la omogeneità e pastosità di suono che riesce a sprigionare da se stesso in ogni esecuzione. Le varie famiglie strumentali hanno raggiunto ormai un grado di efficienza e di sicurezza dove non c'è più posto per la nota imprecisa e sbagliata o per l'intonazione imperfetta: gli archi sono ottimi per intensità e consistenza di suono e anche i fiati e gli strumentini non sono da meno e riescono sempre ad esprimere il meglio delle loro possibilità in un discorso che rimane uniformemente alla stessa altezza, secondo il modello delle orchestre tedesche che hanno influenzato sensibilmente il tipo *standard* delle orchestre americane.

Quello che si vorrebbe per un'orchestra del valore della *Boston Symphony* è che fosse diretta in ogni occasione da interpreti di notevoli caratteri, meglio per mettere in luce e in rilievo le caratteristiche e i pregi della direzione». Il ventisettenne Michael Tilson Thomas, che non ha ancora la quadratura e la maturità per potenziare al massimo un complesso vasto e scattante come la *Boston Symphony*. Intendiamoci: il giovanissimo Tilson Thomas ha qualità di prim'ordine per senso musicale, prontezza, sicurezza e dominio dell'orchestra, ma ci sembra che ricerchi troppo l'effetto e usi eccessivamente il gesto teatrale e appariscente, con danze sulle punte dei piedi e movimenti rotatori delle braccia, secondo un modo direttoriale che ricorda molto da vicino il suo connazionale Bernstein. Per questa ragione l'esecuzione dell'Ottava sinfonia di Beethoven ci è apparsa disuguale e non perfettamente a piombo nei quattro movimenti: del resto è una sinfonia difficile su cui «cedono» anche i grossi direttori.

Una prova più convincente della sua naturale predisposizione musicale Tilson Thomas l'ha offerta con i «Cinque pezzi per orchestra» di Schoenberg, diretti con chiarezza e tensione, e con il «Concerto K 191 per fagotto e orchestra» di Mozart, interpretato da un solista di lusso che era il primo fagotto della stessa orchestra Sherman Walth, vivamente applaudito. Ottima per carica dinamica e danzante «La valse» di Ravel, dove l'orchestra ha raggiunto punte virtuosistiche di giustificato entusiasmo da parte del pubblico, che ha preteso un bis, che è stato un brano di un balletto di Ciaikovski. Per la cronaca diciamo che l'orchestra ha ottenuto un caldo successo, specie alla fine, mentre il direttore ha suscitato consensi con applausi misurati.

Dopo il concerto i dirigenti dell'Accademia di S. Cecilia hanno offerto un ricevimento ai graditi ospiti e al loro seguito di presenze, alla cui c'era la moglie di Edward Kennedy, una delle sostenitrici finanziarie della *Boston Symphony* ed hanno consegnato una medaglia ricordo al maestro Tilson Thomas, che per l'occasione ha suonato nel bagno

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SERVIZI RITAGLI STAMPA — ROMA
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Telestar *Palermo*	Voce (La) del Popolo *Fiume (Rijeka)*

4

22 APR. 1979

(400)

L'ORCHESTRA DI BOSTON ALL'AUDITORIO

Questo concerto, che fa parte di un giro europeo della *Boston Symphony Orchestra*, si è inserito inopinatamente nel poco ordinato svolgersi della barcollante Stagione sinfonica di Santa Cecilia. Data la fama dell'Orchestra americana strombazzata ai quattro venti, l'attesa era grande ma il risultato non è stato pari ad essa.

Se, com'è ovvio, il rendimento artistico di una orchestra dipende dal valore degli elementi che la costituiscono, va da sé che tra essi debba essere prima di tutto preso in considerazione il direttore, di decisiva importanza per il risultato dell'esecuzione.

L'Orchestra sinfonica di Boston è un magnifico complesso per bravura di singoli ed è necessariamente legata all'opera d'illustri direttori che l'hanno plasmata e raffinata in sonorità e stile. Al nome di Kussevizky si collega il periodo che ha dato ad essa maggior lustro.

Fa specie, quindi, notare che un'Orchestra ascesa a tanta fama ci venga presentata, e per la prima volta, sotto la direzione di un maestro di relativamente tenera età, Michael Tilson Thomas, il quale potrà avere tutti i meriti che si voglia — e confessiamo il nostro torto di non averli compresi — potrà avere vinto premi importanti, potrà già vantare al suo attivo una brillante carriera ma non è, certo, all'altezza del compito affidatogli di dirigere un complesso orchestrale al quale furono preposti, in passato, direttori di gran nome e di maturata esperienza. Egli sta sul podio come uno schermitore sulla pedana. S'agita e si dimena in ogni senso, si sbraccia come un forsennato ma non si capisce che cosa voglia tanto il risultato sonoro non corrisponde alle richieste dei suoi gesti confusi. In realtà egli non dirige ma viene diretto da una foga impetuosa che prorompe disordinatamente dentro di lui e rimane allo stato greggio travolgendo la musica e il buon senso. Abbiamo in Italia giovani che non hanno vinto nessun premio Kussevizky ma andrebbero additati come esempi di serietà e di interiore compostezza.

Fino dalle prime battute dell'Ottava sinfonia di Beethoven siamo rimasti stupiti e sconvolti. Ci veniva presentato un Beethoven fuori di sé, che sembrava aver molto trincato in allegre matterie, stranamente agitato: quella immagine ideale di serenità e dominio di sé, travolta in un pervertimento di contrasti isterici. Non dico, poi, dell'arruffio dell'ultimo tempo, tra momenti di confusione che non sapevi proprio come sbrogliare.

I cinque Pezzi per orchestra di Schönberg op. 16 sono stati presentati in un'atmosfera torbida di sonorità ibride, e non sapevi da che parte voltarti tra sensazioni angosciose ed esaltate ebbrezze di suono. Sarebbe stato desiderabile più ordine ed estetica moderazione.

Una nota di equilibrio e serenità ha portato il fagottista Sherman Walt con l'esecuzione precisa e di una sensata bravura del Concerto per fagotto e orchestra di Mozart K. 191. Ma è stata una breve parentesi: è venuta in ultimo *La Valse* di Ravel a chiudere il concerto con un baccanale di sonorità strariganti e assordanti accolte da applausi ugualmente rumorosi. Si sa che quanto più forte è il clamore tanto più il pubblico è trascinato all'applauso.

G. PAN.

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G. PAN.

(ROMA)

apri 1971

SERVIZI RITAGLI STAMPA — ROMA
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	Roma *Napoli*	Tempo (Il) *Roma*
X	Rome Daily American *Roma*	Tribuna del Mezzogiorno *Messina*
	Secolo (Il) XIX *Genova*	Tribuna Politica *Roma*
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Musica

L'orchestra di Boston all'Auditorio

Il giovane Michael Tilson Thomas (Hollywood, 1944), sta sull'orchestra come un «gaucho» entusiasta sul cavallo selvaggio da domare, che risulta poi già addomesticato da tempo.

L'orchestra è quella di Boston, in giro per l'Europa e per la prima volta a Roma, ha novant'anni di vita e si sono succeduti nel tempo, quali direttori stabili, Henry Rabaud, Pierre Monteux, Sergio Kussevitski, Charles Münch, Erich Leinsdorf. Ora è affidata alle cure di William Steinberg (ben noto al nostro pubblico) al quale è stato affiancato, come *Associate Conductor*, il giovane maestro di Hollywood, direttore stabile, peraltro, dell'orchestra di Buffalo.

Questo fatto che la *Boston symphony orchestra* sia un complesso ben consolidato (ed è prevalentemente composto di anziani) comporta — situazione bizzarramente contraddittoria — che i professori di Boston suonino a testa bassa, quasi senza degnare d'uno sguardo la bacchetta scalmanata del direttore. Suonerebbero — i professori — anche con il podio deserto, sguarnito della fitta ginnastica di M.T. Thomas. Occorrerebbe, chissà, che i mecenati dell'orchestra (Joan Kennedy, moglie del senatore Edward Kennedy, la quale finanzia la *tournée* della «Boston» in Europa, nonché Nelson D. Rockefeller, governatore di New York — presenti l'una e l'altro al concerto) stabilissero una indennità straordinaria perchè almeno si finga finta di pendere dalla bacchetta del giovane maestro il quale dovrebbe togliersi dalla testa (ha ventisette anni e potrebbe riuscirci) il puntiglio sbagliato di emulare il «divo» Bernstein, alla cui esteriore danza, infatti, il Thomas atteggia la propria.

Il concerto — programma piuttosto scombinato — si è aperto con la *Sinfonia* n. 8, di Beethoven, in una esecuzione affatto disdicevole al carattere non diciamo «frivolo», ma certamente non così disperatamente «eroico» e senza un attimo di respiro (voluto da Thomas), quale è quello d'una *Sinfonia* che l'autore chiamò «Piccola». Nè, poco dopo, il *Concerto* di Mozart (K. 191), per fagotto e orchestra, è andato oltre la virtuosistica esibizione d'un ottimo solista (i «fiati» dell'orchestra sono particolarmente brillanti): Sherman Walt (primo fagotto della «Boston»), festeggiatissimo, anche dal direttore e dai colleghi i quali stanno in orchestra con bonaria giovialità, intoccati da preoccupazioni rituali e formali.

Il meglio si è avuto nei *Cinque pezzi*, op. 16, di Schoenberg, composti nel 1909, ai quali l'eccitazione del direttore ha giovato moltissimo, e ne *La valse* (1920), di Ravel, realizzata con un'acre furia di suoni.

Applausi intensi (notevole l'affluenza del pubblico) e, per *bis* (dopo Ravel, sarebbe occorsa qualcosa di più lieve), la *mazurka* dal *Lago dei cigni*, di Ciaikovski, proiettata in una singolare luce bandistica. Il clima d'una euforica, americana energia, si è protratto, dopo il concerto, nel ricevimento offerto dall'Accademia di Santa Cecilia in onore degli ospiti, dove se non dicevi «*water*» (un «*uoter*», con la pronunzia stretta e «mangiata»), i camerieri trasteverini tutto ti mettevano nei bicchiere, meno che un sorso d'acqua. Ah, l'America, che fa fa'!

e. v.

MUSIC BY JACK BUCKLEY

The Boston Symphony Concert

Probably more by accident than design, each work in the Boston Symphony Orchestra's concert (on Tuesday last) belonged to a year of crisis in its composer's life: a varied and challenging job for a 27-year-old conductor. Not only an opportunity to display virtuosity, but versatility.

Michael Tilson Thomas opened his Rome debut program with Beethoven's "Eighth Symphony" — composed in no less a year than 1812 and appropriately dedicated to the Empress of Russia.

Throwing himself all over the rostrum with a showmanship that would make even Bernstein blush, the young conductor rapped out all the soul searching prophetic thunder, making some startling **pianissimi** contrasts, but not always carefully relating the two extremes.

The second movement (allegretto scherzando) began with an easy air of almost Mozartian mischief, but towards the end became lumpy with the addition of accents not indicated in the score. The symphony's finest feature was the biting string tone which the orchestra produced for the opening of the finale.

Unlike Beethoven, Schönberg's revolution was not so much personal as professional. In the "Five Orchestral Pieces" (1920) he finally abandoned the key system (where each sound had depended on its relationship to the next) for serialism (where each sound was much more intended to be heard "in its own right").

These pieces found Thomas on happier ground. If some of the phrasing was a little ragged, the balance of instruments in the thinly-scored sections was admirable — and an ear for this kind of detail certainly shows promise in a young conductor.

For Mozart, we turned again to a personal crisis, when in 1773 (having failed to obtain work as a musician), he wrote a brief note to his mother: "Little Wolfgang has no time to write, for he has nothing to do. He is walking up and down the room like a dog with fleas."

That combination of child-like charm, humor and grace was now to blossom into genius, for Mozart, who had struck him was not to dominate [illegible] be played with and [illegible] jokes about. In 1774 he returned to his native Salzburg and a whole flood of compositions issued forth — the B-flat Bassoon concerto among them.

For Thomas, however, Mozart after 1773 remains the happy, carefree youth. All the gentler touches of pathos escaped the many movements of his baton and the evenness of tone one always enjoys in Mozart was almost entirely missing, both in soloist and orchestra. Granted that the bassoon is not the easiest instrument on which to produce a good legato, Sherman Walt's performance proved totally inadequate here. One good feature did emerge: an agreeable silvery string tone at the beginning of the slow movement.

The orchestral details of Ravel's "La Valse" (1920) brought much finer playing from the B.S.O. The work belongs to the year when the composer's mental illness (which later killed him) first began to show signs, and as a result, he withdrew into semi-retirement, began his preoccupation with mechanical toys and to work towards a much simpler melodic line.

The toy-like orchestration, flowing melodic curves and great fountains of crescendo showed both orchestra and conductor at their best.

That is all about the concert. But I ought to mention the interruption (immediately following the interval) when an unidentified American gentleman accompanied Thomas on to the platform and presented him with a medal to commemorate his visit to Rome.

The Italians were puzzled, half the Americans embarrassed and the rest of us amused by the lengths to which publicity stunts now go.

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SERVIZI RITAGLI STAMPA — ROMA
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Messaggero (Il) *Roma*	Giornale (L') *Como*
Messaggero Veneto (Il) *Udine*	Osservatore Romano *Roma*
Momento Sera *Roma*	Paese Sera *Roma*
X Nazione (La) Italiana *Firenze*	Piccolo (Il) *Trieste*
Nazione Sera *Firenze*	Popolo (Il) *Roma*
Napoli Notte *Napoli*	Popolo (Il) Edit Sicilia *Roma*
Notte (La) *Milano*	Prealpina *Varese*
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Nuovo Cittadino *Genova*	Provincia (La) *Cremona*
Ora (L') *Palermo*	Provincia (La) Pavese *Pavia*
Ore 12 *Roma*	Resto del Carlino *Bologna*

3 — 29 APR. 1971

80

I solisti della «Boston»

La *Suite da l'Histoire du soldat* di Strawinsky è stata il fulcro del programma che i «Boston Symphony chamber players» hanno presentato all'auditorium del Palazzo dei congressi per il penultimo concerto degli Amici della musica.

Di fatto il fascino di questa suggestiva e straordinaria partitura, concepita più di mezzo secolo fa, è stato ancora una volta capace di creare una immediata suggestione all'ascolto. E l'impronta della geniale inventiva di Strawinsky — alla cui recente scomparsa è certamente andato il pensiero di molti — è apparsa ancora più nitida in confronto alla non più che diligente abilità artigianale di Walter Piston — che pure è uno dei più importanti autori americani del Novecento — il cui *Quintetto a fiati*, ben eseguito a chiusura della prima parte, ne ha rivelato la composita natura di musicista.

I solisti della Boston Symphony si sono fatti inoltre ascoltare in due pagine del periodo classico romantico, presentandosi in diverse formazioni strumentali (la caratteristica del complesso, che unisce i «primi» della celebre orchestra americana, è quella di poter abbracciare un repertorio molto vasto e vario per l'adattabilità dell'organico). Si è trattato del delizioso *Quartetto in fa magg. per oboe e archi K. 370* di Mozart e il giovanile *Trio n. 2 in si bem.* per archi di Schubert.

Gazzetta di Mantova *Mantova*	Giornale di Vicenza *Vicenza*
Gazzetta di Parma *Parma*	Giornale di Pavia *Pavia*
Gazzetta di Reggio *Reggio Emilia*	Giornale di Bergamo *Bergamo*
Gazzetta di Vigevano *Vigevano*	Giorno (Il) *Milano*
Gazzetta del Popolo *Torino*	Globo (Il) *Rom* X
Gazzetta (La) dello Sport *Milano*	Lavoro (Il) Nuovo *Genova*
Gazzetta (La) del Sud *Messina*	Libertà *Piacenza*
Gazzettino (Il) *Venezia*	Luna Sera *Roma*
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2 — 23 APR. 1971

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MUSICA

Michael Tilson Thomas e la Boston Symphony

La Boston Symphony Orchestra, complesso conosciuto fino ad ora in Italia attraverso innumerevoli incisioni discografiche di prestigio, si è presentato all'Auditorio di via della Conciliazione in un concerto dal programma molto differenziato, da Beethoven a Ravel attraverso Schoenberg e Mozart, sotto la direzione di Michael Tilson Thomas, giovanissimo assistente del direttore stabile, William Steinberg.

Il concerto aveva due attrattive, l'Orcestra e il direttore, l'una e l'altro al debutto in Italia. La Boston Symphony Orchestra ha confermato le doti già note, presentandosi nell'organico ridotto dell'Ottava Sinfonia beethoveniana e del Concerto per fagotto e orchestra, di Mozar, e in quello completo dei Cinque pezzi di Schoenberg e di La valse di Ravel, con l'appendice della mazurca dal Lago dei cigni di Ciaikovski, concessa come bis. Quello che colpisce, nell'orchestra, non è soltanto l'omogeneità, spinta a livelli elevatissimi, e la preparazione individuale (di cui il fagottista Walt Sherman, solista nel concerto di Mozart ha fornito un esempio), ma anche la profonda diversificazione nella qualità sonora, la facoltà di mutare registro secondo lo stile di ogni epoca e di ogni compositore, ad ogni organico corrisponde un tipo di sonorità particolare da quelle cameristiche per Mozart a quelle di media orchestra del primo Ottocento per Beethoven, da quelle post romantiche per Schoenberg a quelle, nitidissime, della grande orchestra ravelliana.

Michael Tilson Thomas, all'età di ventisei anni, è un degno direttore per un complesso così perfezionato; la sua ricca esperienza cameristica, la sua evidente sensibilità ai problemi della direzione si fanno luce con una notevole prepotenza, come tutti i giovani, indulge allo spettacolo direttoriale, di quel particolare tipo americano che ha il più illustre esempio in Leonard Bernstein. Ma al di là degli atteggiamenti, traspare una tecnica molto agguerrita, a cui manca forse l'esperimento in condizioni di minore privilegio, vale a dire con orchestre sconosciute, meno capaci, o anche soltanto di diverse abitudini.

Il concerto ha incontrato il con-

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2 | 24 APR 1971 | 25 APR 1971

le prime della musica

La Boston Simphon Orchestra a S. Cecilia

Michael Tilson Thomas, un nome da tenere a mente perchè un giuoto diventerà un protagonista delle cronache musicali. Il giovanissimo direttore americano (ha ventisei anni) si è fatto conoscere con un concerto all'Auditorio di via della Conciliazione con la Boston Symphony Orchestra, complesso assai noto grazie alle innumerevoli e pregevoli incisioni discografiche diffuse in tutto il mondo.

La serata presentava quindi due attrattive, quella di un direttore nuovo e quella di un'orchestra i cui fasti risalgono a quasi cento anni di vita musicale americana. Il programma si prestava, naturalmente, ad una presa di conoscenza più ampia possibile, dato che includeva autori molto differenti, dal Beethoven della Ottava Sinfonia allo Schoenberg dei Cinque Pezzi, dal Mozart del Concerto per fagotto e orchestra al Ravel di La Valse, più un fuori programma: la mazurca dal Lago dei Cigni di Ciaikovski, concesso dopo reiterati applausi dal numeroso pubblico presente. La Boston Symphony Orchestra ha confermato i pregi noti; in più, si è avuta la esatta percezione delle capacità di questo complesso americano finanziato da privati, è bene sottolinearlo nel nostro paese più ricco di sovvenzioni che di autentica passione per la musica, capace di smembrarsi e ricostruirsi nelle formazioni adeguate a stili di epoche differenti contemporanee ma costanti. Dalla formazione media orchestra del primo Ottocento per la sinfonia beethoveniana si è passati a quella ampia per i pezzi schoenberghiani, per tornare alla formazione cameristica del concerto di Mozart (splendidamente interpretato dal fagottista Walt Sherman, primo leggio dell'orchestra) e, di nuovo, alla grande orchestra, nitidissima e di grande smalto, della coreografia musicale raveliana.

Con uno strumento di tali capacità, Michael Tilson Thomas è apparso al grado più alto delle sue possibilità: come tutti i giovani, indulge a certo spettacolo direttoriale a cui ci ha abituati Leonard Bernstein, ma sono anche emerse tecniche di sicuro rendimento, e notevole sensibilità musicale. Tilson Thomas ha svolto attività cameristica come pianista, e ciò gli giova soprattutto nel repertorio sette-ottocentesco, come si è visto nella sinfonia di Beethoven e nell'ottima esecuzione del concerto di Mozart. Resta da vedere se, al collaudo con orchestre sconosciute, e di diverse abitudini (da Mahler al teatro lirico), le doti di Tilson Thomas conserveranno intatto il loro valore.

Per adesso, resta da sottolineare il grande successo che il pubblico romano ha decretato, con imparzialità, al direttore e alla orchestra.

r. la.

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Stampa sera *Torino*	Voce Adriatica *Ancona*
Telegrafo (Il) *Livorno*	Voce (La) Repubblicana *Roma*
Telestar *Palermo*	Voce (La) del Popolo *Fiume (Rijeka)*

4 | 23 MAG

LE NOVITÀ DISCOGRAFICHE

Un Ciaicovski giovanile per un giovane direttore

Servendosi di un poderoso apparato propagandistico, è recentemente passata dall'Italia la Boston Symphony Orchestra, famoso complesso d'oltre oceano, che ha avuto i suoi anni d'oro sotto la direzione di Serge Koussevitzky. Oggi, dopo i periodi di Charles Munch e di Erich Leinsdorf, la Boston Symphony ha come direttori: William Steinberg e il giovanissimo Michael Tilson Thomas. Quest'ultimo, una specie di *enfant prodige*, pianista e direttore, miete da alcuni anni strepitosi successi nelle sale di concerto americane.

In concomitanza con il soggiorno romano dell'Orchestra, la Deutsche Grammophon ha presentato il primo disco di Tilson Thomas: la *Sinfonia n. 1 in sol minore, op. 13 «Sogni d'inverno»*, di Ciaikovski.

Forse è stato un errore da parte del giovane direttore o addirittura della casa discografica tedesca, scegliere questa sinfonia per far conoscere un nuovo e promettente musicista. Ciaikovski non è certamente il compositore per il quale Tilson Thomas è portato. Nel concerto romano, dirigendo i *5 pezzi per orchestra, op. 16* di Arnold Schoenberg, egli aveva confermato la sua bravura e la sua eccezionale comprensione per la musica e di finezze interpretative degne delle migliori tradizioni dell'orchestra che gli è affidata.

Nel Ciaikovski, invece, dobbiamo subire concessioni esagerate a quelle scelte di stile del compositore russo che oggi ci è ormai difficile accettare. Peccato dunque che Tilson Thomas abbia scelto questa pagina, peccato di giovinezza di un compositore comunque non «suo», come opera che lo doveva far conoscere presso il pubblico europeo.

Queste riserve non ci impediscono di lodare il vecchio e glorioso complesso, il quale, sì, nella sinfonia di Ciaikovski dispone di un ampio materiale per far brillare le proprie capacità tecniche e quelle virtuosistiche dei singoli maestri di orchestra.

r. la.

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2 24 APR 1971 25 APR 1971

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c. c.

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Sicilia (La) Catania	Paese Roma
Sole (Il) 24 Ore Milano	Unione (L') Sarda Cagliari
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Stampa sera Torino	Voce Adriatica Ancona
Telegrafo (Il) Livorno	Voce (La) Repubblicana Roma
Telestar Palermo	Voce (La) del Popolo Torino (Biella)

4 22 APR 1971

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r. la.

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4 28 APR. 1971

★ I CONCERTI ★

L'Orchestra di Boston

80

IL CONCERTO di cui è stata protagonista la Boston Symphony Orchestra all'Auditorio Pio, sotto gli auspici dell'Accademia di S. Cecilia, ha costituito un avvenimento artistico di grande rilievo.

La compattezza, lo splendore del suono di questa grande orchestra sinfonica, le eccezionali qualità artistiche del suo direttore, il M. Michael Tilson Thomas, la sua scattante energia, il suo dominio assoluto sullo strumento orchestrale, han rappresentato motivi di ammirazione e di entusiasmo.

Una presentazione della orchestra, innanzi tutto: compie in questo 1971 il 90 anno dalla sua costituzione; e, in tutto questo lunghissimo periodo, è stata sempre affidata a mani prestigiose, ad iniziare da quelle di Arthur Nikisch, cui successero nel tempo il grande Pierre Monteux, di cui i romani rammentano con viva commozione l'ultimo concerto, qui all'Auditorio Pio, quando il Maestro già ultranovantenne, dopo un incidente miracolosamente superato, aveva ripreso daccapo la «Pavane» ravelliana e continuato fino in fondo il suo concerto, da «grande musicista». E poi dopo Monteux, l'altro famoso direttore Serge Koussewitzky, russo d'origine ed americano di elezione; quindi Charles Munch, Erich Leinsdorf ed ora William Steinberg. Tutta una serie di insigni maestri sotto la guida dei quali l'orchestra «si è formata» in modo da apparire quel grande complesso che è.

Conta 108 elementi, con una massa d'archi di ben 69 componenti (per chiarire meglio questo dato al lettore basti riferire che la Orchestra ceciliana ne annovera 12 di meno), e poi una compagine eccellente di «strumentini» e di «ottoni», tra i quali ultimi figura Roger Voisin, una «tromba» famosa che conosciamo quale prestigioso strumento solista di virtuosistiche composizioni. Questa compatta «massa strumentale» è stata guidata con ammirevole bravura dal M. Thomas, ventiseienne appena, che dirige con l'ardore della sua giovanile età, sorretto da una musicalità che sprizza da tutti i pori.

Thomas ha condotto l'orchestra con mano sicura attraverso i vari momenti della «VIII Sinfonia» di Beethoven, rilevandone lo scatto vivo dell'«Allegro» iniziale, riportando una atmosfera di serena giocosità nell'«Allegretto», intessendo mirabili, serici filature nel «Minuetto» e concludendo con un serrato, elettrizzante «Vivace». Dalla concertazione intelligente del Thomas hanno ricevuto vitale impulso i «Cinque pezzi op. 16» di Arnold Schoenberg, illuminati da squarci di luce che li ha «avvicinati» al pubblico.

Nel «Concerto per fagotto e orchestra K. 191» il diciottenne Mozart ha saputo far cantare con delicata eleganza lo strumento solista e Shorman Walt «con eleganza» ha dosato i suoni del suo strumento.

Un finale incandescente, con la geniale composizione di Ravel, «La Valse», nella quale lo splendore sgargiante dei suoni della bella orchestra, la elettrizzante foga del suo direttore, hanno avuto il miglior campo di espressione suscitando una ondata di entusiastici applausi, prolungatisi fino a quando la cortesia del direttore ha manifestato il suo «grazie» nel miglior modo: eseguendo ancora un pezzo, fuori programma: uno squisito brano dal «Lago dei Cigni» di Ciaikovski, accolto da rinnovate ovazioni.

CORRADO ATZERI

LA FIERA LETTERARIA
[illegible] 9, 19[illegible]

SCUDISCIATE PER BEETHOVEN

[illegible] Boston Symphony Orchestra [illegible] in Italia e, nonostante che [illegible] venisse da Vienna e che il giorno dopo l'audizione dell'Accademia Cecilia dovesse essere a Barcellona, non ha dimostrato il minimo segno di stanchezza: [illegible] aveva già tenuto concerti a Londra, a Stuttgart, a Wuppertal, a Berlino, ad Hannover, ad Amburgo, a Francoforte, oltre che alla più [illegible] città di Vienna. Fu [illegible] notevole, bel suono, compattezza di fiati, bravura eccezionale. Ci sono pure di fare i conti con un maestro giovane come Michael Tilson Thomas, il quale affronta Beethoven disciplinando le sensibilità, le musicalità profonde di questo sommo compositore [illegible] ampollosi, scudisciate [illegible] di ogni [illegible] [illegible] Non si dirige così la [illegible] gliose op. 95 del maestro di Bonn. Sembra che il direttore abbia l'orgoglio vivo [illegible] a volte [illegible] istrionesche, altre volte si [illegible] come un sempre e il più delle volte fa pensare non a un maestro [illegible] della musica [illegible] interpretativo, ma a qualche [illegible] di carattere [illegible] gravato [illegible] sulle spalle [illegible] della sua forza [illegible] e costretta [illegible] Poggiando [illegible] un modo di concepire la direzione orchestrale che [illegible] e contorcersi sul podio. Infatti l'aspetto più grave delle sue strane figure di direttore [illegible] un gesto e musica, tra [illegible] sua Tilson [illegible] la [illegible] fiducia troppo grande di poter [illegible] atteggiamento che a volte [illegible] di Beethoven e di Mozart, invece [illegible] Strauss sa penetrare nei misteri [illegible] e [illegible] questi [illegible] del compositore [illegible] Vienna. Peccato [illegible] Concerto [illegible] Ravel, nella quale è [illegible] il [illegible] [illegible] Chi [illegible] Si ha [illegible] il [illegible] Michael Tilson Thomas [illegible] un modello di direttore del valore di Leonard Bernstein [illegible] la [illegible] Lui si [illegible] sul podio, [illegible] di [illegible] l'ossessione. Ma, [illegible] i due interpreti [illegible] differenza [illegible] assai grande, [illegible] agitazione del [illegible] per [illegible] musica [illegible] nella stessa natura del direttore: nel Thomas si nota invece [illegible] l'imitazione.

Questa critica severa non vuole affatto [illegible] che [illegible] difficili [illegible] Età, ma troppo spesso [illegible] solo perché stranieri, vengono giudicati con eccessivo compiacimento e con troppa [illegible]. Il direttore [illegible] ha [illegible] tutto necessità di [illegible] la sua attività con [illegible] cadenza, cercando di penetrare nel [illegible] musicale [illegible] per i suoi programmi, quindi deve far [illegible] che gli [illegible] valori timbrici della sua [illegible] orchestra non vengano sminuiti o falsati, anzi dovrebbe valorizzarli [illegible] al massimo. Non siamo così crudeli da non riconoscere ai maestri alcune qualità, le quali però, debbono essere ben valutate e apprezzate, soprattutto tenendo conto che il Thomas ha soltanto ventisette anni. Bisogna vedere il giovane maestro di preparare un Beethoven, nella sua giusta [illegible], di palesare e di [illegible] le particolarità di un compositore come Schoenberg, di [illegible] al Falla, [illegible] e di un solista di [illegible] come il bravissimo Sviatoslav Richter e di [illegible] nel lato [illegible] ed [illegible], ma là dove il grande [illegible] di Cimarosa ha [illegible] i suoi più [illegible] [illegible] soltanto la [illegible] tra [illegible] e la [illegible] orchestra che [illegible] la perfetto [illegible]. Ricordiamo, perché, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] nel [illegible] [illegible].

Se [illegible] che Luigi Nono [illegible] [illegible] [illegible] l'Accademia di Santa Cecilia si [illegible] [illegible] [illegible] [illegible] Victor Tretiakov [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

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INCORRECT PAGINATION

barcelona

MIERCOLES, 21 DE ABRIL 1971 LA VANGUARDIA ESPAÑOLA

HOY NOCHE EN EL PALACIO DE LA MUSICA, UN ESPERADO ACONTECIMIENTO: LA PRESENTACION DE LA ORQUESTA SINFONICA DE BOSTON

No es exagerado decir que el anuncio de los dos conciertos que debe celebrar hoy y mañana la Orquesta Sinfónica de Boston presentada por el Patronato Pro-Música, han despertado una auténtica expectación en nuestro ambiente artístico. La curiosidad y el interés está sobradamente justificado. Son muy pocos los conjuntos sinfónicos norteamericanos que pueden efectuar «tournées» por Europa, ya que en general, cuando son orquestas de gran prestigio realizan en los Estados Unidos una labor tan constante e intensiva que les impide abandonar transitoriamente el país, lo que sólo pueden hacerlo a fuerza de elevadas compensaciones económicas que deben ser cubiertas en unos pocos conciertos organizados para estas precipitadas giras.

La Sinfónica de Boston, gran orquesta, una de las de mejor estirpe de los Estados Unidos, creada hace noventa años, moldeada y llevada al cenit de su prestigio por las batutas gloriosas de Pierre Monteux, Serge Koussevitzky, Charles Munch y otros conductores ilustres, es una de estas entidades musicales de excepción. Como dato anecdótico pero revelador de la envergadura que alcanzan las actividades de la Sinfónica de Boston repetiremos lo dicho en el comentario que publicamos el otro día: el presupuesto de la Orquesta para la temporada 1970/71 en curso, se ha aceptado ya que rebasará la cifra de cinco millones de dólares, lo que equivale a una subvención diaria de cerca de un millón de pesetas.

Es lógico imaginar que este enorme esfuerzo pecuniario para el mantenimiento de la Orquesta tiene una compensación artística que lo equilibra. Y esta compensación es la altura excepcional de las interpretaciones logradas por el conjunto, admirado en sus habituales actuaciones en su sede del Symphony Hall de Boston, en sus visitas a los principales Festivales de los Estados Unidos, en sus actuaciones por la radio y televisión norteamericana y en sus sensacionales grabaciones para la Deutsche Grammophon (que por cierto acaba de lanzar en el mercado español la primera de ellas: la Sinfonía N.º 1 de Tchaikowsky, dirigida por Michael-Tilson Thomas).

El público melómano barcelonés podrá hoy hacerse cargo por primera vez en directo de las posibilidades de esta famosa centuria sinfónica que viene dirigida por su actual titular, el maestro William Steinberg, que conducirá el conjunto en el primer programa en el que figuran la Obertura N.º 3 de Leonora de Beethoven, la Sinfonía Boston de Hindemith, «5 Bagatelas» de Armin Schibler y la segunda Sinfonía de Brahm, de Ravel.

En el concierto de mañana conoceremos el que parece sustituirá a Steinberg en la titularidad de la orquesta, el joven maestro Michel Tilson Thomas, que dirigirá otro programa donde se han inscrito la Sinfonía Renana de Schumann, el Concierto para fagot y orquesta y la Sinfonía K. 297 de Mozart y «La Valse», de Ravel.

Patronato Pro Música de Barcelona

XIII Temporada Musical
II Ciclo

HOY, miércoles, día 21

EXTRAORDINARIO CONCIERTO DE GALA

Presentación en España de la famosísima

ORQUESTA SINFONICA DE BOSTON

bajo la dirección de

WILLIAM STEINBERG

PROGRAMA: Leonora núm. 3 (Obertura), BEETHOVEN; Música de concierto para cuerda y metal, op. 50, HINDEMITH; Cinco bagatelas, A. SCHIBLER; Sinfonía núm. 2, BRAHMS

NOTA IMPORTANTE: Para el concierto de gala se ruega traje de etiqueta

Mañana, jueves, día 22

Segundo y último concierto

ORQUESTA SINFONICA DE BOSTON

Director: MICHAEL TILSON THOMAS

PROGRAMA: Sinfonía núm. 3 (Renana), SCHUMANN; Concierto para fagot y orquesta, MOZART; Sinfonía núm. 31 en re mayor K. 297 (de París), MOZART; La Valse, RAVEL

Venta anticipada de localidades: en las taquillas del Palau de la Música, de 5 a 9 de la tarde. Para el mismo día, de 11 a 1 y a partir de las 4 de la tarde.

ORQUESTA SINFONICA DE BOSTON

A partir de ahora en discos

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ENTACION DE LA ORQUESTA SINFONICA DE BOSTON DIRIGIDA POR WILLIAM STEINBERG

La Orquesta Sinfónica de Boston, que acaba de presentarse en el Palacio de la Música, es un conjunto excepcional, formación extraordinaria de portentosas posibilidades y medios fuera por completo de serie, en lo que a calidad y cantidad de sus instrumentistas se refiere. Si en los valores individuales nos encanta el sonido hermosísimo, por dulzura y afinación exactísima, de las flautas; la bellísima serenidad de oboes; la fluidez y limpio timbre de los clarinetes; la nitidez y buen tono de los fagotes; la redondez, seguridad y nobleza de trompas; el color grato, incisivo sin duda, de las trompetas; la pastoralidad de trombones sin sordina; el sentido de la proporción de los timbales, y la unidad casi milagrosa de una cuerda sensacional en la que la suavidad tersa de violines, el rango de las violas, la plenitud y hondura melódica de los violoncelos y el nervio de los contrabajos, forman un todo homogéneo de belleza muy cierta, en el orden del conjunto la impresión es de algo totalmente logrado, cohesionado en un conjunto sin fisuras, evidenciado hasta la transparencia, con una igualdad indiscutible de arcos, fraseo y ataques que producen una sonoridad suaveda, amplia, redonda y de poder máximo.

Se ha dicho ya en Barcelona orquestas primerísimas de Europa y América cuyo recuerdo podría incitar el asombro. Sin pudores, sin embargo, cuando la Sinfónica de Boston nos muestra cómo no puede pasar de lo difícil a lo fácil, o viceversa, sin diferencia perceptible; cómo no consigue los pasajes vivos, las transiciones y los matices; cómo no capta un sonido que se acomoda con embarazo en los «forte», que no hace sutil en los «piano», que no adorna con policromía brillante y dando el acento más dramático hasta su opuesto en un matiz fácil de Brahms. Todo en la Orquesta Sinfónica de Boston es de una naturalidad tan premeditada, calculada y estudiada, que el peligro desaparece y las sinfonías surgen con lógica.

Y calidad. Porque las interpretaciones, más o menos cercanas a lo que tenemos ortodoxo, se benefician de realización espléndida a la que el maestro William Steinberg debe haber contribuido con un majestuoso desarrollo de un orden horas de ensayos. Así, el director parece limitarse en el concierto a una especie de trabajo-recordatorio, porque sus maneras, sus gestos, sus indicaciones, muchas veces, a veces inteligibles dentro de una técnica de dirección. Pocos, pocísimos entrados, un adornos sin definir; o lo mismo un subrayar la línea de la ejecución, un apoyo al contralto, más con la mirada que con el gesto... y sin embargo los resultados son efectivos. Tuve la impresión de una cosa orquestada y dirigida [illegible] ingrédenos una concordancia de ideas que otra, con la simple insinuación del maestro en el concierto, para que la ejecución transcurra con un orden, un equilibrio y una proporción acústica infalibles. No es la imagen del director perfecto, porque incluso plásticamente resulta poco favorecida, pero como en realidad no se trata de ver, sino de escuchar, lo que hace la Orquesta Sinfónica de Boston con William Steinberg, me parece estupendo.

Lo fue por lo que respecta a la versión de «Leonora» número 3» de Beethoven, quizá más brillante que dramática, tocada con amplitud de medios sonoros y excelente línea. Hindemith, con su «Música de concierto para cuerda y metal» permitió el lucimiento virtuosístico de ambos grupos, si bien el cierre de la primera parte con esta obra, interesante pero no importante, dejó al ambiente un tanto frío. No lo templó mucho más la audición de las «Cinco bagatelas» del compositor norteamericano Schuller, trabajo totalmente intrascendente aunque bien construido. La «Segunda Sinfonía» de Brahms era, pues, el plato fuerte de la sesión. Fue una buena versión, porque una orquesta de esta talla, en el peor de los casos, no puede descender a menores calificativos, pero con todo y significar que hubo pasajes de belleza y contenido emocional muy ciertos, William Steinberg planteó la obra en un clima de legato [illegible] de un matiz cierto blandura al conjunto. Con todo, repito, fue una buena, incluso excelente interpretación que, para mi gusto, hubiera deseado más contrastada. Maestro y director fueron destinatarios de prolongados aplausos al cierre de su primer concierto. El segundo tendrá efecto esta noche, pero dirigiendo un maestro que ha conseguido destacado renombre en los Estados Unidos: Michael Tilson Thomas.

Juan ARNAU

Translated by Richard White/vca

BARCELONA Review - Concert: April 21, 1971 /Juan Arnau - Critica de Musica

PRESENTATION BY THE BOSTON SYMPHONY ORCHESTRA DIRECTED BY WILLIAM STEINBERG

The Boston Symphony Orchestra which has just presented itself in the Palacio de la Musica is an exceptional ensemble of extraordinary formation and marvelous possibilities reflected by the complete quality and quantity of its players. If in the heroic individuals we are enchanted by the beautiful sound of sweetness and extremely exact pitch of the flutes; the serene beauty of the oboes; and the fluid color of the clarinets; the clarity and good tone of the bassoons; the roundness, security and nobility of the trumpets; the pleasing incisive color of the brass; the pastoral trumpets; the sense of proportion of the percussion; and the almost miraculous unity of one sensational chord in the smooth violins; the range of the violas; the fullness and melodic depth of the cellos; and the nerve of the basses form a complete combination of very certain purity. It is the agreed impression that something totally accomplished was performed--cohesive as a tooth filling without fissures--shown by an outstanding quality of bowing, order and attacks which produced a mellow tone, ample roundness, maximum power.

It has been said that the major orchestras of Europe and America playing in Barcelona could be remembered as having performed with little excitement. The Boston Symphony Orchestra however shows that it can range the difficult to easy or visa versa without perceptible difference as it follows the bright passages, the transition and the shadings as it controls a sound which rings of exuberance in the "fortes" which becomes subtle in the "pianos" which are adorned with polychromatic brilliance and gives the most dramatic of accents. All the playing of the Boston Symphony Orchestra is of a premeditated nature--calculated and studied--so that danger disappears and the music soars with logic.

BARCELONA review.

And quality.....Because the interpretations more or less come close to what we think of as being orthodox, the benefit of the splendid realizations by Maestro William Steinberg should be termed as a majestic uplift, the result of arduous hours of study; that is, the Director seemed to limit himself in the concert to a type of work-reminder because his manners, his gestures and his cues were premeditated, at times intelligible as a technical kind of direction. The purpose of few -- very few entrances--or gestures without emphasis was an underscored line of execution and a support of the melody. Nevertheless the results were effective. I got the impression that between the Orchestra and the Director all had been conceived, explained and matured in a laboratory accomplished in the form of an agreement of ideas which were correct with the simple hint that the Maestro in the concert program caused executions which occurred through order, stability, and infallible acoustic proportion. It was not the preferred imagination of a director because it was synthetic and resulted in little favor but in reality this wasn't sought after but heard; despite this the Boston Symphony Orchestra under William Steinberg to me seemed stupendous. The version of Beethoven's Leonore Overture was perhaps more brilliant that dramatic, played with fullness, fine tones and an excellent line. The Hindemith concerto for Brass and Strings exposed the lucid virtuosity of both groups. The end of the first part of this work being interesting but of no importance left one slightly cold. Nothing much more can be said for the reading of Five Baggatelles by the North American composer Gunther Schuller, a work totally unreachable although will constructed. The Brahms 2nd Symphony was the strongest piece of the concert. It was a good version because an orchestra of this stature in the worst of situations could not possibly descend to lesser qualifications, but with all considered, the beautiful pitches and certainly the emotional content William Steinberg performed the work in a legato climate with admirable results which is not easy giving a certain bland twist in concept. Over all, I repeat, it was good including interpretations which to my taste could have been more contrasted.

The maestro was addressed with prolonged applause at the close of this first concert. The second concert will take place tonight but directed by a conductor who has gained outstanding acclaim in the United States: Michael Tilson Thomas.

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Pocas veces podremos repetir la magnífica experiencia de escuchar por primera vez a una orquesta importante, como la sinfónica de Boston, a través de dos criterios tan opuestos, de dos temperamentos tan contrastados como los presumibles entre un William Steinberg, de 72 años, y un Michel Tilson Thomas, de 26. Dos directores que podríamos metamorfosear en la lengua de Paul Withman, respectivamente, como «tree conductor» y «bird conductor». La sobriedad arbórea de William Steinberg, frente al aleteo constante, plenamente coreográfico, del temperamental Michael Tilson Thomas, del joven que logró conquistar al público barcelonés en el segundo concierto de la mencionada orquesta; porque a sus 26 años nos emocionó. Nos emocionó la profunda concepción mental que le llevó a desgranar, paso a paso, la «Sinfonía núm. 3», de Schumann; la «Sinfonía núm. 31», de Mozart, o la soberbia versión de «La Valse», de Ravel, en donde este joven, pero ya importante director, dio algo de su propia vida al público que luego le aplaudió durante varios minutos. Tilson Thomas evidentemente posee técnica de dirección, demuestra un total conocimiento de las obras que interpreta. Posee autoridad, energía y «tablas». Y todo eso a los 26 años es francamente encantador, admirable, prometedor. Cualquier espectador podría sospechar, y yo me encuentro entre ellos, que Tilson Thomas, además de todas esas experiencias, lleva sobre sus hombros también bastantes «horas de espejos». Pero es un lujo, si existe en realidad, que puede permitirse. Confieso sinceramente que Tilsón Thomas me descubrió otra faz de la Sinfónica de Boston. Y me quedo con ella.

Tilson Thomas también dirigió el «Concierto para fagot y orquesta», de Mozart, y aquí hubo de compartir los atronadores aplausos con Sherman Walt, fagotista fuera de serie, poseedor de un bellísimo sonido y fabulosa técnica. No olvidaré fácilmente sus picados, sus pianísimos, ni el perfecto contraste de planos sonoros.

La orquesta se presentó el pasado miércoles, por la noche, con sus 106 profesores para dar cabida a los cuales fue ampliado el escenario del «Palau». Analizada la sinfónica bostoniana por secciones, comprobamos la existencia de un instrumento «vivo», en plenas facultades, un instrumento de primera clase. Pero, para entendernos, alejado, en la escala de valores, de una Filarmónica de Viena, por ejemplo. Cuenta la orquesta con un metal segurísimo y brillante y una cuerda compacta y uniforme. Cualidades ambas dignas de envidia. Se presentó, como decíamos, bajo la dirección de William Steinberg, quien con autoridad y experiencia dirigió un programa integrado por «Leonora», de Beethoven. Aquí un inciso para alabar el extraordinario diálogo entre flauta y fagot a cargo de los magníficos solistas Doriot Anthony Dwyer y Sherman Walt. También interpretaron «Música de concierto para cuerda y metal», de Hindemith (obra compuesta para el cincuentenario de la Sinfónica de Boston), «Cinco bagatelas», de Schuller, y la «Sinfonía núm. 32», de Brahms.

Desde mi punto de vista, o por lo menos la obra que a mí más me impresionó, fue la de Hindemith; en ella pudimos apreciar una interpretación espontánea y brillante, sin minusvalorar, en absoluto, el resto de las obras interpretadas.

En resumen, estamos satisfechos por haber conocido, gracias al Patronato pro Música, a otra entre las grandes orquestas de la actualidad, que en su actual gira europea ha visitado Londres, París, Roma, Viena, varias ciudades alemanas y Barcelona. El «Palau», por lo tanto, fue estos los días auténtica capitalidad en el panorama nacional de la música.

En otro orden de cosas, pero circunscrito al concierto, lamentamos la no asistencia de todos aquellos que no podían pagar mil doscientas pesetas que costó la butaca y a lo mejor tampoco poseían el «smoking» que se recomendaba para estos conciertos. A mí esto del «smoking» no me preocupa especialmente, pero creo que podrían ofenderse todos aquellos artistas que actúan para el Patronato en cuyos conciertos no se ha recomendado tan elegante prenda y poseen, por lo menos, tanta categoría como la magnífica Orquesta Sinfónica de Boston.

Para concluir diremos que la presentación barcelonesa de la Sinfónica de Boston ha coincidido con la aparición en España de su primera grabación dirigida por el maestro adjunto de la citada sinfónica estadounidense, el joven Michael Tilson Thomas, que como hemos dicho dirigió el segundo concierto de esta orquesta en el «Palau». La grabación, magnífica por cierto, corresponde a la «Sinfonía núm. 1» de Peter Tchaikovsky, y ha sido editada por la Deutsche Grammophon.

WILLIAM STEINBERG

MICHAEL TILSON THOMAS

LA SINFONICA DE BOSTON

EN DOS VERSIONES

Martes, 27 de abril de 1971

From "El Noticiero Universal," April 27, 1971

<u>William Steinberg, Michael Tilson Thomas, the BSO - In Two Versions</u>
by Augusto Valera

Few times can we repeat the magnificent experience of hearing for the first time an important orchestra like the Boston Symphony Orchestra, including two standards so opposite, two temperaments so contrasting as those shown between a William Steinberg, 72 years old, and a Michael Tilson Thomas of 26. Two directors whom we might change into the language of Paul Withman, respectively, as "tree conductor" and "bird conductor." The arboreal sobriety of William Steinberg as opposed to the constant flapping [wings], fully choreographed, of temperamental Michael Tilson Thomas, the youth who succeeded in capturing the Barcelonian public in the 2nd concerto by the aforementioned orchestra; how did he move us with his 26 years? What moved us was the profound mental conception which he transmitted by thrashing out, passage by passage, the Symphony No.3 of Schumann, the Symphony No. 31 of Mozart, or the superb rendition of "La Valse" of Ravel, in which this young, but now important director, gave something of his own life to the public who later applauded him for some minutes. Tilson Thomas evidently possesses technique of direction, as well as a total knowledge of the works which he interprest. He possesses authority, energy, and "boards" (?). And all that at 26 years - he is frankly enchanting, a wonderful, promising hopeful. Any spectator might suspect, and I count myself among them, that Tilson Thomas, besides all those experiences, also carries "hours of mirrors" [?respect] over his men. But it is a luxury [extravagance], if it exists in reality, which allows it to be so. I confess sincerely that Tilson Thomas uncovered another phase of the Boston Symphony Orchestra. And I am glad of that.

Tilson Thomas also directed the Concerto for Bassoon and Orchestra of Mozart, and here he shared the thunderous applause with Sherman Walt, bassoonist outside of the series [fantastic], possessor of a most beautiful sound and fabulous technique. I will not easily forget his picados [?], his pianissimos, nor the perfect contrast of sonorous level tones.

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From my point of view, the best, or at least the work which most impressed me, was that of Hindemith; in it we could appreciate a spontaneous and brilliant interprestation, without diminishing in value, absolutely, the rest of the works interpreted.

In summary, we are satisfied to have become acquainted with, thanks to the Foundation for Music, another of the great orchestras of today, which in its tour of Europe has visited London, Paris, Rome, Vienna, various German cities, and Barcelona. The "Palau" was, therefore, for these few days, authentic capitol in the national panorama of music.

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To conclude we must say that the Barcelona presentation of the Boston Symphony Orchestra has coincided with the appearance in Spain of its first recording directed by the assistant director of this United States Symphony, the young Michael Tilson Thomas, whom we have said, directed the second concert of this orchestra in the "Palau." The recording, certainly magnificent, is of Symphony No. 1 of P. Tchaikovsky, and has been recorded by DGG.

(translated by George F. Oeste, American School of Madrid)
/dow

Pocas veces podremos repetir la magnífica experiencia de escuchar por primera vez a una orquesta importante, como la sinfónica de Boston, a través de dos criterios tan opuestos, de dos temperamentos tan contrastados como los presumibles entre un William Steinberg, de 72 años, y un Michel Tilson Thomas, de 26. Dos directores que podríamos metamorfosear en la lengua de Paul Withman, respectivamente, como «tree conductor» y «bird conductor». La sobriedad arbórea de William Steinberg, frente al aleteo constante, plenamente coreográfico, del temperamental Michael Tilson Thomas, del joven que logró conquistar al público barcelonés en el segundo concierto de la mencionada orquesta; porque a sus 26 años nos emocionó. Nos emocionó la profunda concepción mental que le llevó a desgranar, paso a paso, la «Sinfonía núm. 3», de Schuman; la «Sinfonía núm. 31», de Mozart, o la soberbia versión de «La Valse», de Ravel, en donde este joven, pero ya importante director, dio algo de su propia vida al público que luego le aplaudió durante varios minutos. Tilson Thomas evidentemente posee técnica de dirección, demuestra un total conocimiento de las obras que interpreta. Posee autoridad, energía y «tablas». Y todo eso a los 26 años es francamente encantador, admirable, prometedor. Cualquier espectador podría sospechar, y yo me encuentro entre ellos, que Tilson Thomas, además de todas esas experiencias, lleva sobre sus hombros también bastantes «horas de espejo». Pero es un lujo, si existe en realidad, que puede permitirse. Confieso sinceramente que Tilsón Thomas me descubrió otra faz de la Sinfónica de Boston. Y me quedo con ella.

Tilson Thomas también dirigió el «Concierto para fagot y orquesta», de Mozart, y aquí hubo de compartir los atronadores aplausos con Sherman Walt, fagotista fuera de serie, poseedor de un bellísimo sonido y fabulosa técnica. No olvidaré fácilmente sus picados, sus pianísimos, ni el perfecto contraste de planos sonoros.

La orquesta se presentó el pasado miércoles, por la noche, con sus 106 profesores para cabida a los cuales fue ampliado el escenario del «Palau». Analizada la sinfónica bostoniana por secciones, comprobamos la existencia de un instrumento «vivo», en plenas facultades, un instrumento de primera clase. Pero, para entendernos, alejado, en la escala de valores, de una Filarmónica de Viena, por ejemplo. Cuenta la orquesta con un metal segurísimo y brillante y una cuerda compacta y uniforme. Cualidades ambas dignas de envidia. Se presentó, como decíamos, bajo la dirección de William Steinberg, quien con autoridad y experiencia dirigió un programa integrado por «Leonora», de Beethoven. Aquí un inciso para alabar el extraordinario diálogo entre flauta y fagot a cargo de los magníficos solistas Doriot Anthony Dwyer y Sherman Walt. También interpretaron «Música de concierto para cuerda y metals, de Hindemith (obra compuesta para el cincuentenario de la Sinfónica de Boston), «Cinco bagatelas», de Schuller, y la «Sinfonía núm. 32», de Brahms.

Desde mi punto de vista, o por lo menos la obra que a mí más me impresionó, fue la de Hindemith; en ella pudimos apreciar una interpretación espontánea y brillante, sin minusvalorar, en absoluto, el resto de las obras interpretadas.

En resumen, estamos satisfechos por haber conocido, gracias al Patronato pro Música, a otra entre las grandes orquestas de la actualidad, que en su actual gira europea ha visitado Londres, París, Roma, Viena, varias ciudades alemanas y Barcelona. El «Palau», por lo tanto, fue estos los días auténtica capitalidad en el panorama nacional de la música.

En otro orden de cosas, pero circunscrito al concierto, lamentamos la no asistencia de todos aquellos que no podían pagar mil doscientas pesetas que costó la butaca y a lo mejor tampoco poseían el «smoking» que se recomendaba para estos conciertos. A mí esto del «smoking» no me preocupa especialmente, pero creo que podrían ofenderse todos aquellos artistas que actúan para el Patronato en cuyos conciertos no se ha recomendado tan elegante prenda y poseen, por lo menos, tanta categoría como la magnífica Orquesta Sinfónica de Boston.

Para concluir diremos que la presentación barcelonesa de la Sinfónica de Boston ha coincidido con la aparición en España de su primera grabación dirigida por el maestro adjunto de la citada sinfónica estadounidense, el joven Michael Tilson Thomas, que como hemos dicho dirigió el segundo concierto de esta orquesta en el «Palau». La grabación, magnífica por cierto, corresponde a la «Sinfonía núm. 1» de Peter Tchaikovsky, y ha sido editada por la Deutsche Grammophon.

WILLIAM STEINBERG

MICHAEL TILSON THOMAS

LA SINFONICA DE BOSTON

EN DOS VERSIONES

Martes, 27 de abril de 1971

From "El Noticiero Universal," April 27, 1971

William Steinberg, Michael Tilson Thomas, the BSO - In Two Versions
by Augusto Valera

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/dow

¡HOLA!

MADRID - BARCELONA

Fecha _____

45

7 DIAS

LAS ISLAS CANARIAS Y LA PENINSULA ENLAZAN YA DIRECTAMENTE POR TELEVISION

Con motivo de la inauguración del enlace directo entre las islas Canarias y la Península vía satélite, acto que fue presidido por el ministro de Información y Turismo, señor Sánchez Bella, directores generales de Prensa, Promoción del Turismo y Radio y Televisión y diversas personalidades especialmente invitadas, pronunció un importante mensaje S. E. el Jefe del Estado, en el que resultó, después de un emotivo recuerdo a las islas en las que ejerció el mando militar y de donde partió para ponerse al frente del glorioso Movimiento Nacional, que lo que se inauguraba era el fruto de una paz duradera «con una prosperidad que la nación no había logrado durante siglos y que ni siquiera los más optimistas se atrevían a soñar».

Su Excelencia el Jefe del Estado explicó a nuestros compatriotas isleños que una de sus preocupaciones era el poder vencer la distancia geográfica entre los puntos más alejados de nuestra geografía, algo que hoy era ya una realidad «no de una manera esporádica como la televisión mundial nos tiene acostumbrados; lo que hoy ponemos en marcha por primera vez en el mundo a esta distancia es un servicio regular y continuo por toda la gran patria española».

LA PRINCESA DOÑA SOFIA, EN VALENCIA

La princesa de España, doña Sofía, llegó el pasado lunes 26, a Valencia para asistir a diversos actos en su honor y proceder a importantes inauguraciones. Entre otros actos, celebrados en medio del mayor entusiasmo, figuraron la visita de doña Sofía a la Ciudad Sanitaria La Fe, de la Seguridad Social, una recepción en su honor en la Escuela de Ayudantes Técnicos Sanitarios, la inauguración de nuevas instalaciones sanitarias y el homenaje de la Escuela de Técnicos Sanitarios Femeninos, de la que la princesa había aceptado ser madrina de honor.

HOMENAJE FEMENINO AL PRINCIPE DON ALFONSO DE BORBON, EN ESTOCOLMO

El embajador de España en Suecia, príncipe don Alfonso de Borbón, asistió como invitado de honor a un almuerzo en beneficio de la Cruz Roja Española, organizado por el Club Internacional de Mujeres, de Estocolmo. Al final, el embajador español pronunció unas palabras, poniendo de relieve la labor humanitaria de este club femenino.

¿SE OPONE A TENER AMIGOS?

Sabio Wilson y ciudad Sevilla, viajar, idiomas, Oriente, español-Río Infinito, desearía [illegible] pasatiempo en golfo a: Las Arts de Cervantes—José Antonio Gil, 88, 2.º. Madrid-27.

ISABEL DE INGLATERRA CELEBRO SU CUARENTA Y CINCO CUMPLEAÑOS

La Reina Isabel II de Inglaterra celebró el 21 de abril su cuarenta y cinco cumpleaños, en el castillo de Windsor y dedicando toda aquella jornada a su familia. A su lado estuvieron el príncipe Felipe, la princesa Ana y los príncipes Andrés y Eduardo, participando del pastel de cumpleaños. Este y el Happy birthday to you («Feliz cumpleaños»), interpretado por la banda de los Scots Guards al montar la guardia, fueron las únicas notas extraordinarias de aquel día. El cumpleaños de la Reina Isabel no se celebra oficialmente hasta siete semanas después.

LA ORQUESTA SINFONICA DE BOSTON ACTUO EN BARCELONA

La Orquesta Sinfónica de Boston —cuya actuación en la capital de Alemania Federal, Bonn, referimos en nuestro número anterior— se presentó en el Palacio de la Música, de Barcelona..., sin la atractiva esposa del senador Robert Kennedy, como se había esperado al anunciarse, hace unas semanas, la jira artístico-benéfica de dicho conjunto orquestal por varios países europeos (también se había dicho que en Bonn tocaría el piano y, en vez de esto decidió recitar sobre la música de Prokofieff el cuento de Pedro y el lobo). La prestigiosa Sinfónica de Boston obtuvo un merecido éxito con su actuación en el Palau, bajo la dirección de William Steinberg. Tan famosa como la Sinfónica de Boston es la Boston Pops, que es la misma orquesta, pero sin los solistas de la Sinfónica. Director de la Boston Pops es Arthur Fiedler.

FALLECIMIENTO DEL MEDICO QUE PROHIBIO AL DUQUE DE WINDSOR FUMAR PUROS

El duque de Windsor debió de esbozar el otro día un melancólico gesto, en Nueva York al enterarse de que acababa de fallecer el célebre doctor sir John Weir, el que le prohibió fumar cigarros puros hace ya cincuenta años, al ser nombrado médico de la familia real inglesa. Sir John asistió al difunto Rey Jorge VI y fue médico personal de la Reina Isabel desde 1952 hasta su jubilación, en 1968. Era un experto jugador de golf, deporte que, incluso por razones salutíferas, aconsejó practicar con regularidad al padre de la actual soberana. En honor de su memoria y de la eficacia de sus métodos preventivos, que él mismo seguía puntualmente, corresponde decir que ha fallecido sir John a la edad de noventa y un años. El duque de Windsor va para los setenta y cinco.

PETER USTINOV SE PREPARA A DIRIGIR UNA PELICULA CON LOS BURTON

El extraordinario Peter Ustinov acaba de cumplir los cincuenta años en Méjico, donde estos días se hallaba preparándose para dirigir una nueva película, con Liz Taylor y Richard Burton en los principales cometidos (título provisional del film: Hammersmith is out). Dice su madre, Nadia Ustinov: «Peter anda siempre muy atareado. Es muy difícil siempre que pase su cumpleaños en familia». El mes de julio piensa publicar el actor-autor-director otra novela: Krumnagle. Después de la película con Liz y Burton piensa dirigir otra, con Paul Newman como protagonista.

GINA LOLLOBRIGIDA NO SE CASA

Después de haber sido sorprendida por un fotógrafo en afectuosas actitudes con el rico petrolero tejano Harold Joe Stak, de cuarenta y dos años, y de contemplar la gente aquellas fotos publicadas por un semanario milanés, creyóse que Gina Lollobrigida se disponía a contraer nuevas nupcias tan pronto como los jueces hubieran disuelto su matrimonio con Milko Skofic; pero la secretaria de la actriz negó tales rumores, en Roma, con un rotundo «No se casa». Las fotos habían sido tomadas cuando Gina y Joe estaban en el suntuoso Rolls de la primera, aparcado en Villa Borghese, lugar predilecto de parejas de enamorados.

EL DILEMA DE LOUIS ARMSTRONG

Louis Armstrong, el famoso «hombre de la trompeta de oro», se halla, cuando estas líneas escribimos, bastante mejorado de la enfermedad que hace poco le tuvo a punto de morir. Pero mientras convalece se le plantea un serio dilema: o vuelve a tocar el jet para Las Vegas —el famoso oasis del juego (y de la juerga), en Nevada— o se expone a enfrentarse con la reclamación de una cantidad de dólares expresada en seis cifras. Cuando cayó enfermo, Armstrong tenía firmados varios sustanciosos contratos en Las Vegas. Los que habían suscrito con él tales compromisos se manifiestan dispuestos a llevarle ante los Tribunales si no cumple lo acordado. La siempre enamorada de Louis, Lucille, ha declarado: «Lo malo con este chico es que nunca se ha tomado un día de descanso desde que tenía treinta años». Ese «chico» cumplirá setenta y un años el próximo 4 de julio.

LIZ Y MIA DICEN «NO» DEFINITIVAMENTE A LOS ABRIGOS DE PIELES

No volverá a verse más a Elizabeth Taylor con abrigo de pantera ni de cualquier otro animal salvaje, según hizo saber públicamente, por medio del Fondo para la Protección de la Naturaleza, en Morges (Suiza). Otras dos célebres actrices norteamericanas, Mia Farrow y Virginia MacKenna, han expresado igual decisión. El peletero parisiense de Liz ha confirmado la decisión de la «estrella», pero añadiendo que el «compromiso» de ésta con el referido Fondo para la Protección de la Naturaleza sólo se refería a las pieles de animales salvajes, no a las de animales criados en cautividad. En fin, que la célebre actriz no renunciará al visón negro, su piel predilecta desde hace algún tiempo.

COMO A PAT NIXON LE GUSTAN TANTO LOS «SPAGHETTI»...

Al enterarse de que la señora Pat Nixon había dicho que uno de sus platos predilectos eran los «spaghetti», el American's National Macaroni Institute ha encargado al artista Don Wheeler la ejecución de un retrato de la esposa del Presidente de los Estados Unidos... empleando fideos como material para el mismo.

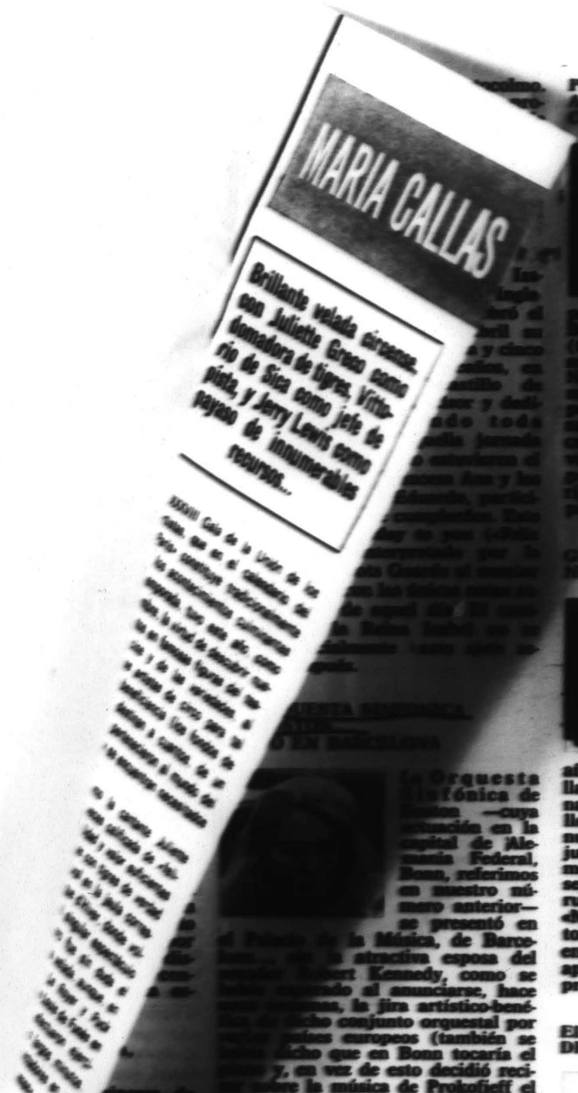
EL DUQUE ALBERTO DE BAVIERA VOLVIO A CASARSE

El duque Alberto de Baviera, de sesenta y cinco años, jefe de la Casa Wittelsbach, contrajo matrimonio con la condesa húngara Marie-Jenke Keglevich von Buzin, de cincuenta. La primera esposa de Alberto de Baviera falleció a principios de junio de 1969, a los sesenta y seis años de edad y después de casi treinta de matrimonio. La nueva boda del duque se celebró en la más estricta intimidad familiar.

Toda mujer cuidada debe tener los PIES sanos y bonitos

He aquí el secreto para el cuidado de sus pies.

¡Es el más sencillo! Para embellecer y rejuvenecer los pies, hágales un buen masaje con Crema Saltratos —antiséptica—. Le aliviará los pies cansados, suprimirá irritaciones y la piel blanquecina de entre los dedos desaparecerá, cicatriza las ampollas. Comunica a la piel suavidad y finura; se le reforzarán los pies. La CREMA SALTRATOS refresca los pies y elimina el olor molesto de la transpiración. ¿Conoce usted los beneficios de un baño de pies, oxigenado y tonificante, con SALES SALTRATOS Rodell? Haga una prueba antes de aplicarse la Crema Saltratos antiséptica. En las farmacias.



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[illegible] DON ALFONSO [illegible] EN ESTOCOLMO

El embajador de España en Suecia, príncipe don Alfonso de Borbón asistió como invitado de honor a un almuerzo en beneficio de la Cruz Roja Española, organizado por el Club Inter-

¿LE GUSTA TENER AMIGOS?

Sabe Vd. [illegible] y [illegible] [illegible] [illegible]

From "El Noticiero Universal", April 23, 1971

Fantastic Success of Michael Tilson Thomas with the BSO

Last night the grand success was produced which had been expected from the presentation in Barcelona of the Boston Symphony Orchestra, which, although evidently very well-received the night before last, did not produce the triumph of last night to which we may attest. The young Michael Tilson Thomas, 26 years old, "emotionalized" the audience which totally filled our number one concert hall, by offering magnificent renditions of Symphony No.3 of Schumann, Symphony No.31 of Mozart, the Concerto for Bassoon and Orchestra of Mozart and La Valse of Ravel.

Also must be pointed out an extraordinary success for the soloist Sherman Walt's exceptional interpretation of the aforementioned Concerto for Bassoon.

Noticiero Universal

Viernes, 23 de abril de 1971

CINE · TEATRO · MUSICA · CINE · TEATRO · MUSIC

EXITO APOTEOSICO DE MICHAEL TILSON THOMAS CON LA SINFONICA DE BOSTON

Anoche se produjo el éxito apoteósico que cabía de esperar de la presentación en Barcelona de la sinfónica de Boston, que si evidentemente fue muy bien acogida anteayer, en su presentación no consiguió el éxito de que anoche fuimos testigos. El joven Michael Tilson Thomas, de veintiséis años, emocionó al auditorio que llenaba totalmente nuestra primera sala de conciertos, tras ofrecer magníficas versiones de la «Sinfonía núm. 3» de Schumann, la «Sinfonía núm. 31» de Mozart, el «Concierto para fagot y orquesta» de Mozart y «La Valse» de Ravel.

Cabe apuntar también un éxito extraordinario para el solista Sherman Walt intérprete excepcional del concierto para fagot mencionado, del que igualmente ampliaremos información en nuestra página de música.—A.V.

(translated by George F. Oeste, American School of Madrid)
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/dow

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paris

pre-concert publicity

L'AURORE

50 CENTIMES — VENDREDI 25 DECEMBRE 1970 — N° 8.195 — 29e ANNEE

Deux Boeing pour transporter en Europe l'orchestre de Boston

Il faudra deux Boeing spéciaux pour transporter les 108 musiciens (et leurs instruments) de l'Orchestre symphonique de Boston qui effectuera au printemps prochain une grande tournée de trois semaines qui lui permettra de se produire à Paris, Londres, Berlin, Vienne, Hambourg, Francfort, Rome et Madrid.

La célèbre formation que Charles Munch dirigea de nombreuses années (avant de prendre en main, en 1967, notre jeune Orchestre de Paris), n'est pas venue à Paris depuis quatorze ans. A l'époque d'ailleurs c'est Munch qui vint, accompagné de Pierre Monteux, avec l'orchestre.

Dirigé par son chef actuel, William Steinberg, le Boston Symphony Orchestra donnera un unique concert parisien le 27 avril dans la grande salle du palais de Chaillot et dans le cadre de la série « Musique au TNP ». Au programme figureront l'ouverture Leonore III de Beethoven, la suite en si mineur de Bach et la 7e symphonie de Mahler. Les solistes de l'orchestre se produiront une seconde fois, le 2 mai, à l'abbaye de Royaumont, où ils donneront un concert au profit de l'American Library.

On peut se demander pourquoi l'Orchestre symphonique de Boston (aussi bien d'ailleurs que ses homologues américains de Philadelphie, Cleveland, New York et Chicago) vient aussi rarement en France :

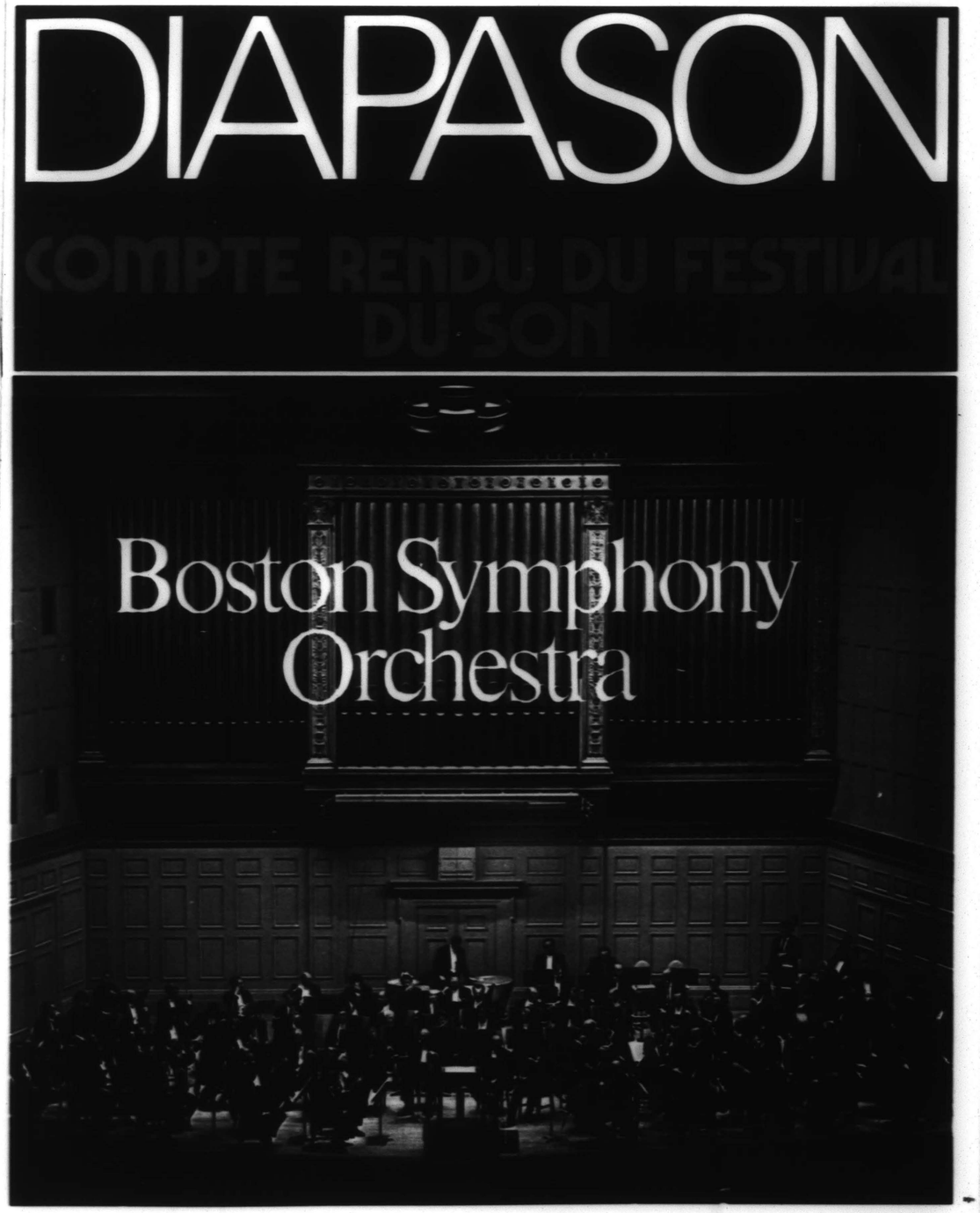
« Tout simplement parce que nos musiciens n'ont pas le temps de voyager », nous a répondu son administrateur, Harry Kraut, qui est de passage à Paris pour l'organisation de la tournée. **Ils assurent en effet cent vingt concerts au cours de la saison d'hiver, cinquante-quatre au cours de celle de printemps. Cela représente déjà vingt-deux programmes différents. En outre ils donnent vingt-quatre concerts lors du festival d'été de Tanglewood et quatorze concerts gratuits de plein air pour les habitants de Boston. Et naturellement il faut en plus compter les répétitions. »**

On comprend après cela que les musiciens de Boston n'aient guère la possibilité de courir le monde. On le regrette car ils sont, avec ceux de l'Orchestre symphonique de Berlin, parmi les meilleurs du monde.

Une anecdote en dit d'ailleurs assez long sur les qualités musicales que l'on réclame à Boston des instrumentistes. C'est Harry Kraut qui nous l'a racontée et ce n'est donc pas une galéjade. Elle concerne le recrutement des musiciens.

« Quand un candidat concourt pour un poste, il vient déchaussé sur le plateau, lequel est séparé par un rideau de la salle où ont pris place le chef, son adjoint et quelques autres responsables de l'état-major de l'orchestre. Ainsi personne ne peut être influencé par son aspect et chacun a sa chance. Sexe, jeunesse, séduction ne pèsent en rien dans la balance. Seul compte le talent, et le meilleur des concurrents gagne. »

P. J.



paris

pre-concert publicity

L'AURORE

50 CENTIMES VENDREDI 25 DECEMBRE 1970 N° 8.186 29e ANNEE

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P.

[illegible] fit de l'American Library.

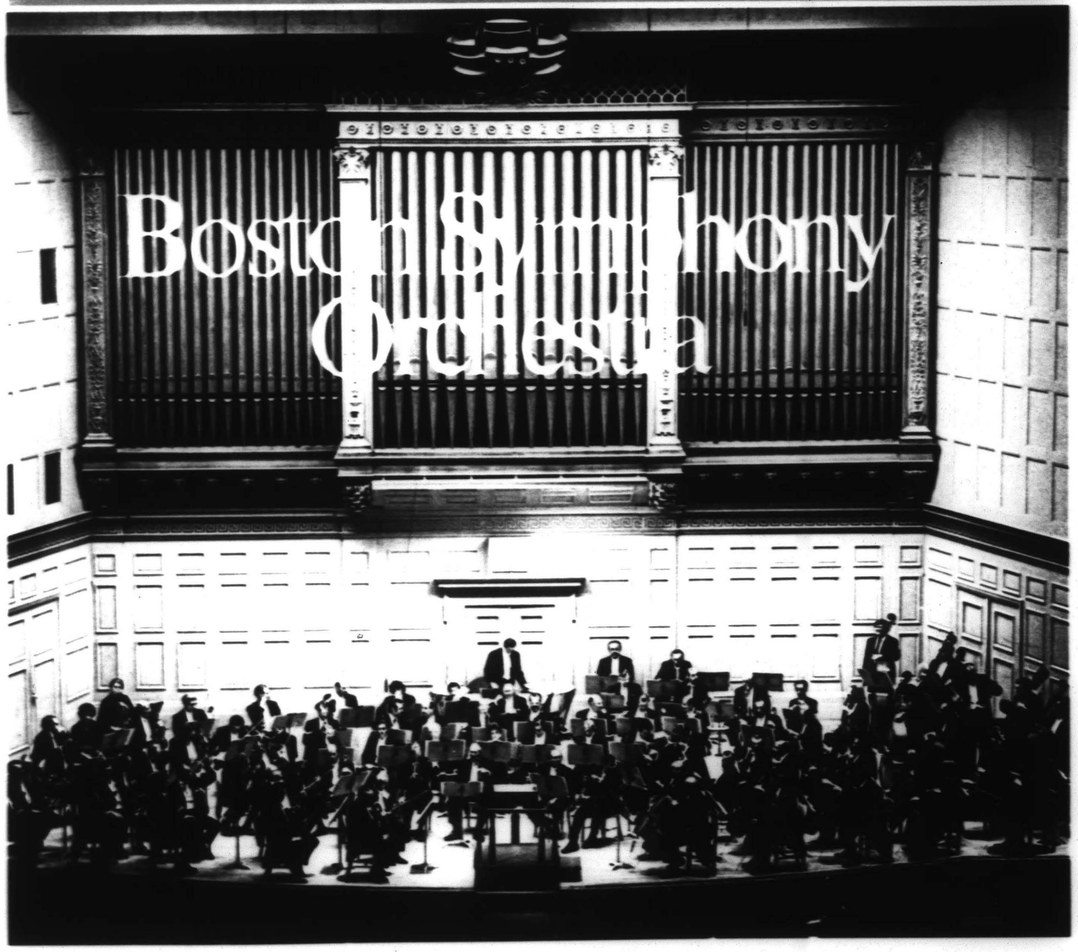
On peut se demander pourquoi l'Orchestre [illegible]

Quand un candidat concourt pour un poste [illegible] chaussé sur le plateau [illegible] est séparé par un rideau de la salle où ont aussi place le chef [illegible] national et quelques autres responsables de l'état-major de l'orchestre. Ainsi personne ne peut être [illegible]

DIAPASON

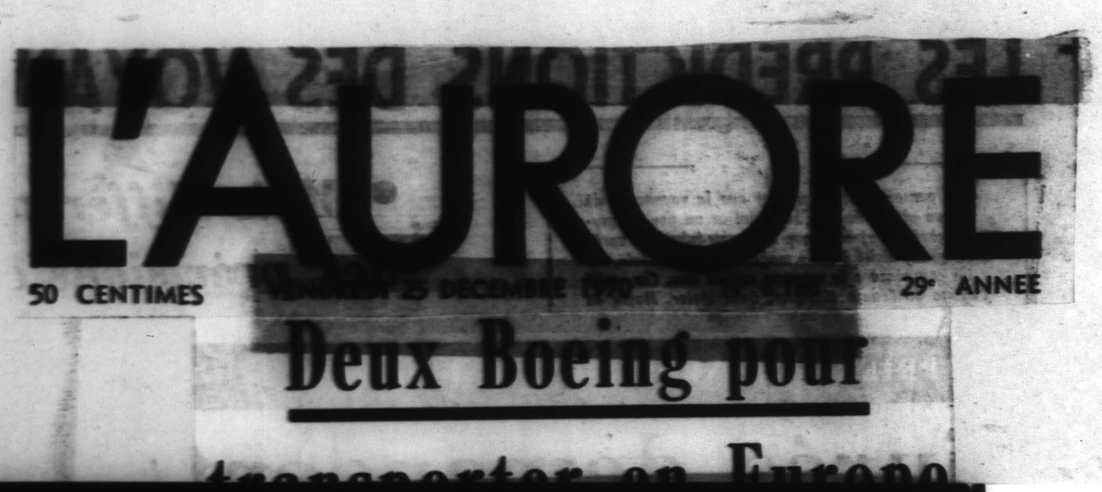
N° 156 - Avril 1971 - 3 F - Belgique 35 FB - Suisse 3,50 FS

COMPTE RENDU DU FESTIVAL DU SON



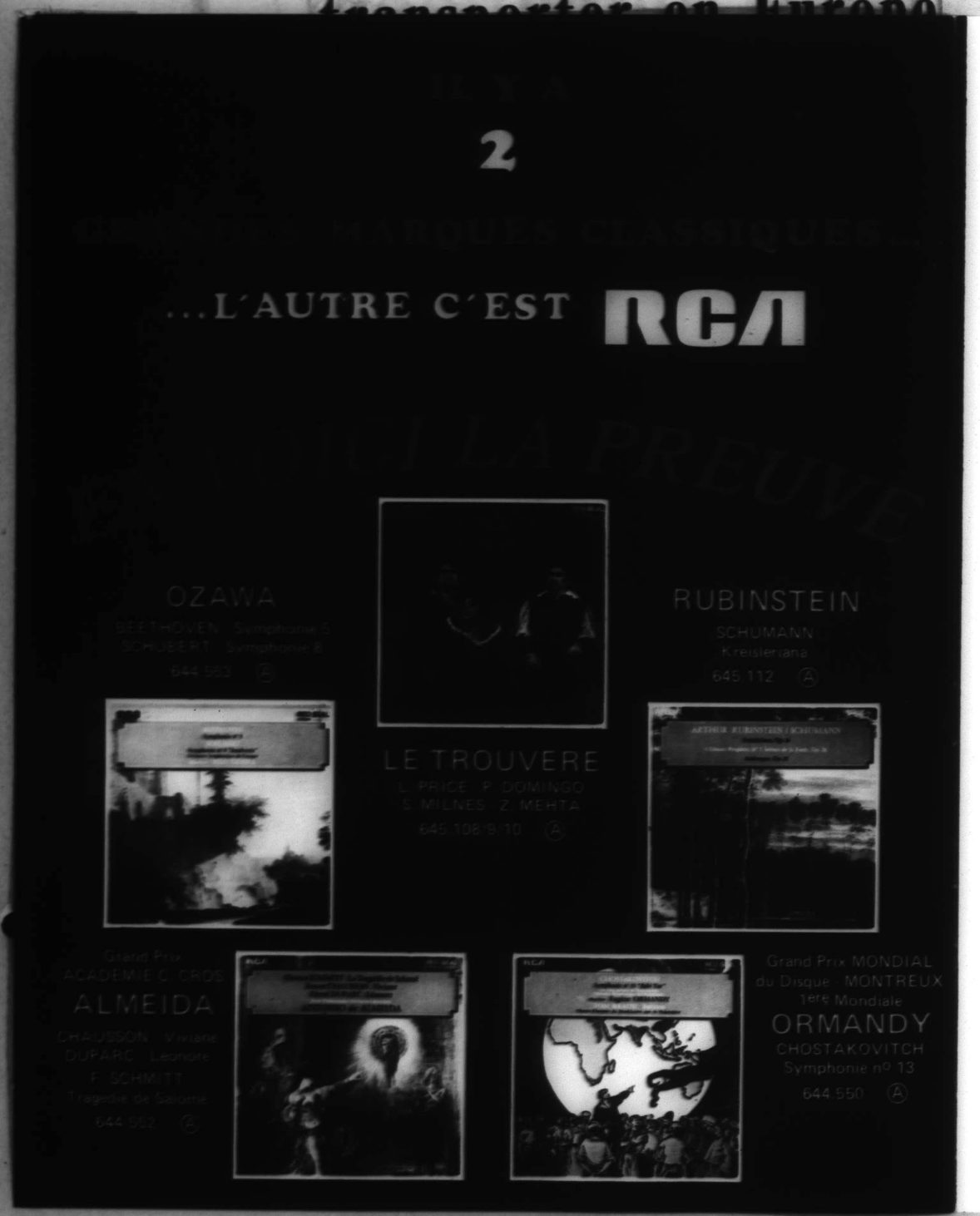
paris

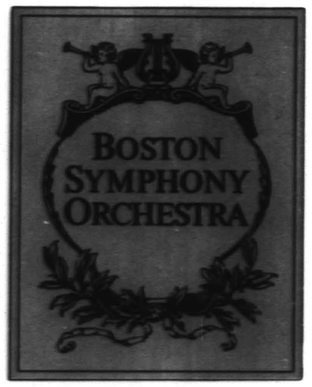
pre-concert publicity


L'AURORE

50 CENTIMES 29e ANNEE

Deux Boeing pour





Avril - Mai : Tournée européenne du
BOSTON SYMPHONY ORCHESTRA

DISCOGRAPHIE

MAURICE RAVEL

Daphnis et Chloé (2e suite)
Pavane pour une Infante défunte

CLAUDE DEBUSSY

3 Nocturnes : Nuages - Fêtes - Sirènes
Direction : Claudio Abbado
"Prestige" 2530 028

CLAUDE DEBUSSY

Sonate pour violon et orchestre
Sonate pour violoncelle et piano
Sonate pour flûte, alto et harpe - Syrinx
"Prestige" 2530 049

CHARLES IVES

Three Places in New England

CARL RUGGLES

Sun-Treader
Direction : Michael Tilson Thomas
"Prestige" 2530 048

P. I. TCHAIKOWSKY

Symphonie nº 1 "Rêves d'hiver"
Direction : Michael Tilson Thomas
"Prestige" 2530 078

GUSTAV HOLST

Les Planètes
Direction : William Steinberg
2530 102

WALTER PISTON

Symphonie nº 2

WILLIAM SCHUMANN

Concerto pour violon
Paul Zukofsky, violon
Direction : Michael Tilson Thomas
2530 103

ELLIOT CARTER

Sonate pour flûte

CHARLES IVES

Largo pour violon, clarinette et piano

QUINCY PORTER

Quintette pour hautbois et quatuor à cordes
2530 104

paris

pre-concert publicity

L'AURORE

50 CENTIMES VENDREDI 25 DECEMBRE 1970 N° 8.186 29e ANNEE

Deux Boeing pour

transporter en Europe

IL Y A

2

GRANDES MARQUES CLASSIQUES...

...L'AUTRE C'EST RCA

EN VOICI LA PREUVE

OZAWA

BEETHOVEN : Symphonie 5
SCHUBERT : Symphonie 8
644.553 Ⓐ

RUBINSTEIN

SCHUMANN
Kreisleriana
645.112 Ⓐ

LE TROUVERE

L. PRICE - P. DOMINGO
S. MILNES - Z. MEHTA
645.108/9/10 Ⓐ

Grand Prix
ACADEMIE C. CROS

ALMEIDA

CHAUSSON : Viviane
DUPARC : Léonore
F. SCHMITT
Tragédie de Salomé
644.552 Ⓐ

Grand Prix MONDIAL
du Disque - MONTREUX
1ère Mondiale

ORMANDY

CHOSTAKOVITCH
Symphonie nº 13
644.550 Ⓐ

Avril - Mai : Tournée européenne du
BOSTON SYMPHONY ORCHESTRA

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2530 104

LE FIGARO

Un Boeing de supporters pour l'Orchestre de Boston

A Boston, dans quelques jours, Jean Kennedy, belle-sœur du président disparu, sera la récitante de « Pierre et le loup » de Prokofiev. La jeune femme figure parmi les supporters les plus actifs du célèbre orchestre symphonique de Boston, dont la tournée européenne s'achèvera à Paris, le 24 avril, par un grand concert donné au Palais de Chaillot.

Les musiciens du Massachusetts n'ont apparemment rien à envier aux joueurs de rugby les plus adulés : leurs « fans » ont affrété un Boeing spécial, afin de les suivre durant les trois semaines où ils vont se produire en Grande-Bretagne, en Italie, en Allemagne, en Espagne et en France.

Dans le Boeing de l'orchestre prendront place aux côtés des virtuoses et leur chef, William Steinberg, qui dirige avec la grande formation de Pittsburgh, mais aussi un directeur des relations publiques, un directeur des voyages, l'éditeur du programme et deux surintendants.

Vous vous doutez bien qu'avec un tel « brain trust » aucun détail de l'organisation n'est laissé au hasard. Avant chaque tournée une mission exploratrice prospecte les villes choisies, allant jusqu'à relever la température des salles de concert, afin que les musiciens ne souffrent du froid.

Ainsi le contrat prévoyant la venue du « Boston Symphony Orchestra » en l'église de Saint-Bonaventure de Lyon le 23 avril, n'a-t-il été signé qu'à la condition que la société serait préalablement aménagée en vestiaire, étude que la représentation lyonnaise était annulée pour incompatibilité de goût (les organisateur réclamaient du Bruckner et les musiciens proposaient du Bach).

Les supporters, groupés très légalement en association, ne se bornent pas à voyager à leurs frais.

Ils contribuent aussi au budget de l'orchestre pour quelque trois cent cinquante mille dollars par an. Ce ne sont d'ailleurs pas, comme vous devez vous en douter, des « économiquement faibles ».

A Paris, ils seront logés à l'Hôtel Crillon, et ils ont déjà retenu une table de cinquante couverts chez Maxim's. Successivement, le président de la République ouest-allemande, le speaker de la Chambre des lords et le président du Conseil de Paris leur accorderont audience.

Ajoutons-je que le budget alloué aux cent huit musiciens de l'orchestre a atteint l'an passé le somme coquette de cinq millions de dollars (deux [illegible]

SHOW-BUSINESS

19 Mars 1971

Orchestre De Boston

Sous contrat avec la D.G.G. l'orchestre de Boston va entreprendre au mois d'avril une tournée qui le conduira dans les principaux pays européens. Il ne faudra pas moins de deux Boeings pour amener cette remarquable formation à pied d'œuvre. Rappelons aux mélomanes français, ce qui est une bonne carte de visite, l'enregistrement que cet orchestre avait réalisé avec Claudio Abbado des "Nocturnes" de Debussy couplé avec "Daphnis et Chloé" et la "Pavane" de Ravel.

Le 24 avril le Boston donnera un concert au T.N.P. sous la direction de W. Steinberg ; au programme, la septième symphonie de Mahler, l'ouverture de Léonord 3 et une suite de Bach. Concert de gala le 26 avril au Château de la Muette avec des œuvres de Piston, Mozart et Stravinsky.

L'orchestre se produira également en province à Royaumont et à Bordeaux notamment.

LE FIGARO

L'Orchestre de Boston avec ses 106 instrumentistes retrouve Paris

L'ORCHESTRE symphonique de Boston donnera le 24 avril, sous la direction de William Steinberg, un concert au palais de Chaillot. L'événement est d'importance, car l'illustre formation américaine n'est pas venue à Paris depuis quatorze ans. Or elle est doublement chère au cœur des mélomanes français : d'une part, elle dispose du plus bel ensemble de « cordes » actuellement réuni dans le monde ; d'autre part, son envergure comme sa réputation universelle n'ont pas cessé de croître depuis sa fondation, en 1881, grâce aux talents de Henri Rabaud, Pierre Monteux, Serge Koussevitzky et Charles Munch, dont les noms s'identifient au génie musical de notre temps.

L'Orchestre de Boston est un cas. Il représente une organisation dont la puissance repose sur des infrastructures inimaginables en Europe. Il groupe cent six instrumentistes et dispose d'un budget de vingt-cinq millions de francs, c'est-à-dire plus élevé que celui de l'Opéra Royal de Covent Garden.

A Boston, il est propriétaire d'un auditorium de deux mille six cents places spécialement destiné à une origine et [illegible]

pour donner aux auditeurs l'impression d'être placés au centre d'un stradivarius. A Tanglewood il a édifié en 1938 un théâtre de plein air où, traditionnellement, en juillet, il va clore sa saison.

Ses instrumentistes recrutés sur concours consacrent à l'orchestre l'exclusivité de leurs activités. Ils habitent selon la mode américaine dans des villas ensoleillées dans la verdure. La journée entière se passe en répétitions et cercles d'étude. Parfois ils se groupent en petites formations de chambre qui se produisent dans des récitals. C'est ainsi qu'un sextuor et un trio, émanations de l'orchestre, participeront en mai aux festivals de Royaumont et de Bordeaux.

Les deux « Boeing » spéciaux qui transportent l'orchestre et son matériel se sont posés dimanche dernier à Londres. Lundi matin, répétition au Festival Hall de la 7e Symphonie de Mahler.

Outre le plaisir musical qu'il suscite, un tel concert a l'avantage de rappeler quels sommets artistiques un orchestre peut atteindre et, en rétablissant une juste échelle des valeurs, de rendre bien des [illegible] [illegible] la [illegible] en la propagande.

HARMONIE :

Avril 1971

L'Orchestre de Boston en Europe

L'Orchestre de Boston fait une grande tournée de concerts en Europe, ce printemps. Musiciens, administrateurs et responsables ont frété deux Boeing spéciaux ; 35 réceptions sont prévues dont une par le président de l'Allemagne fédérale, et sept chez des ambassadeurs... En France, l'ancien orchestre de Charles Münch jouera le 24 avril au T.N.P. sous la direction de W. Steinberg. Au programme, Bach, Beethoven et Mahler. Le 26 avril, l'Orchestre de Boston jouera en gala au château de la Muette, et, le 1er mai, à Royaumont.

En février, la formation américaine enregistrait pour la D.G.G. **le Poème de l'Extase**, de Scriabine, et **Roméo et Juliette**, de Tchaïkovsky, sous la direction de C. Abbado, ainsi que **le Prélude à l'après-midi d'un faune** et **les Images** pour orchestre de Debussy, sous la direction de M.T. Thomas.

FRANCE-SOIR

9 Avril 1971

4.4.71

AFP038

PARIS .- NOUVELLES DE LA MUSIQUE ..... -(DEUX)-

TOURNEE EN EUROPE DE L'ORCHESTRE DE BOSTON

L'ORCHESTRE SYMPHONIQUE DE BOSTON QUI EUT TREIZE ANS A SA TETE CHARLE MUNCH, DONNERA, LE 24 AVRIL AU T.N.P., UN CONCERT DIRIGE PAR SON CHEF ACTUEL WILLIAM STEINBERG. POUR LES 108 MUSICIENS AMERICAINS, LA FRANCE SERA LA DERNIERE ETAPE D'UNE TOURNEE QUI, A PARTIR DU 5 AVRIL, LES MENERA EN GRANDE-BRETAGNE, EN ALLEMAGNE, EN AUTRICHE, EN ITALIE ET EN ESPAGNE. DEUX BOEINGS LES TRANSPORTENT AINSI QUE LEURS ADMIRATEURS. LES SOLISTES REUNIS EN FORMATION DE CHAMBRE, SE PRODUIRONT AUSSI, LE 26 AVRIL AU CHATEAU DE LA MUETTE AU PROFIT DE L'AMERICAN LIBRARY, LE 1ER MAI A L'ABBAYE DE ROYAUMONT, LE 6 MAI A MONTPELLIER ET LE 8 MAI AU FESTIVAL DE BORDEAUX. L'ORCHESTRE DE BOSTON INTERPRETERA A PARIS, L'OUVERTURE DE LEONORE III DE BEETHOVEN, LA SUITE EN SI DE BACH ET LA 7EME SYMPHONIE DE MAHLER.

L'AURORE

7 Avril 1971

● L'ORCHESTRE DE BOSTON EN FRANCE

L'ORCHESTRE symphonique de Boston qui eut treize ans à sa tête Charles Munch donnera, le 24 avril, au TNP, un concert dirigé par son chef actuel, William Steinberg. Pour les cent huit musiciens américains, la France sera la dernière étape d'une tournée qui, à partir du 5 avril, les mènera en Grande-Bretagne, en Allemagne, en Autriche, en Italie et en Espagne. Deux Boeing les transportent, ainsi que leurs admirateurs. Les solistes réunis en formation de chambre se produiront aussi, le 26 avril, au château de la Muette, au profit de l'American Library, le 1er mai à l'abbaye de Royaumont, le 6 mai à Montpellier, et le 8 mai au festival de Bordeaux. L'orchestre de Boston interprétera, à Paris, l'ouverture de Léonore III de Beethoven, la Suite en si de Bach et la 7e Symphonie de Mahler.

L'orchestre de Boston au T.N.P.

L'orchestre de Boston, l'un des plus prestigieux aux Etats-Unis et que Charles Munch dirigea pendant treize ans, est en Europe et la France l'accueillera bientôt : le 24 avril, la grande salle du T.N.P. recevra les 108 musiciens et leur chef, William Steinberg, pour un concert Beethoven (ouverture de « Léonore »), Bach (« Suite en si ») et Mahler (« 7e Symphonie »).

Les solistes réunis en formation d'orchestre de chambre joueront, eux, le 26 avril au château de la Muette, le 1er mai à l'abbaye de Royaumont, le 6 à Montpellier et le 8 au Festival de Bordeaux.

LE FIGARO
MERCREDI 24 FEVRIER 1971

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Dans le Boeing de l'orchestre prendront place non seulement les virtuoses et leur chef, *William Steinberg*, qui dirige aussi la grande formation de Pittsburgh, mais aussi un directeur des relations publiques, un directeur des voyages, l'éditeur du programme et deux surintendants.

Vous vous doutez bien qu'avec un tel « brain trust » aucun détail de l'organisation n'est laissé au hasard. Avant chaque tournée une mission exploratrice prospecte les villes choisies, allant jusqu'à relever la topographie des [illegible] d'hôtels et des restaurants d'hôtel. Cette [illegible] comprend un médecin [illegible] de 35 [illegible] et un [illegible] chargé du confort des musiciens.

Ainsi le contrat prévoyant la venue du « Boston Symphony Orchestra » en l'église de Saint-Bonaventure de Lyon le 23 avril, n'a-t-il été signé qu'à la condition que la sacristie serait provisoirement aménagée en vestiaire, tandis que la représentation lyonnaise était annulée pour incompatibilité de goût (les organisateur réclamaient du *Bruchner* et les musiciens proposaient du *Bach*).

Les supporters, groupés très légalement en association, ne se bornent pas à voyager à leurs frais.

Ils contribuent aussi au budget de l'orchestre pour quelque trois cent cinquante mille dollars par an. Ce ne sont d'ailleurs pas, comme vous devez vous en douter, des « économiquement faibles ».

A Paris, ils seront logés à l'hôtel Crillon, et ils ont déjà retenu une table de cinquante couverts chez Maxim's. Successivement, le président de la République ouest-allemande, le speaker de la Chambre des lords et le président du Conseil de Paris leur accorderont audience.

Ajouterai-je que le budget alloué aux cent huit musiciens de l'orchestre a atteint l'an passé la somme coquette de cinq millions de dollars (deux millions et demi [illegible]) ? Une [illegible] pour [illegible] problème...

SHOW-BUSINESS

19 Mars 1971

Orchestre De Boston

Sous contrat avec la D.G.G. l'orchestre de Boston va entreprendre au mois d'avril une tournée qui le conduira dans les principaux pays européens. Il ne faudra pas moins de deux Boeings pour amener cette remarquable formation à pied d'œuvre. Rappelons aux mélomanes français, ce qui est une bonne carte de visite, l'enregistrement que cet orchestre avait réalisé avec Claudio Abbado des "Nocturnes" de Debussy couplé avec "Daphnis et Chloé" et la "Pavane" de Ravel.

Le 24 avril le Boston donnera un concert au T.N.P. sous la direction de W. Steinberg ; au programme, la septième symphonie de Mahler, l'ouverture de Léonord 3 et une suite de Bach. Concert de gala le 26 avril au Château de la Muette avec des œuvres de Piston, Mozart et Stravinsky.

L'orchestre se produira également en province à Royaumont et à Bordeaux notamment.

4.4.71

AFP032

P A R I S .- NOUVELLES DE LA MUSIQUE ..... -(DEUX)-

TOURNEE EN EUROPE DE L'ORCHESTRE DE BOSTON

L'ORCHESTRE SYMPHONIQUE DE BOSTON QUI EUT TREIZE ANS A SA TETE CHARLE MUNCH, DONNERA, LE 24 AVRIL AU T.N.P., UN CONCERT DIRIGE PAR SON CHEF ACTUEL WILLIAM STEINBERG. POUR LES 108 MUSICIENS AMERICAINS, LA FRANCE SERA LA DERNIERE ETAPE D'UNE TOURNEE QUI, A PARTIR DU 5 AVRIL, LES MENERA EN GRANDE-BRETAGNE, EN ALLEMAGNE, EN AUTRICHE, EN ITALIE ET EN ESPAGNE. DEUX BOEINGS LES TRANSPORTENT AINSI QUE LEURS ADMIRATEURS. LES SOLISTES REUNIS EN FORMATION DE CHAMBRE, SE PRODUIRONT AUSSI, LE 26 AVRIL AU CHATEAU DE LA MUETTE AU PROFIT DE L'AMERICAN LIBRARY, LE 1ER MAI A L'ABBAYE DE ROYAUMONT, LE 6 MAI A MONTPELLIER ET LE 8 MAI AU FESTIVAL DE BORDEAUX. L'ORCHESTRE DE BOSTON INTERPRETERA A PARIS, L'OUVERTURE DE LEONORE III DE BEETHOVEN, LA SUITE EN SI DE BACH ET LA 7EME SYMPHONIE DE MAHLER.

LE FIGARO
VENDREDI 9 AVRIL 1971

L'Orchestre de Boston avec ses 106 instrumentistes retrouve Paris

L'ORCHESTRE symphonique de Boston donnera le 24 avril, sous la direction de William Steinberg, un concert au palais de Chaillot. L'événement est d'importance, car l'illustre formation américaine n'est pas venue à Paris depuis quatorze ans. Or elle est doublement chère au cœur des mélomanes français : d'une part, elle dispose du plus bel ensemble de « cordes » actuellement réuni dans le monde ; d'autre part, son envergure comme sa réputation universelle n'ont pas cessé de croître depuis sa fondation, en 1881, grâce aux talents de Henri Rabaud, Pierre Monteux, Serge Koussevitzky et Charles Munch, dont les noms s'identifient au génie musical de notre temps.

L'Orchestre de Boston est un cas. Il représente une organisation dont la puissance repose sur des infrastructures inimaginables en Europe. Il groupe cent six instrumentistes et dispose d'un budget de vingt-cinq millions de francs, c'est-à-dire plus élevé que celui de l'Opéra Royal de Covent Garden.

A Boston, il est propriétaire d'un auditorium de deux mille six cents places spécialement étudié à son origine et constamment amélioré pour donner aux auditeurs l'impression d'être placés au centre d'un stradivarius. A Tanglewood il a édifié en 1938 un théâtre de plein air où, traditionnellement, en juillet, il va clore sa saison.

Ses instrumentistes recrutés sur concours consacrent à l'orchestre l'exclusivité de leurs activités. Ils habitent selon la mode américaine dans des villas essaimées dans la verdure. La journée entière se passe en répétitions et cercles d'étude. Parfois ils se groupent en petites formations de chambre qui se produisent dans des récitals. C'est ainsi qu'un sextuor et un trio, émanations de l'orchestre, participeront en mai aux festivals de Royaumont et de Bordeaux.

Les deux « Boeing » spéciaux qui transportent l'orchestre et son matériel se sont posés dimanche dernier à Londres. Lundi matin, répétition au Festival Hall de la 7e Symphony de Mahler.

Outre le plaisir musical qu'il suscite, un tel concert a l'avantage de rappeler quels sommets artistiques un orchestre peut atteindre et, en rétablissant une juste échelle des valeurs, de redresser bien des jugements corrompus par la routine ou la propagande.

HARMONIE :

Avril 1971

L'Orchestre de Boston en Europe

L'Orchestre de Boston fait une grande tournée de concerts en Europe, ce printemps. Musiciens, administrateurs et responsables ont frété deux Boeing spéciaux. 35 réceptions sont prévues dont une par le président de l'Allemagne fédérale, et sept chez des ambassadeurs... En France, l'ancien orchestre de Charles Munch jouera le 24 avril au T.N.P. sous la direction de W. Steinberg. Au programme, Bach, Beethoven et Mahler. Le 26 avril, l'Orchestre de Boston jouera en gala au château de la Muette, et, le 1er mai, à Royaumont.

En février, la formation américaine enregistrait pour la D.G.G. le **Poème de l'Extase**, de Scriabine, et **Roméo et Juliette**, de Tchaïkovsky, sous la direction de C. Abbado, ainsi que le **Prélude à l'après-midi d'un faune** et les **Images** pour orchestre de Debussy, sous la direction de M.T. Thomas.

FRANCE-SOIR
9 Avril 1971

L'AURORE

7 Avril 1971

L'ORCHESTRE DE BOSTON EN FRANCE

L'ORCHESTRE symphonique de Boston qui eut treize ans à sa tête Charles Munch donnera, le 24 avril, au TNP, un concert dirigé par son chef actuel, William Steinberg. Pour les cent huit musiciens américains, la France sera la dernière étape d'une tournée qui, à partir du 5 avril, les mènera en Grande-Bretagne, en Allemagne, en Autriche, en Italie et en Espagne. Deux Boeing les transportent, ainsi que leurs admirateurs. Les solistes réunis en formation de chambre se produiront aussi, le 26 avril, au château de la Muette, au profit de l'American Library, le 1er mai à l'abbaye de Royaumont, le 6 mai à Montpellier, et le 8 mai au festival de Bordeaux. L'orchestre de Boston interprétera, à Paris, l'ouverture de Léonore III de Beethoven, la Suite en si de Bach et la 7e Symphonie de Mahler.

L'orchestre de Boston au T.N.P.

L'orchestre de Boston, l'un des plus prestigieux aux Etats-Unis et que Charles Munch dirigea pendant treize ans, est en Europe et la France l'accueillera bientôt : le 24 avril, la grande salle du T.N.P. recevra les 108 musiciens et leur chef, William Steinberg, pour un concert Beethoven (ouverture de « Leonore »), Bach (« Suite en si ») et Mahler (« 7e Symphonie »).

Les solistes réunis en formation d'orchestre de chambre joueront, eux, le 26 avril au château de la Muette, le 1er mai à l'abbaye de Royaumont, le 6 à Montpellier et le 8 au Festival de Bordeaux.

Le journal du Dimanche
N° 1.273 18 AVRIL 1971 1 F

Boston (orchestre symphonique) à Paris :

un concert à ne pas manquer

Au terme d'une tournée européenne de vingt jours, les « Bostoniens » donneront un concert au Palais de Chaillot samedi prochain 24 avril, et c'est un événement à ne pas manquer (1).

Les « Bostoniens », ce sont les membres de l'Orchestre de Boston (100 musiciens), leurs deux chefs : William Steinberg (chef permanent), Arthur Fiedler (responsable du Boston pops) et Michael Tilson Thomas, 25 ans, chef assistant du Symphonique, quelques directeurs - musiciens, plus un bon groupe d'amis de l'orchestre qui ont tenu à suivre toute la tournée. Soit près de deux cents personnes.

Voilà quinze ans que cette formation, fondée il y a plus d'un siècle et qui est l'une des quatre meilleures du pays, n'est pas venue à Paris qui elle avait donné, en 1956, le « Printemps » dirigé par Monteux. A l'époque, elle avait pour chef Charles Munch et c'est lui qui, pour la première fois, lui fit traverser l'Atlantique.

Trois formations en une

L'Orchestre Symphonique de Boston est à trois facettes avec le « Symphonique », qui groupe tous les instrumentistes, le « Boston pops », qui comprend les musiciens moins les chefs de pupitre, lesquels forment alors un groupe appelé le « Boston Symphony Chamber Players ».

Le succès du « Boston pops » est considérable en Amérique ainsi qu'en témoignent les quarante-sept millions de disques vendus depuis sa fondation ! C'est en été, sur les rives de la Charles River, que le « Boston pops » [illegible] vingt mille personnes.

Quatre Français

[illegible] cours de la tournée européenne qui s'achève (elle a commencé le 4 avril), les Bostoniens ont donné des concerts en Espagne, en Angleterre, en [illegible] en Allemagne. Pour les transporter avec leur matériel et leurs amis, il a fallu fréter un Boeing. Les musiciens, parmi lesquels il y a quatre Français (deux violonistes, un harpiste et un trompettiste), sont toujours partagés entre les deux avions. Raison officielle : si l'un des deux avions a un ennui quelconque, les organisateurs peuvent toujours présenter au public un programme de rechange avec une partie des instrumentistes ; mais on peut également penser que personne ne veut risquer que tout l'orchestre ne disparaisse dans une catastrophe aérienne toujours possible.

[illegible] l'Orchestre symphonique de Boston a un problème que les responsables de l'Orchestre de Paris ont eu eux aussi à résoudre récemment. Le chef permanent, William Steinberg (70 ans) qui dirigera à Paris, va démissionner l'an prochain pour [illegible] à Pittsburgh. A Boston on cherche fébrilement un [illegible] plaçant de prestige, mais le nom n'a encore été rendu public.

Bruno TOTVANIAN.

(1) Au programme du concert du 24 avril au Palais de Chaillot : suite en ré mineur de Bach, [illegible] III de Beethoven, Symphonie n° 7 de Mahler. Le lundi 26 avril, le Chamber Player donnera au Palais de la Muette, un concert [illegible]

VALEURS actuelles

du 19 au 25 avril 1971 — n° 1794 — 2,50 F

BOSTON SYMPHONY

Doyen des orchestres américains, le Boston Symphony n'est pas venu en France depuis quinze ans. Cet orchestre vit du mécénat. C'est à Serge Koussevitzky, directeur musical de 1924 à 1949, que l'on doit à cet orchestre son inclination pour la musique contemporaine : Roussel, Stravinsky, Bartok.

Charles Munch succéda à Koussevitzky et dirigea le Boston pendant douze ans. Donnant plus de deux cents concerts par an, le célèbre orchestre a fait peau neuve depuis 1969. Un contrat d'exclusivité a été conclu avec un éditeur de disques européen, la « Deutsche Grammophon ».

Le Boston Symphony, conduit par William Steinberg, exécutera : la suite en si mineur de Bach, l'ouverture de Léonore - III de Beethoven et la 7e symphonie de Mahler, dite « Chant de la nuit ».

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Discographie (chez DG). Debussy : « Nocturnes ». Ravel : « Daphnis et Chloé » ; 2e suite ; Pavane. Tchaïkovski : 1re symphonie ; « Don ». Gustav Holst : « Les planètes ».

Nouvel Observateur
19 Avril 1971

BOSTON SYMPHONY
Beethoven : Ouverture « Léonore III ». Bach : Suite en si mineur. Mahler : Septième Symphonie. Boston Symphony Orchestra, dir. William Streinberg.
L'un des tout premiers orchestres des Etats-Unis que Münch dirigea pendant treize ans.
Palais de Chaillot. T.N.P., le 24, à 20 h 30.

COMBAT

15 Avril 1971

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Voilà quinze ans que cette formation, fondée il y a plus d'un siècle et qui est l'une des quatre meilleures du monde, n'est pas venue à Paris où elle avait donné, en 1956, le « Sacre du Printemps » dirigé par Pierre Monteux. A l'époque, elle avait pour chef Charles Munch, et c'est lui qui, pour la première fois, lui fit traverser l'Atlantique.

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Le succès du « Boston pops » est considérable en Amérique ainsi qu'en témoignent les quarante-sept millions de disques vendus depuis sa fondation ! C'est en été, sur les rives de la Charles River, que le « Boston pops » obtient son plus grand succès : quatre-vingt-dix musiciens dirigés par Arthur Fiedler offrent depuis quarante et un ans des concerts gratuits de musique légère auxquels assistent vingt mille personnes.

Quatre Français

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Le Monde

Fondateur : Hubert Beuve-Méry — JEUDI 22 AVRIL 1971 — Directeur : Jacques Fauvet

A PARIS

L'orchestre symphonique de Boston

L'ORCHESTRE symphonique de Boston, en tournée en Europe depuis le 5 avril, donnera un concert à Paris au Palais de Chaillot le 24 avril. Au programme : *Léonore III*, de Beethoven, la *Suite en si mineur*, de Bach, et la *Septième Symphonie*, de Mahler, dirigés par William Steinberg. Depuis quinze ans, le public français n'avait pas eu l'occasion d'entendre cet ensemble, qui compte parmi les meilleurs du monde. Mais du moins avait-il pu s'en persuader par ses nombreux enregistrements, et notamment les plus récents édités par la Deutsche Grammophon, à laquelle, depuis l'automne dernier, l'orchestre est lié par un contrat d'exclusivité.

Une entreprise prospère

Les Boston Symphony Chamber Players, ensemble de musique de chambre émanant du grand orchestre, donneront également plusieurs concerts à Paris et en province : le 26 avril, au château de la Muette, à l'occasion d'un gala organisé au profit de l'American Library, l'une des plus anciennes et des plus importantes bibliothèques de langue anglaise en Europe ; le 6 mai à Montpellier et le 8 mai à Bordeaux.

Berlin. — A 10 heures du matin, dans la salle de la philharmonie, [illegible] Conduit par un chef chaste, le Boston Symphony Orchestra va [illegible] Berlin, les capitales d'Europe. La première fois qu'il Steinberg, en bras de chemise, dirige avec une sévérité impressionnante l'ouverture des *Maîtres chanteurs*. Dans les gradins déserts, les sons restent suspendus un court instant avant de s'éteindre, et la musique prend un ton prophétique.

W. Steinberg, qui, depuis 1968, est à la tête du Boston Symphony Orchestra, a une technique de direction qui exclut toute éloquence. A soixante-douze ans, il a appris à ne retenir que les gestes indispensables : sa seule fantaisie consiste à frapper l'estrade du pied, de temps à autre. Les réponses sont exactes, la sonorité toujours équilibrée, au gré des jeux d'intensité.

L'assistant de Steinberg est un jeune chef de vingt-sept ans, Michael Tilson Thomas, également pianiste dans l'Orchestre de chambre de Boston. Il doit donner plusieurs concerts au cours de cette tournée, mais malheureusement aucun à Paris. Avec Thomas, qui dirige un peu à la façon de Bernstein en jouant de tout son corps, l'orchestre sonne avec une grande clarté, avec plus de franchise que de raffinement, comme en témoigne son admirable enregistrement de la *Première Symphonie* de Tchaïkovski (D.G.G. 2 530 078).

passa l'Atlantique, il avait à sa tête Charles Munch, qui, pendant douze ans, de 1950 à 1962, présida à ses destinées. Avant lui, deux autres Français avaient occupé ce poste, Henri Rabaud et Pierre Monteux. En un siècle ou presque d'existence, se sont succédé au pupitre des chefs aussi fameux qu'Arthur Nikisch ou Serge Koussevitsky.

Une « importante affaire »

Né de la passion musicale d'un financier américain qui l'entretenait de ses deniers, l'orchestre est devenu une « *importante affaire* », au budget annuel de quelque 5 millions de dollars (plus de 27 millions de francs). Une association des amis de l'Orchestre de Boston fournit la part la plus importante des crédits, auxquels s'ajoutent les recettes et les revenus de diverses donations. Outre ses deux orchestres et le célèbre ensemble des Boston Pops, qui se consacre à la musique légère, l'entreprise possède une salle de concert, le Symphony Hall, et gère une académie musicale à Tanglewood, où se déroule chaque année un festival. Preuve qu'un organisme musical privé peut non seulement vivre mais [illegible] prospérer, du moins aux [illegible]-Unis.

L. B.

No 8325 Jeudi 22 Avril 1971

COMBAT

de la Résistance à la République

SAMEDI AU T.N.P.

LE BOSTON SYMPHONY ORCHESTRA

De retour en France après quatorze années d'absence, le **Boston Symphony Orchestra** donnera samedi, sous la direction de William Steinberg, un concert exceptionnel au **T N P**. Trois œuvres sont inscrites au programme, trois grandes œuvres du répertoire classique : « **Ouverture de Léonore III** », de Beethoven, « **Suite N 2 en si mineur** » de J. S. Bach, enfin, heureuse concession à la mode, la « **Septième Symphonie** » de Gustav Mahler.

Après 90 années d'existence — son premier concert eut lieu en 1881 — le **Boston Symphony Orchestra** s'impose encore aujourd'hui comme l'un des plus remarquables orchestres des Etats-Unis. Curieusement, c'est à une blessure qu'il doit sa naissance ; celle reçue — à la main — par l'étudiant H. L. Higginson qui voulait devenir pianiste. Il devint donc hommes d'affaires, amassa des fortunes que l'infortune défit. Un jour, enfin, le Major Henry Lee Higginson put « réaliser son rêve » doter Boston d'un grand orchestre symphonique semblable à ceux qu'il avait connus dans les capitales européennes. Pendant 40 ans il l'entretint et l'administra personnellement, avant de le confier à un groupe de mécènes.

Mais cet orchestre, s'il doit sa création à la réussite d'un homme — homme seul réalisant ses espoirs personnels par des moyens individuels, conformément au modèle porté par l'idéologie américaine — c'est aux grands chefs qui se sont succédé [illegible] depuis 1918, qu'il doit [illegible] et son prestige : Henri Rabaud, Pierre Monteux, Serge Koussevitsky — qui le dirigea pendant 25 ans au moment où la musique passait à un nouveau stade économique, menant l'orchestre à l'enregistrement phonographique et aux concerts radiodiffusés, fondant aussi les premiers concerts de musique populaire, les « **Boston pops** » Pendant 13 ans Charles Munch, qui lui succéda, continua à promouvoir des compositeurs contemporains. Enfin vinrent Erich Leinsdorf et, en 1969, William Steinberg.

Infiniment mieux connu aux Etats-Unis qu'en France, Steinberg, né à Cologne, fut nommé en 1929, à 30 ans, directeur de l'Opéra de Francfort. Il y dirigea pour la première fois des opéras contemporains dont « **Wozzeck** » de Berg, la première mondiale de « **Mahagonny** » de Brecht et Kurt Weill et « **Von Heute auf Morgen** » de Schoenberg. Avec la montée du nazisme, il doit abandonner son poste en 1933 et le pays en 1939. Il déploie alors une grande activité en faveur des communautés juives. Assistant de Toscanini, il dirige les plus grands orchestres américains. En 1945 il est nommé directeur de l'Orchestre symphonique de Pittsburg, poste qu'il a conservé et cumule aujourd'hui avec celui de directeur du B.S.O.

Un des cinq grands orchestres d'Amérique du Nord dirigé par un chef de très grande réputation : découverte, révélation ?

J. G.

MATCH

UN AMBASSADEUR NONAGÉNAIRE : L'ORCHESTRE SYMPHONIQUE DE BOSTON

On l'attendait depuis quinze ans. Il revient en force. Il sera reçu par sept ambassadeurs, deux maires, le président de la République fédérale allemande, la Chambre des lords et le Sénat de Berlin. Paris lui remettra les clefs de la ville... Bienvenue à « Son Excellence » l'Orchestre Symphonique de Boston !

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50 CENTIMES — VENDREDI 23 AVRIL 1971 — N° 8.288 — 30e ANNEE

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2,50 France

N° 1033 - 26 avril - 2 mai 1971

L'EXPRESS

risons: V REPOND

CONCERTS

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William Steinberg. Derrière un rideau...

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PIERRE JULIEN

L' EXPRESS: April 26, 1971

CONCERTS: The Cello-Orchestra

Fifteen years after the memorable concerts conducted by Charles Munch and Pierre Monteux, the Boston Symphony Orchestra returns to France. This is its third European tour since its founding ninety years ago by a music-loving financier, Henry Lee Higginson, who abandoned a career as a pianist for business because of a hand injury. Beginning at London April 4, continuing at Stuttgart, then at the Palais de Chaillot this Saturday, the tour will finish with a series of chamber music concerts. Under the name of the Boston Symphony Chamber Players, the twelve first-chair players of the orchestra will play this evening, April 26 at the Chateau de la Muette, May 1 at Royaumont, the 6th at Montpellier, the 8th at Bordeaux.

Strings. The echoes of the first concerts confirm the legendary musical qualities of the large American ensemble which gained its aristocratic standing under Arthur Nikisch, Carl Muck, Pierre Monteux, Serge Koussevitsky and Charles Munch.

The present maestro, William Steinberg (71, also the Music Director "for life" of the Pittsburgh Symphony) will perhaps not leave as imperishable a memory as his illustrious predecessors. The profound lyricism of the Seventh Symphony of Mahler, programmed in London, Stuttgart and Paris, suffers somewhat under the cramped and somewhat mechanical beat of this small German whose wooden face is irresistably reminiscent of the comic-strip "Mr. Magoo".

Conducted like this, any other orchestra would have sounded dull and lifeless. But the "Boston" plays like a cello. To say that it possesses the most beautiful string section in the world, or the best brass, or the best winds, is perhaps excessive; it has very admirable ones, the equal of the very great orchestras. But what is doubtless unique in the world is its unity of instrumental ensemble. Only the untiring work of one-hundred-eight musicians, a flawless team spirit, and a tradition of ninety years have brought about such a result.

Laurels. Furthermore, the auditioning of the musicians is merciless. It says a lot for the qualities which are required. The associate manager Harry Kraut tells how the candidates compete with each other hidden behind a curtain in order not to influence in the least the "Brain Trust" of the orchestra which decides, in the final analysis, whom to hire for the job. "Besides which," he adds, "the musicians are held to an unceasing instrumental discipline all through their careers. They aren't content with playing 190 concerts alone in Boston, in addition to 24 more at Tanglewood, not to speak of the many recording sessions, rehearsals, radio and television broadcasts. . . They are constantly learning and proving themselves on their instruments."

A good example to set for French musicians. And especially, those in the Orchestre de Paris, which, for some time, has been content to rest on its perhaps prematurely distributed laurels.

2,50 Francs

N° 1033 - 26 avril - 2 mai 1971

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risons: REPOND

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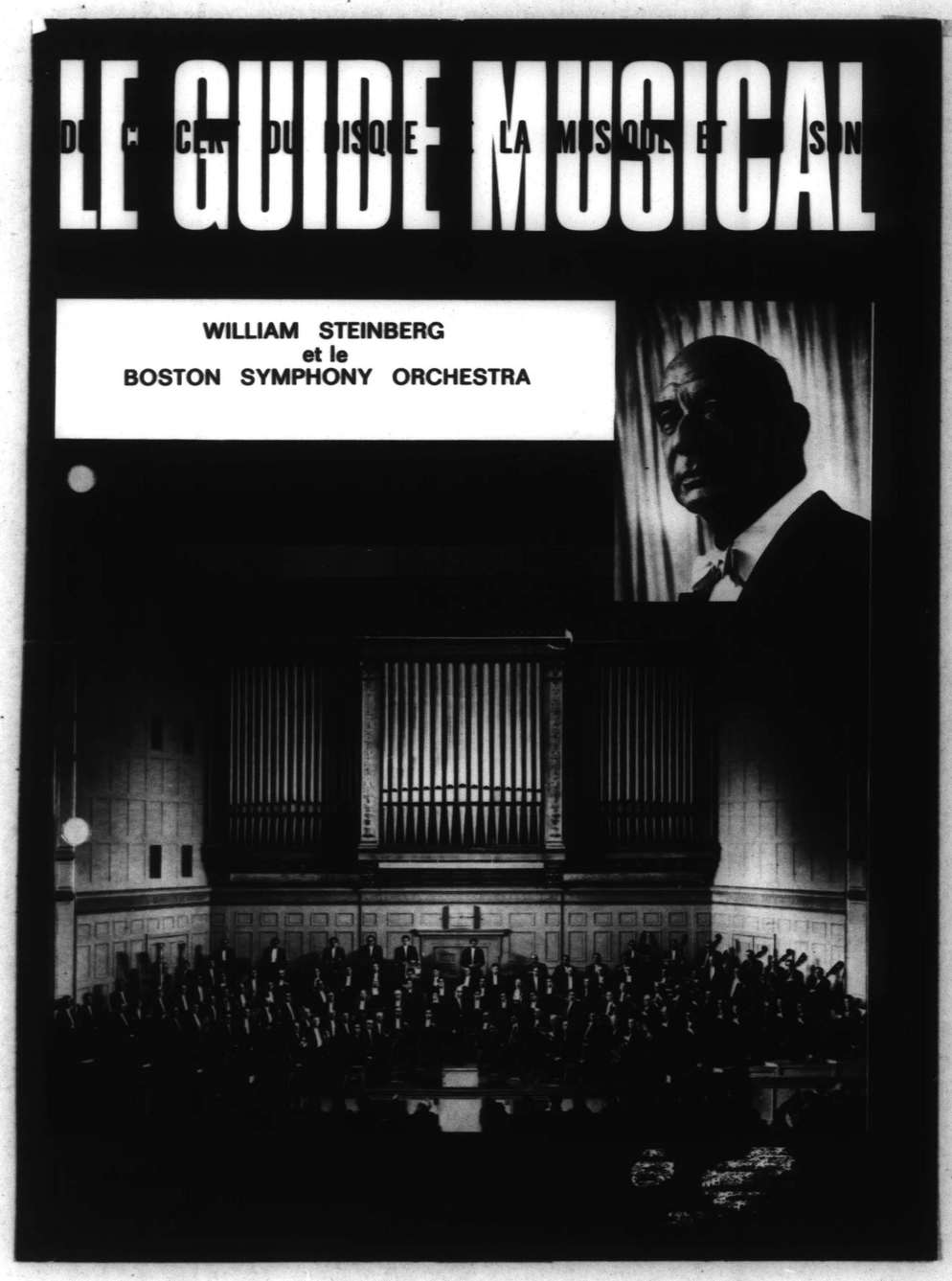
PIERRE JULIEN ■

Sommaire n° 1323 ◆ 26 avril 1971

ELLE®

L'orchestre de Boston au T.N.P.

Deux Boeing spéciaux vont se poser à Orly le 23 avril ; il en sortira les 108 musiciens (et leurs instruments) de l'Orchestre Symphonique de Boston qui vient donner un concert à Paris (24 avril, 21 heures, T.N.P.), pour la première fois depuis 14 ans. L'orchestre est accompagné, comme une grande équipe de football, de supporters : des Américains, plutôt fortunés, plutôt âgés, qui suivent toute la tournée européenne de l'Orchestre Symphonique de Boston. C'est l'occasion pour eux d'encourager le chef, William Steinberg — au programme T.N.P. : Bach, Beethoven, Mahler — de suivre ses enregistrements (Deutsche Grammophon), mais aussi de faire une croisière musicale aérienne : l'orchestre donne des concerts en Angleterre, en Allemagne, en Autriche, en Italie, en Espagne. Et encore l'occasion de 35 réceptions officielles dont, à Paris, celle de l'Hôtel de Ville où le président du Conseil municipal leur remettra les clefs de la ville.



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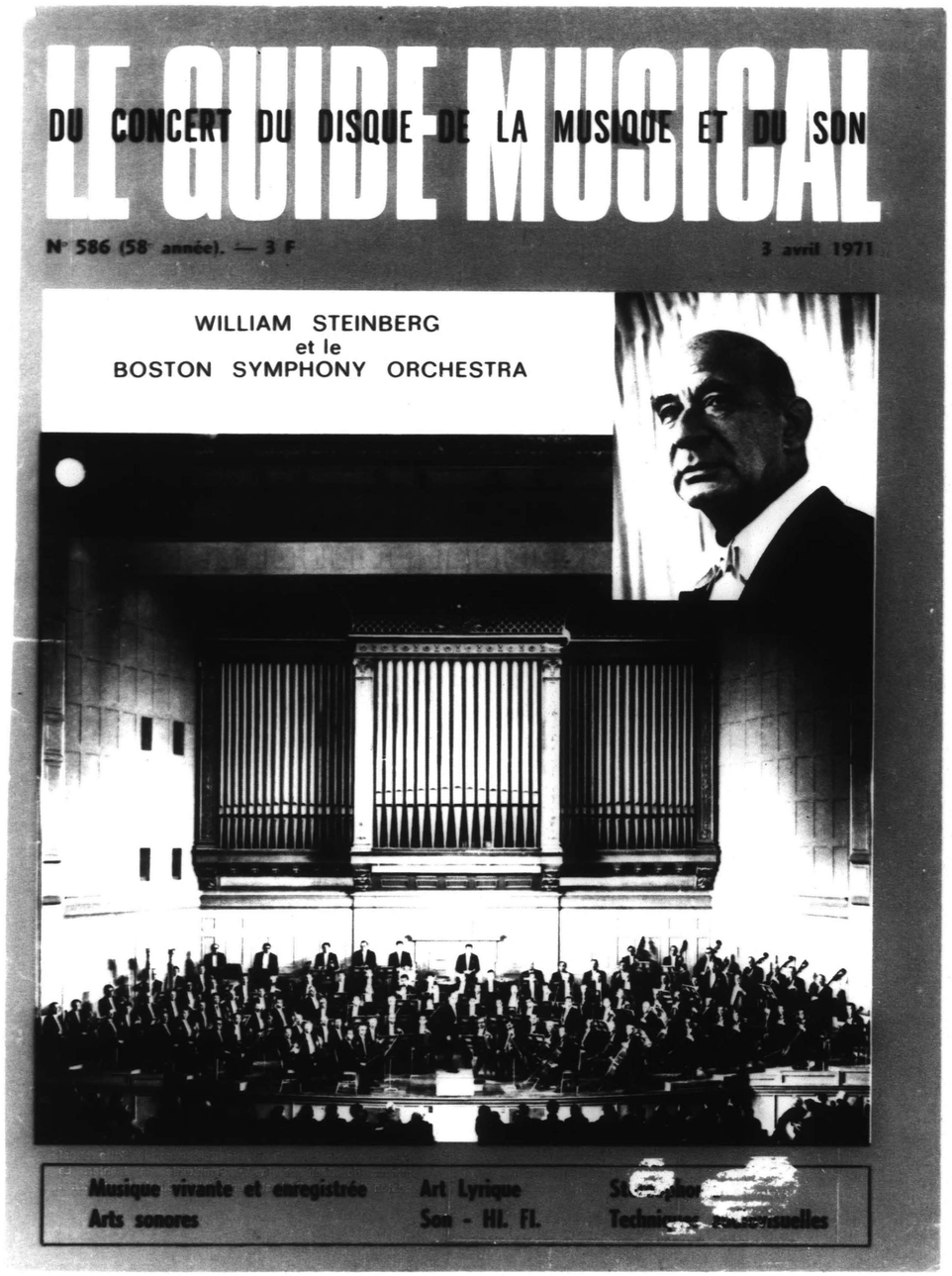
Sommaire n° 1323 ◆ 26 avril 1971

L'orchestre de Boston au T.N.P.

Deux Boeing spéciaux vont se poser à Orly le 23 avril. Il en sortira les 108 musiciens (et leurs instruments) de l'Orchestre Symphonique de Boston qui vient donner un concert à Paris (24 avril, 21 heures, T.N.P.), pour la première fois depuis 14 ans. L'orchestre est accompagné comme une grande équipe de football, de supporters, des Américains plutôt fortunés, plutôt âgés, qui suivent toute la tournée européenne de l'Orchestre Symphonique de Boston. C'est l'occasion pour eux d'encourager le chef, William Steinberg, au programme T.N.P. Bach, Beethoven, Mahler, de suivre ses enregistrements (Deutsche Grammophon) mais aussi de faire une croisière musicale aérienne. L'orchestre donne des concerts en Angleterre, en Allemagne, en Autriche, en Italie, en Espagne. Et encore l'occasion de 35 réceptions officielles dont à Paris, celle de l'Hôtel de Ville où le président du Conseil municipal leur remettra les clefs de la ville.



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LE FIGARO: Tuesday, April 27, 1971

MUSIC AT THE NATIONAL THEATRE: THE MAESTRO IS NOT ONE WITH THE ORCHESTRA

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Yes and no. Yes, because the crew is beyond compare. The marvelous orchestra -- rich, velvety, lyric, superbly trained, broken in to all manoeuvres, equal in all the chairs, endowed with strings which were particularly distinguished in the Mahlerian Nachtmusik where their suppleness was really marvelous! The brass have a majestic resonance and the winds are not eclipsed by the strings. Once again, the instrument is magnificent. My disagreement begins with the captain.

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I like Mahler -- although his language does not have, as some insist upon repeating, a striking originality. His instinct for rare timbres reccomends him to the present generation who see in him the precursor of contemporary modes: which really takes a bit of forcing! As for the unbearable lengths, one makes excuse, refers, to absolve him, to the example of Wagner, not too much to the point, in my opinion. The texture of Wagnerian drama and its action command imposing dimensions. Besides, with Wagner, the thought is of another cast. Here, everything is said in the moment where Mahler continues to talk, talk, talk. . . I, myself, am quite insensible to this art of restatement and accumulation of arguments: "Just get that into your heads!" I react strongly against it in proportion to the exhaustion with which I leave the subterranean Chaillot concert hall, little ready to express my enthusiasm for the phalanx in whose wake we have effected this descent into the bowels of the earth.

paris reviews

LE FIGARO — MARDI 27 AVRIL 1971

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LE CHEF S'ABSTRAIT DE L'ORCHESTRE

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A la sortie, des jeunes gens en mal d'enquête et de *référendum* recueillaient les impressions des auditeurs. Une dame, résolue à dire son sentiment, sans abdiquer pour autant son snobisme, lança : « *Evidemment, c'était ennuyeux : mais, enfin, tout de même...* » Mais, enfin, rien du tout ! L'ennui, Madame, est un mal sans remède.

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It is quite a hopeless task to describe the beauty of this orchestra: the lightness and the silky elegance of the strings, without any dryness or sloppiness, the refined sound of the contrabasses for example; the lovely, clear resonance of the brass (less dark than those of the Berlin Philharmonic); the idyllic blend of the winds, all this has to be heard to be understood. But we should emphasize the extreme perfection of each instrument, of the triangle and the glockenspiel, of the mandoline and the guitar (played by the violists) or of the "Tenor Horn", as well as that of the concertmaster, who has the ideal purity of a Barchet; each one contributes to an "orchestral sonority" of an exceptional homogeneity.

Long before the start of the concert, the musicians come quietly onto the stage and begin to warm up, and we are amused to hear the oboe repeating studiously a theme from the Leonore Overture No. 3 as if it were some acrobatic feat from Stockhausen.

And here is the Music Director, William Steinberg (a pupil of Abendroth and former assistant of Klemperer), whose small stature is surprising (a little like Stravinsky) with a head just as bald, and a severe ~~look~~ glance. What a stange beat at the beginning of the Leonore! He traces out large, complicated arabesques, which seem to have little to do with the ~~xxxxx~~ meter ~~and~~ or even the tempo, but which chisel out perfect sounds. A little fluttering of the fingers of the left hand models the trill in the flutes; elbows thrown back guide along particularly unctuous syncopations; sometimes the baton makes a simple mirror-wiping movement to keep the tempo consistent, etc. And Leonore passes like a dream, without giving the heroic ode its full interior outline.

A blazing unanimity. The Suite in B minor of Bach next seems stiff, with curious retards, but there are so many musicological theories on the realization of the phrases in this work that it is better to ~~xxxxxxxxxxxxxxxxxxxx~~ leave certain stones unturned. . . At least this intimate interpretation does not aspire to grandeur, and the charming flutist, Doriot Anthony Dwyer, makes sure to sparkle in this pretty sprinkling of notes.

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la musique par Jacques Lonchampt

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Une rayonnante unanimité

- La *Suite en si mineur* de Bach paraît ensuite étriquée, avec de curieux retards, mais il y a tant de théories musicologiques sur la réalisation des phrases de cette œuvre qu'il vaut mieux éviter de lever certaines pierres... Du moins cette interprétation intime ne vise pas à la grandeur, et la charmante flûtiste blonde, Doriot Anthony Dwyer, se garde bien de briller avec ce joli piquetage de notes un peu guindé.

Reste l'immense *Septième Symphonie*, de Mahler, « morceau d'orchestre » s'il en fut, dont l'interprétation nous laisse partagés entre l'admiration et le regret ; car il n'est guère possible de jouer plastiquement mieux ce chef-d'œuvre multiple, et pourtant, derrière ces tableaux amples et familiers, ces nocturnes d'un baroque savoureux et violent, ces impressions campagnardes et montagnardes, cette étrange sérénade, on ne sent pas frémir l'arrière-plan tragique, mortel, et surtout l'intensité du regard de Mahler, qui donne à chaque phrase, fût-elle joyeusement lyrique, sa phosphorescence. Dans le scherzo fantomatique, on se prend à admirer ingénument ces merveilles orchestrales, mais comme si l'on était au niveau d'expression d'une danse de *Peer Gynt* ou de *l'Apprenti sorcier*.

Mais on saluera la réussite incomparable du final, celui-ci tout de plein air et de lumière, où manœuvrent autant de cortèges et de corporations que dans *les Maîtres chanteurs*, l'*Ouverture académique* de Brahms et les *Symphonies* de Ives réunis, et qui est à « la Ronde de nuit » du deuxième mouvement ce que sont au chef-d'œuvre de Rembrandt les fresques rutilantes des archers de Saint-Adrien ou de Saint-Georges de Franz Hals. Le Boston Symphony Orchestra ne pouvait nous laisser sur une impression plus [illegible]

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Une rayonnante unanimité

La *Suite en si mineur* de Bach paraît ensuite étriquée, avec de curieux retards, mais il y a tant de théories musicologiques sur la réalisation des phrasés de cette œuvre qu'il vaut mieux éviter de lever certaines pierres... Du moins cette interprétation intime ne vise pas à la grandeur, et la charmante flûtiste blonde Doriot Anthony Dwyer, se garde bien de briller avec ce joli piquetage de notes un peu guindé.

Reste l'immense *Septième Symphonie*, de Mahler, « morceau d'orchestre » s'il en fut, dont l'interprétation nous laisse partagés entre l'admiration et le regret ; car il n'est guère possible de jouer plastiquement mieux ce chef-d'œuvre multiple, et pourtant, derrière ces tableaux amples et familiers, ces nocturnes d'un baroque savoureux et violent, ces impressions campagnardes et montagnardes, cette étrange sérénade, on ne sent pas frémir l'arrière-plan tragique, mortel, et surtout l'intensité du regard de Mahler, qui donne à chaque phrase, fût-elle joyeusement lyrique, sa phosphorescence. Dans le scherzo fantomatique, on se prend à admirer ingénument ces merveilles orchestrales, mais comme si l'on était au niveau d'expression d'une danse de *Peer Gynt* ou de *l'Apprenti sorcier*.

Mais on saluera la réussite incomparable du final, celui-ci tout de plein air et de lumière, où manœuvrent autant de cortèges et de corporations que dans *les Maîtres chanteurs*, l'*Ouverture académique* de Brahms et les *Symphonies* de Ives réunis, et qui est à « la Ronde de nuit » du deuxième mouvement ce que sont au chef-d'œuvre de Rembrandt les fresques rutilantes des archers de Saint-Adrien ou de Saint-Georges de Franz Hals. Le Boston Symphony Orchestra ne pouvait nous laisser sur une impression plus éblouissante où, d'un extraordinaire, tohu-bohu d'images et de couleurs, se dégage peu à peu une vision d'une rayonnante unanimité.

translation cont. from preceding page

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But we must salute the incomparable success of the finale, this all of the open-air and light, which shuffles about as many processions and delegations as the Meistersinger, the Academic Festival Overture of Brahms and all of the Symphonies of Ives put together. The Boston Symphony could not leave us with a more overpowering impression where, from an enormous jumble of impressions and colors, emerges little by little a vision of a blazing unanimity.

L'AURORE

Lundi 26 avril 1971

SPECTACLES

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Pierre [illegible]

L'AURORE: April 26, 1971

MUSIC: THE BOSTON SYMPHONY ORCHESTRA AT THE PALAIS DE CHAILLOT

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Fifteen years ago, the great American orchestra had excited crowds under the baton of Charles Munch and Pierre Monteux. Under William Steinberg, it has been quite something else. There is no longer any doubt that the best orchestras can in any case do without the very best conductors.

Certainly William Steinberg isn't a nobody, and his brilliant career is the proof of it; it is nonetheless true that he seemed very dull to us at Chaillot and that his leadership deeply affected the sound of the orchestra. But what an orchestra! Magnificent musicality and discipline.

This was immediately evident in the Beethoven Leonore Overture No. 3: a supreme sonority. It was also immediately obvious that this orchestra experienced, under the cramped beat of Steinberg, a kind of short-windedness, that it was obliged to function at the lowest level possible.

With the Mahler Seventh, this impression only deepened. Steinberg gummed up the expansiveness and the lyricism of the initial Langsam, as well as the central outbursts and rhythmic waves of the two middle Nachtmusik-movements. As for the final Rondo, it seemed to last an eternity and never to find its conclusion.

There doubtless remains something of Mahler, but Steinberg did nothing to make it apparent. On the whole, a rather disappointing concert from what one would have hoped. The Boston Symphony owes us a recompense. . . . Let's hope before another fifteen years.

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222

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83, av. de la Grande Armée
PARIS XVI 698 AVRIL 1971

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vom 21. Mai 197

3

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le Nouveau Courrier de la Presse
LIT TOUT
15, rue du Colonel Driant PARIS 1er Tél. 256-25-11
RIVAROL
354, rue St-Honoré
PARIS
-6 MAI 1971

LA MUSIQUE 79

HEUREUSEMENT, LES CONCERTS...

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C'est une grève surprise des chœurs et de l'orchestre de l'O.R.T.F. qui nous avaient privés d'entendre, en 1970, Montserrat-Caballé dans « Norma ». La quinzaine musicale de l'O.R.T.F., à 18 h. 30, au Théâtre de la Ville (inaugurée avec un George Sebastian très brillant), vient de montrer les possibilités de ces ensembles de grande classe.

Rosine SERRIER

WEDNESDAY, APRIL 28, 1971

MUSIC IN FRANCE

Perfection, With Heart, From Boston

Int. Herald Trib.

By David Stevens

PARIS, April 27.—Too bad the concert last night by the Boston Symphony Chamber Players in the aristocratic confines of the Château de La Muette could not, by some engineering miracle, have been shared by the 2,500-plus who cheered the final concert of the full orchestra's European tour Saturday in the vast space of the Théâtre National Populaire.

For one thing, they played a more representative group of works than the Mahler-dominated program Saturday, passing from Mozart to Beethoven by way of something brought from home, Walter Piston's deftly tailored and appealing quintet for wind instruments, and the sardonic, jazzy idiom of the instrumental suite from Stravinsky's "L'Histoire du Soldat."

For another, listening to these 12 players making music with and for each other would finally have dismantled the persistent notion that the great American orchestras are sound machines of heartless perfection. The perfection was there, all right, but inseparable from the music's inner impulse.

The Chamber Players are the first desks of the Boston Symphony—the remainder is the Boston Pops, now headed home for its traditional season on the banks of the Charles River while the smaller group stays in Europe for a while.

Concertmaster

First among this group of peers is the orchestra's concertmaster, Joseph Silverstein, whose violin tone has much in common with his name and who seems to maintain whatever outward communication is necessary with a face in *perpetuum mobile*.

The finely poised flute-playing of Doriot Anthony Dwyer was better served by Mozart's quartet (K. 285) than by the Bach Suite No. 2 that got a little bit lost in the TNP Saturday.

And in the Beethoven Septet (Opus 20), not only was the blend of strings and winds beyond praise, but so was the blend among the winds themselves—Harold Wright's clarinet, Sherman Walt's bassoon and David Ohanian's horn (deputizing for the ill James Stagliano). It did not detract a bit from this final piece on the program to remember that its first performance took place in just such surroundings—a musical soirée in Prince Schwarzenberg's town house in Vienna in 1800, and that the work was one of Beethoven's early and lasting successes.

Last night it was a benefit for the American Library in Paris. And while we are naming names, let's include the rest of this squad of aristocrats of orchestral musicians—violist Burton Fine, cellist Jules Eskin, oboist Ralph Gomberg, trumpeter Armando Ghitalla, trombonist William Gibson, bass fiddler Henry Portnoi and timpanist Everett Firth. They play again at Royaumont May 1, in Montpellier May 6 and in Bordeaux May 8.

222

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Déception, en revanche, avec Eric Leindsdorf, qui pourtant dirigea pendant plusieurs années l'Orchestre symphonique de Boston : les cuivres étouffaient les autres instruments, aussi bien dans le « Don Quichott » de R. Strauss que dans la « Ve » de Beethoven.

Tout en se montrant sévère pour certains chefs d'orchestre, Maurice Bourgue, hautbois solo de notre « formation de prestige », regrettait le laisser-aller de trop de nos musiciens qui ont réellement besoin d'une autorité : il espère la trouver en Georg Solti.

C'est une grève surprise des chœurs et de l'orchestre de l'O.R.T.F. qui nous avaient privés d'entendre, en 1970, Montserrat-Caballe dans « Norma ». La quinzaine musicale de l'O.R.T.F., à 18 h. 30, au Théâtre de la Ville (inaugurée avec un George Sebastian très brillant), vient de montrer les possibilités de ces ensembles de grande classe.

Rosine SERRIER

WEDNESDAY, APRIL 28, 1971

MUSIC IN FRANCE

Perfection, With Heart, From Boston

By David Stevens

PARIS, April 27.—Too bad the concert last night by the Boston Symphony Chamber Players in the aristocratic confines of the Château de La Muette could not, by some engineering miracle, have been shared by the 2,500-plus who cheered the final concert of the full orchestra's European tour Saturday in the vast space of the Théâtre National Populaire.

For one thing, they played a more representative group of works than the Mahler-dominated program Saturday, passing from Mozart to Beethoven by way of something brought from home, Walter Piston's deftly tailored and appealing quintet for wind instruments, and the sardonic, jazzy idiom of the instrumental suite from Stravinsky's "L'Histoire du Soldat."

For another, listening to these 12 players making music with and for each other would finally have dismantled the persistent notion that the great American orchestras are sound machines of heartless perfection. The perfection was there, all right, but inseparable from the music's inner impulse.

The Chamber Players are the first desks of the Boston Symphony—the remainder is the Boston Pops, now headed home for its traditional season on the banks of the Charles River while the smaller group stays in Europe for a while.

Concertmaster

First among this group of peers is the orchestra's concertmaster, Joseph Silverstein, whose violin tone has much in common with his name and who seems to maintain whatever outward communication is necessary with a face in *perpetuum mobile*.

The finely poised flute-playing of Doriot Anthony Dwyer was better served by Mozart's quartet (K. 285) than by the Bach Suite No. 2 that got a little bit lost in the TNP Saturday.

And in the Beethoven Septet (Opus 20), not only was the blend of strings and winds beyond praise, but so was the blend among the winds themselves—Harold Wright's clarinet, Sherman Walt's bassoon and David Ohanian's horn (deputizing for the ill James Stagliano). It did not detract a bit from this final piece on the program to remember that its first performance took place in just such surroundings—a musical soirée in Prince Schwarzenberg's town house in Vienna in 1800, and that the work was one of Beethoven's early and lasting successes.

Last night it was a benefit for the American Library in Paris. And while we are naming names, let's include the rest of this squad of aristocrats of orchestral musicians—violist Burton Fine, cellist Jules Eskin, oboist Ralph Gomberg, trumpeter Armando Ghitalla, trombonist William Gibson, bass fiddler Henry Portnoi and timpanist Everett Firth. They play again at Royaumont May 1, in Montpellier May 6 and in Bordeaux May 8.

No 8329 Mardi 27 Avril 1971

COMBAT

LA MUSIQUE par Marcel SCHNEIDER

LE BOSTON SYMPHONY ORCHESTRA A PARIS

Chacun sait que le Boston Symphony Orchestra est l'un des meilleurs du monde. Il y a quatorze ans qu'il ne s'était pas produit à Paris : il n'a rien perdu de sa qualité, de sa fougue, de sa discipline et de sa merveilleuse sonorité. C'est un plaisir qui nous advient rarement que d'entendre un ensemble qui sonne avec autant d'éclat et de pureté et qui soit aussi strictement exercé. Tout est admirablement dosé, mis au point, tous les effets sont calculés et réalisés avec un art extrême. On ne se lasse pas d'admirer le moelleux et la transparence des cordes, la fraîcheur et la poésie des bois, la vigueur et la virtuosité des cuivres. Dire que nous avons l'équivalent en France serait mentir : nous possédons des musiciens qui, pris individuellement, pourraient recevoir les mêmes louanges, mais point d'ensembles qui mettent si bien en valeur leurs qualités propres. Le Symphonique de Boston, formé dans les années 20 par Koussevitsky et que Charles Munch dirigea de 1950 à 1962, a eu la chance de travailler avec des chefs illustres qui étaient à la fois de grands artistes et de merveilleux techniciens.

ciens pour la flamme, la fougue, pour le génie qui conduit à illuminer et transfigurer les œuvres. C'est un analyste habile à mettre tout en place, à faire entendre chaque instrument, à en doser l'importance et les effets, à définir les mouvements et les structures. C'est d'un art scrupuleux et solide, fruit d'un long travail et d'une sévère discipline, mais rien qui enlève, qui soulève, qui mette en contact direct avec l'esprit du musicien. Qu'il s'agisse de Léonore III, de la Suite en si mineur ou de la Septième Symphonie de Mahler, nous restons toujours en deçà de ce que nous attendons. L'esprit de géométrie l'emporte sur l'esprit de finesse, pour reprendre la fameuse distinction de Pascal.

Nous écoutons le merveilleux Symphonique de Boston avec d'autant plus d'attention et de délectation, goûtant chaque sonorité, chaque trait de virtuosité de ces instrumentistes si brillants quand ils doivent jouer en solistes et si somptueusement confondus quand ils s'expriment tous ensemble. On comprend que Boston soit fier de posséder pareil orchestre et le

COMBAT: Tuesday, April 27, 1971

MUSIC: THE BOSTON SYMPHONY ORCHESTRA IN PARIS

Everyone knows that the Boston Symphony is one of the best in the world. It has been fourteen years since they were last heard in Paris: they have lost none of their quality, their fire, their discipline or their marvelous sonority. It is a pleasure we rarely enjoy to hear an ensemble which resounds with such brilliance and such purity, and at the same time with such discipline. Everything is calculated just right, and all the effects are realized with extreme care. One doesn't tire of admiring the velvetiness and transparence of the strings, the freshness and poetry of the winds, the vigor and virtuosity of the brass. To say that we have their equal in France would be false: we have musicians who, taken individually, would be worthy of the same praise, but we have no ensembles who possess their precise qualities. The Boston Symphony, which had its formative years in the Twenties under Koussevitsky and which Charles Munch conducted from 1950 to 1962, has had the chance to work under illustrious conductors who were at the same time great artists and marvelous technicians. Its present Music Director, William Steinberg, cannot compete with his predecessors for the fire, the spirit and the genius that go into illuminating and transforming musical works. He is a very good analyst for putting everything in its place, for making each instrumental line clearly heard, for balancing the importance of effects, for defining movements and structures. His is a very scrupulous and solid skill, the fruit of long work and a severe discipline, but there is nothing which carries you away and puts you in direct contact with the spirit of the composer. Whether it was the Leonore Overture No. 3, the Suite in B minor, or the Seventh Symphony of Mahler, we always remained somewhat deceived by what we had hoped for. The spirit of the geometer prevailed over the spirit of the artist, to borrow the famous distinction of Pascal.

We listened to the marvelous Boston Symphony with total attention and pleasure, enjoying each sonority, each virtuosic manifestation of these ~~xxxxxxxx~~ instrumentalists, so brilliant when they play as soloists, and so sumptuously blended when they play together. We understand that Boston is so rightly proud of having such an orchestra; we envy them it, and we would like to tell them of the joy we had in hearing it.

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de la Résistance à la Révolution

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LE GUIDE DU CONCERT/ May 8, 1971

"The Boston Symphony Orchestra"

Preceded by a favorable and deserved reputation, surrounded by all its fans, having crossed the Atlantic, the Boston Symphony showed up in Paris at the Palais de CHaillot.

We have too high an opinion of the recordings made with the famous "Phalanx" under Munch and, more recently, under Claudio Abbado (Daphnis and Chloe) to deny its great qualities. Unfortunately, the other evening we went away with a somewhat empty stomach.

Of course, this orchestra is often perfect, it is musical "hand-embroidery". But for all that, the other evening it lacked a bit of spirit! Barely two weeks before, I had heard the Leonore Overture N° 3 directed by Karajan with the Berlin Philharmonic, and there is simply no comparison to be made between that reading and the one by the Bostonians, who seemed a bit dull in comparison.

The Suite N° 2 in B minor of Bach confirmed the perfect vigor of these musicians and the very beautiful technique of the flutist Doriot Anthony Dwyer, who played with velocity and musicality without ever pushing. Her tone, however, does not possess all the colorations of a Jean-Pierre Rampal.

Finally, in the Seventh Symphony of Mahler (alas, so rarely played in France) the Boston Symhony once again showed all its qualities perfectly focused, underlining how much this symphony already makes us think of Bartok and Prokofiev: unfortunately what it all lacked was that final, grand touch of lyricism without which any work of Mahler is incomplete.

William Steinberg, the Music Director of the Orchestra, and formerly chief of the Cologne Opera, is, however, an accomplished musician; the other evening he just couldn't communicate to his orchestra that Mahlerian ambiance so difficult to find. (We heard later that Mr. Steinberg was ill during the concert.) In spite of these reservations on the interpretation, we very much admire the remarkable cohesion of this orchestra, whose forthcoming recording of Holst's The Planets we await with impatience. We also regret not being able to hear, as a conductor, Mr. Michael Tilson Thomas who played the harpsichord during the Bach Suite and who seems a remarkable musician!

Le Guide du Concert
8 Mai 1971.

Orchestre symphonique de Boston

Précédé d'une réputation flatteuse et méritée, entouré de tous ses « fans », ayant passé l'Atlantique, l'Orchestre de Boston s'est produit à Paris, au Palais de Chaillot.

Nous aimons trop les enregistrements réalisés sous la célèbre « Phalange » comme ceux de Munch et plus récemment celui, admirable, où Claudio Abaddo dirigeait Daphnis et Chloé (voir Guide n° 579) pour nier ses grandes qualités. Malheureusement, nous sommes restés un peu sur notre faim l'autre soir !

Certes, cet orchestre est souvent parfait, c'est du « cousu-main » musical ! Mais tout cela manque vraiment un peu d'âme ! J'avais entendu, à peine quinze jours avant l'ouverture de Léonore III par la Philharmonie berlinoise, dirigée par Karajan, et j'avoue qu'il n'y a aucune comparaison à faire, entre cette exécution et celle des musiciens de Boston, qui semblaient un peu ternes en comparaison.

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boston symphony chamber players on tour

london

Boston Arch

DURRANT'S
DURRANT HOUSE
HERBAL HILL
LONDON E.C.1
01-278 1733
THE TATLER & BYSTANDER
19, BERKELEY STREET,
LONDON, W.1
ISSUE DATED
JUN 1971

The Boston Symphony Chamber Players performing in the Banqueting Hall.

Lady Joubert De La Ferte and Mrs. Bliss Morris.

Sir Gilbert and Lady Inglefield.

Boston Symphony Concert

Photographs taken by Desmond O'Neill at a champagne supper which was held at Dartmouth House, Berkeley Square, the headquarters of the English-Speaking Union after a concert given by the Boston Symphony Chamber Players at the Banqueting House, Whitehall, during their European tour. The evening was held in aid of the E.S.U.

Right: Mrs. A. D. Dodds-Parker.

Lady Sherfield and Mr. William Weld.

Lady De Freitas.

Sir Leslie and Lady O'Brien.

Lady Rayleigh and Lord Sherfield.

Mr. and Mrs. Charles Villiers.

Mrs. Edward Norman-Butler and Philippa Viscountess Astor.

Mr. Keith Jeffery, Lady Bromley-Davenport and Mr. Gilbert Longden, M.P.

Sally Duchess of Westminster.

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Mr. Talcott Banks and Mrs. C. Pertzoff.

Mr. and Mrs. William Channing.

Mr. and Mrs. Stuart Don.

Mrs. E. W. Pevere and Mr. A. D. Dodds-Parker, M.P.

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munich

A VISIT THROUGH THE BACK DOOR

The Boston Symphony Players in Munich

A dozen musicians of the Boston Symphony Orchestra came through the back door of a business performance into the Herkules Hall, which was the smaller one, belonging to the academy of the sciences. The Deutsche Grammophone called their managers and producers from Europe and overseas to Munich. This way the European tour of this famous orchestra didn't pass us without a trace. The Boston Symphony Players are a variable ensemble of gentlemen from the first chairs. Because of a strike on the airports which confused the dates, sheet music, and instruments, they were forced to improvise in street clothes; not a very easy job after three weeks of concert tours.

Mozart's Oboe Quartet sounded like a trumpet concerto. Ralph Gomberg showed a tone volume which surpasses the usual sound of an oboe. In Beethoven's Septet the strong lung power of the clarinetist Harold Wright and the Bassoonist Sherman Walt dominated. The highly praised concert-master Joseph Silverstein proved to be a violinist of the sensitive, sensous, so called "Viennese" direction. DGG's own pianist Roberto Szidon took the place of the assistant conductor of the Bostonians, Michael Tilson Thomas. It wasn't a bad replacement as Szidon played Schubert, Debussy and Villa-Lobos very poeticly and colorfully. The chamber musical essence of the Bostonians confirmed as soloists what had been said about the orchestra after the concerts in Stuttgart. Here we have a combination of idolatry of the formative and virtuoso controlled instrumental sound.

K.Sch.

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vom 30. Apr. 1971

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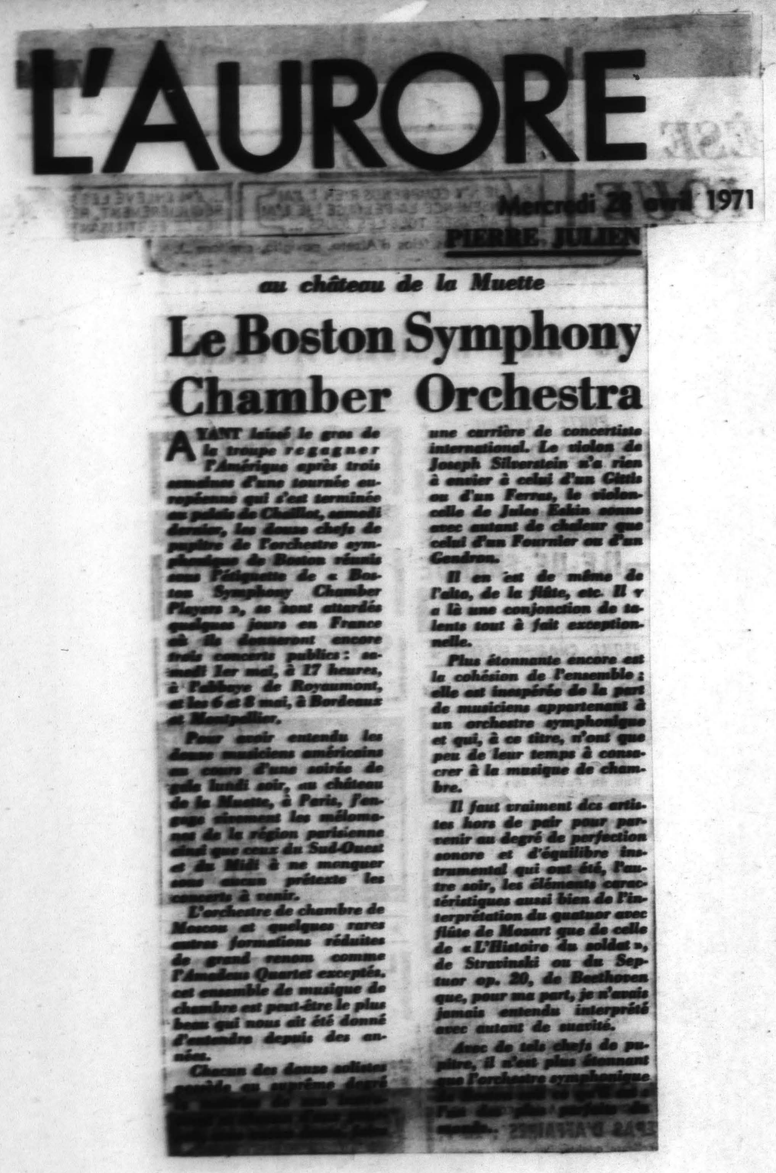
Besuch durch die Hintertüre

The Boston Symphony Chamber Players in München

Durch die Hintertüre einer Firmenveranstaltung — die Deutsche Grammophon Gesellschaft rief ihre Manager und Produzenten aus Europa und Übersee nach München — kam doch noch ein Dutzend Musiker des Boston Symphony Orchestra in den Herkulessaal, wenn auch in den kleinen Herkulessaal, der sonst der Akademie der Wissenschaften gehört. So ging die Europareise des berühmten Orchesters nicht ganz spurlos an uns vorbei. The Boston Symphony Chamber Players sind ein variables Ensemble von Herren an den ersten Pulten. Vom Bummelstreik auf den Flughäfen, der Termine, Notenmaterial und Instrumente durcheinander brachte, wurden sie zum Improvisieren im Straßenanzug genötigt; keine leichte Aufgabe nach drei Wochen Konzertreise.

Mozarts Oboenquartett klang fast wie ein Trompetenkonzert; Ralph Gomberg zeigte ein Tonvolumen, das den üblichen Oboenklang überschreitet. In Beethovens Septett dominierten die herkulischen Lungenkräfte des Klarinettisten Harold Wright und des Fagottisten Sherman Walt; der vielgerühmte erste Konzertmeister Joseph Silverstein zeigte sich als Geiger der sensitiven, sinnlichen, sozusagen „wienerischen" Richtung. Für Michael Tilson Thomas, den Associate Conductor der Bostoner, sprang der gleichfalls DGG-eigene Pianist Roberto Szidon ein; es war kein schlechter Tausch, denn Szidon spielte Schubert, Debussy und Villa-Lobos sehr poetisch und farbig. Der kammermusikalische Extrakt der Bostoner bekräftigte im Solistischen, was nach dem Stuttgarter Gastkonzert über das ganze Orchester gesagt wurde: Hier handelt es sich um eine Vereinigung von Fetischisten des großen, plastischen und virtuos beherrschten Instrumentaltones.

K. Sch.



L'AURORE

Mercredi 28 avril 1971

PIERRE JULIEN

au château de la Muette

Le Boston Symphony Chamber Orchestra

AYANT laissé le gros de la troupe regagner l'Amérique après trois semaines d'une tournée européenne qui s'est terminée au palais de Chaillot, samedi dernier, les douze chefs de pupitre de l'orchestre symphonique de Boston réunis sous l'étiquette de « Boston Symphony Chamber Players », se sont attardés quelques jours en France où ils donneront encore trois concerts publics : samedi 1er mai, à 17 heures, à l'Abbaye de Royaumont, et les 6 et 8 mai, à Bordeaux et Montpellier.

Pour avoir entendu les douze musiciens américains au cours d'une soirée de gala lundi soir, au château de la Muette, à Paris, j'engage chaudement les mélomanes de la région parisienne ainsi que ceux du Sud-Ouest et du Midi à ne manquer sous aucun prétexte les concerts à venir.

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Chacun des douze solistes possède au suprême degré une carrière de concertiste international. Le violon de Joseph Silverstein n'a rien à envier à celui d'un Gitlis ou d'un Ferras, le violoncelle de Jules Eskin résonne avec autant de chaleur que celui d'un Fournier ou d'un Gendron.

Il en est de même de l'alto, de la flûte, etc. Il y a là une conjonction de talents tout à fait exceptionnelle.

Plus étonnante encore est la cohésion de l'ensemble : elle est inespérée de la part de musiciens appartenant à un orchestre symphonique et qui, à ce titre, n'ont que peu de leur temps à consacrer à la musique de chambre.

Il faut vraiment des artistes hors de pair pour parvenir au degré de perfection sonore et d'équilibre instrumental qui ont été, l'autre soir, les éléments caractéristiques aussi bien de l'interprétation du quatuor avec flûte de Mozart que de celle de « L'Histoire du soldat », de Stravinski ou du Septuor op. 20, de Beethoven que, pour ma part, je n'avais jamais entendu interprété avec autant de suavité.

Avec de tels chefs de pupitre, il n'est plus étonnant que l'orchestre symphonique [illegible]

paris

L'AURORE: Wednesday, April 28, 1971

AT THE CHATEAU DE LA MUETTE: THE BOSTON SYMPHONY CHAMBER PLAYERS

Having left the larger part of the group to return to America after a three-week European tour which finished Saturday at the Palais de Chaillot, the twelve first-chair players of the Boston Symphony Orchestra, under the name of the "Boston Symphony Chamber Players", have stayed behind in France for several days where they will give three more public concerts: Saturday, May 1, at 5 o'clock at the Royaumont Abbey, and May 6 and 8, at Bordeaux and Montpellier.

After hearing the twelve American musicians in the course of a gala concert Monday evening at the Chateau de la Muette in Paris, I urge the music-lovers of the Parisian, as well as of the Southwest and Central regions, not to miss under any circumstances the coming concerts.

Except for the Moscow Chamber Orchestra and several other rare ensembles of this size like the Amadeus Quartet, this chamber music group is perhaps the most beautiful we have heard for years.

Each of the twelve soloists is the absolute master of his instrument and each of them could doubtless have the career of an international soloist. The violinist, Joseph Silverstein, has nothing to envy in a Gitlis or a Ferras, and the cello of Jules Eskin resounds with as much warmth as that of a Fournier or a Gendron.

The same must be said for the viola, the flute, and so on. Here is a completely exceptional association of talents.

Even more stunning is the unity of the ensemble: it is unhoped for on the part of musicians belonging to a symphony orchestra who, for this reason, have very little time to dedicate to chamber music. Really incomparable artists are needed to reach the degree of sonorous perfection and instrumental balance which characterized, the night before last, the interpretation of the Mozart flute quartet, the "Histoire du Soldat" of Stravinsky, or the Beethoven Septet, op. 20, which I, speaking for myself, have never heard played so suavely.

With first-chair players like these, it is no wonder that the Boston Symphony is what it is: one of the greatest in the world.

L'AURORE

Mercredi 28 avril 1971

PIERRE JULIEN

au château de la Muette

Le Boston Symphony Chamber Orchestra

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le Nouveau Courrier de la Presse
LIT TOUT

SUD-OUEST
8, rue de Cheverus
33 - BORDEAUX

-9 MAI 1971

Boston : c'est extraordinaire

Le sourire, la joie, le bonheur, je ne sais pas ce qui domine dans l'interprétation du Boston Symphony Orchestra ou tout au moins de ses plus illustres représentants. Très sur le volet, ils sont une douzaine à exprimer non la musique, mais la quintessence de la musique, à parler non le langage commun à tous les autres instruments, mais un idiome qui leur est particulier. Et ce salut est merveilleux, cet espéranto est divin.

Comment reconnaître sous leur doigts, comme exactement semblable aux autres versions, ce quintette en mi bémol majeur que Mozart considérait lui-même comme « la meilleure pièce de sa vie » ? Si les notes restent les mêmes, tout ce qui compose, au-delà des portées, au-delà des signes, le cadre sonore privilégié de la musique vivante est transmis ici avec un ensemble et un sentiment qui participent du génie.

Et si les phrases de Beethoven s'accordent moins bien à ces « Boston Symphony players », celles de Schubert apparaissent, à travers eux, comme un message inoubliable.

On retient parfois le souvenir d'un concerto, plus rarement celui d'une symphonie. Il faut, pour que l'imagination s'intéresse à la littérature habituelle des salles de concerts, que se produise tout à coup comme un petit déclic voluptueux.

Le déclic vient de se produire, à l'instant où je trace ces lignes, et où dans la moiteur humaine de La Brède, l'odeur de l'herbe coupée compose avec la musique comme un inestimable duo. On peut épiloguer à l'infini sur la magie schubertienne, sa manière d'opposer les accords et la mélodie, de sortir d'une marche pour dans un mystique andante, d'accompagner un thème d'aussi suaves variations. Mais on ne trouve rien à dire lorsqu'on écoute son opus 114 (Alias « La Truite »), on épouse ce sentiment de profonde béatitude.

Rien si ce n'est : « cela est extraordinaire, et pour tout dire, fascinant. »

F. M.

SUD-OUEST (Bordeaux): May 9, 1971
"Boston: Extraordinary"

Smiles, joy, happiness, I don't know which dominates in the playing of the Boston Symphony Orchestra, or at least, among its most illustrious representatives. A very select company, they are twelve musicians who express not just music, but the quintessence of music, who speak not just the common language of all other instruments, but an idiom which is unique to them. And this lingua franca is marvelous, this esperanto divine.

How to recognize in their hands, as exactly similar to other versions, the Quintet in E-flat major that Mozart himself considered "the best work of his life"? If the notes are the same, everything which adds up, beyond the single components of the music, to the sonorous framework is here transmitted with a sense of ensemble and a sentiment which speaks of genius.

And if the phrases of Beethoven are less well suited to these "Boston Symphony Players", those of Schubert appear, through them, like an unforgettable message.

We sometimes retain the memory of a concerto, less often of a symphony. For our imagination to take interest in the accustomed literature of concert halls, we need an extra, indefinable something, like a small, voluptuous trigger.

This trigger was just produced, at the moment in which I write these lines, at La Brède where the odor of the fresh-cut grass combines with the music to form an unforgettable duo. We could go on forever describing Schubertian magic, his manner of opposing harmony and melody, of accompanying a theme with variations just as sweet. But there is nothing more to be said when listening to his Opus 114 (alias "The Trout") as we experience this profound beatitude.

Nothing if it isn't: "That is extraordinary, and, in a word, fascinating".

le Nouveau Courrier de la Presse
LIT TOUT
15, Rue du Colonel Driant PARIS 1er Tél. 236-25-11

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33 - BORDEAUX

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LE MONDE: May 22, 1971

"The Boston Symphony Chamber Players"

A gala for the benefit of the American Library in Paris brought together, in the chambers of the Chateau de la Muette, the twelve ~~principal~~ first-chair players of the Boston Symhony Orchestra, chamber musicians just as incomparable for their individual excellence (equal for the most part to the best soloists) as for their spirit of complicity, their "social sensitivity", their accustomed attentiveness to each other, their professional conscience allied to outright modesty, all qualities innerent in the members of great orchestras.

Only this rare presence in each ~~one~~ player, attentive to rounding out, without dynamic breaks, the passages and reprises and to underlining "insignificant" details, could give the Beethoven Septet its panoply of symphonic timbres where each instrumental character colors in its own way the subject and action of the six movements. Joseph Silverstein (violin), who led this very beautiful interpretation, had before led the dance in L'histoire du soldat of Stravinsky. One would like to enumerate one by one these perfect musicians (~~differently~~ variously associated the same evening in the Mozart Flute Quartet, K. 285, and a Woodwind Quintet of Walter Piston), whose only Paris concert is luckily followed by a short tour in the provinces.

BUREAU INTERNATIONAL DE CONCERTS ET CONFÉRENCES
CH. ET C. KIESGEN
252, Faubourg Saint-Honoré, PARIS-8e
Tél. 924 - 21-25 Adr. Télégr. CLEDELA-PARIS

Justificatif d'insertion

Concert : BOSTON SYMPHONY CHAMBER PLAYERS
Nom du Journal : LE MONDE
Date d'insertion : 22 MAI 1971
Signature (s'il y a lieu) : Anne REY

les concerts

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Seule cette présence rare de chacun, attentif à assouplir sans cassure dynamique les « passages » et les répliques, et à parfaire amoureusement d'« insignifiants » détails, pouvait rendre au *Septuor* de Beethoven sa nature de symphonie de timbres où chaque personnage instrumental vient colorer à sa manière le sujet et l'action des six mouvements. Joseph Silverstein (violon), qui animait cette très belle exécution, avait auparavant mené la danse dans l'*Histoire du soldat*, de Stravinsky. On aimerait citer un à un ces parfaits interprètes (diversement associés le même soir dans le *Quatuor avec flûte* K. 285 de Mozart et dans un *Quintette à vent* de Walter Piston), dont l'unique concert parisien est heureusement suivi d'une courte tournée en province.

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Concert : BOSTON SYMPHONY CHAMBER PLAYERS
Nom du Journal : FIGARO
Date d'insertion : 14 Mai 1971
Signature (s'il y a lieu) : Serge BERTHOUMIEUX

Le mai de Bordeaux

"La Truite" de Schubert dans la bibliothèque de Montesquieu

DÉJÀ conditionnés par le contraste frappant entre notre vie moderne et le calme du château de la Brède auquel un précoce été apportait un merveilleux cadre de verdure et de fleurs, nous subissions l'emprise de cette beauté aussi bien que l'austérité propice à la réflexion de la bibliothèque de Montesquieu. Ce haut lieu de la pensée devenait pour un moment un haut-lieu de la musique en accueillant l'ensemble de chambre du Boston Symphony, une des plus belles formations de l'heure pour l'homogénéité absolue des cordes, la sûreté des attaques, les nuances subtilement dosées de la palette sonore.

Le quintette en mi bémol majeur K. 452 pour piano, hautbois, clarinette, cor et basson de Mozart, nous montrait ce partage rarissime d'une technique accomplie et d'une musicalité sans faille, et les différentes séquences de la sérénade pour flûte, violon et alto de Beethoven, d'une verve jeune ont ravi l'auditoire. Le quintette « La Truite », de Schubert, fut pourtant le sommet de ce concert. Il est difficile d'exécuter avec plus de finesse, d'esprit et de sensibilité profonde cette partition, un des purs joyaux du musicien viennois.

Dans cette même bibliothèque de Montesquieu, nous avons entendu Elaine Shaffer et Hephzibah Menuhin, dans un concert de sonates pour flûte et piano, dont les plus beaux moments furent la Sonate de Friedrich Kuhlau, et surtout Undine : sonate en mi mineur de Carl Reinecke, dont le romantisme léger faisait place parfois à des élans remarquablement conduits. L'interprétation d'Hephzibah Menuhin au piano fut admirable. Elaine Shaffer s'y tailla un franc succès.

Le grand orchestre de la radiodiffusion polonaise de Katowice, conduit par Kazimierz Kord, a donné deux concerts à Bordeaux dans le cadre du Mai musical. Ce jeune chef va quelquefois à l'encontre de ses recherches sonores : devant un orchestre très discipliné et d'une solidité exemplaire à tous les pupitres, on comprend difficilement que sa baguette trépidante de vie devienne aussi sèche et coupante dans les accords. Nous avons l'impression qu'il est habité avant tout par l'image métronomique. Pourtant, dans le Livre pour orchestre de Lutoslawski, il a montré une grande recherche dans les nuances. Nous avons eu un « Sacre du Printemps » lyrique, sauvage, frénétique, bien dans la ligne de Stravinsky, mais parfois avec des accords un peu durs.

Quant à la 10e Symphonie de Chostakovitch, une tension trop forte escamotait les aspects essentiels de l'œuvre. Une ampleur souveraine, une puissance généreuse ont marqué l'interprétation du Concerto n° 1 de Brahms par Youry Boukoff dont le jeu tout à tour dramatique, attendri, vibrant restituait à cette page son puissant rayonnement.

Un jeune violoniste Konstanti Kulka a montré de brillantes qualités dans le deuxième Concerto de Wieniawski, dont on peut aimer plus ou moins l'esprit, mais qui, sur le plan violonistique, est une belle partition. Une réserve. Gêné par la direction de K. Kord, peu sensible aux élans romantiques, le soliste n'a sans doute pas donné toute sa mesure.

Serge Berthoumieux.

LE FIGARO: May 14, 1971

"Schubert's 'Trout' in Montesquieu's Library"

Already conditioned by the striking contrast between our modern existence and the calm of the Chateau de la Brède to which a premature summer brought a marvelous surrounding of greenery and flowers, we gave in to this overpowering beauty as well as to the auterity favorable to the contemplation of Montesquieu's study. This high place for thought became for the moment a high place for music by receiving the Boston Symphony Chamber Players, one of the greatest ensembles of its kind at the present time for the absolute homogeniety of the strings, the security of attack, the subtlely dosed nuances of the sonorous palette.

The Mozart Quintet in E-flat major, K. 452 (for clarinet, oboe, horn, bassoon and piano) demonstrated this rare sharing of accomplished technique and unfailing musicality, and the different sequences of the Beethoven Serenade for flute, violin and viola thrilled the audience with a youthful verve. The 'Trout' Quintet of Schubert, however, was the highlight of the evening. It would be difficult to play this marvelous score with more finesse, spirit or deep sensitivity.

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"La Truite" de Schubert dans la bibliothèque de Montesquieu

DÉJÀ conditionnés par le contraste frappant entre notre vie moderne et le calme du château de la Brède auquel un précoce été apportait un merveilleux cadre de verdure et de fleurs, nous subissions l'emprise de cette beauté aussi bien que l'austérité propice à la réflexion de la bibliothèque de Montesquieu. Ce haut lieu de la pensée devenait pour un moment un haut-lieu de la musique en accueillant l'ensemble de chambre du Boston Symphony, une des plus belles formations de l'heure pour l'homogénéité absolue des cordes, la sûreté des attaques, les nuances subtilement dosées de la palette sonore.

Le quintette en mi bémol majeur K. 452 pour piano, hautbois, clarinette, cor et basson de Mozart, nous montrait ce partage rarissime d'une technique accomplie et d'une musicalité sans faille, et les différentes séquences de la sérénade pour flûte, violon et alto de Beethoven, d'une verve jeune ont ravi l'auditoire. Le quintette « La Truite », de Schubert, fut pourtant le sommet de ce concert. Il est difficile d'exécuter avec plus de finesse, d'esprit et de sensibilité profonde cette partition, un des purs joyaux du musicien viennois.

Dans cette même bibliothèque de Montesquieu, nous avons entendu Elaine Shaffer et Hephzibah Menuhin, dans un concert de sonates pour flûte et piano, dont les plus beaux moments furent la Sonate de Friedrich Kuhlau, et surtout Undine : sonate en mi mineur de Carl Reinecke, dont le romantisme léger faisait place parfois à des élans remarquablement conduits. L'interprétation d'Hephzibah Menuhin au piano fut admirable. Elaine Shaffer s'y tailla un franc succès.

Le grand orchestre de la radiodiffusion polonaise de Katowice, conduit par Kazimierz Kord, a donné deux concerts à Bordeaux dans le cadre du Mai musical. Ce jeune chef va quelquefois à l'encontre de ses recherches sonores : devant un orchestre très discipliné et d'une solidité exemplaire à tous les pupitres, on comprend difficilement que sa baguette trépidante de vie devienne aussi sèche et coupante dans les accords. Nous avons l'impression qu'il est habité avant tout par l'image métronomique. Pourtant, dans le Livre pour orchestre de Lutoslawski, il a montré une grande recherche dans les nuances. Nous avons eu un « Sacre du Printemps » lyrique, sauvage, frénétique, bien dans la ligne de Stravinsky, mais parfois avec des accords un peu durs.

Quant à la 10e Symphonie de Chostakovitch, une tension trop forte escamotait les aspects essentiels de l'œuvre. Une ampleur souveraine, une puissance généreuse ont marqué l'interprétation du Concerto n° 1 de Brahms par Youry Boukoff dont le jeu tour à tour dramatique, attendri, vibrant restituait à cette page son puissant rayonnement.

Un jeune violoniste Konstant Kulka a montré de brillantes qualités dans le deuxième Concerto de Wieniawski, dont on peut aimer plus ou moins l'esprit, mais qui, sur le plan violonistique, est une belle partition. Une réserve. Gêné par la direction de K. Kord, peu sensible aux élans romantiques, le soliste n'a sans doute pas donné toute sa mesure.

Serge Berthoumieux.

LE FIGARO: May 14, 1971

"Schubert's 'Trout' in Montesquieu's Library"

Already conditioned by the striking contrast between our modern existence and the calm of the Chateau de la Brède to which a premature summer brought a marvelous surrounding of greenery and flowers, we gave in to this overpowering beauty as well as to the auterity favorable to the contemplation of Montesquieu's study. This high place for thought became for the moment a high place for music by receiving the Boston Symphony Chamber Players, one of the greatest ensembles of its kind at the present time for the absolute homogeniety of the strings, the security of attack, the subtlely dosed nuances of the sonorous palette.

The Mozart Quintet in E-flat major, K. 452 (for clarinet, oboe, horn, bassoon and piano) demonstrated this rare sharing of accomplished technique and unfailing musicality, and the different sequences of the Beethoven Serenade for flute, violin and viola thrilled the audience with a youthful verve. The 'Trout' Quintet of Schubert, however, was the highlight of the evening. It would be difficult to play this marvelous score with more finesse, spirit or deep sensitivity.

European record reviews

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IVES: *Three Places in New England*. RUGGLES: *Sun-treader*. Boston Symphony Orchestra/Michael Tilson Thomas. DGG 2530048. £2.40.

THE NEW ASSOCIATION of the Boston Symphony Orchestra got off to a marvellous start with the recent issue of Abbado conducting Debussy and Ravel, but, if anything, this record is even more encouraging, for it brings us works by two of the most ruggedly individual American composers, both of whom suffered years of neglect. The story of Ives' life, with his compositional isolation, his virtual retirement from composition in his fifties, and his fortune on the stock exchange, is well known. Ruggles, born in 1876, and now 95, had a career that in some respects paralleled that of Ives. There are some important differences between them, notably in two matters; one is that, whereas Ives (by two years the senior composer) was highly prolific during his composing career, Ruggles limited his output to a small number of concentrated, extremely intense pieces; and the other main difference between them is that whereas Ives' music only became gradually known in recent years, the interest in it gaining momentum after some important premières towards the end of his life, Ruggles did have something of a success in avant-garde circles in the 1920s. He then went into severe eclipse, something epitomised by the fact that *Sun-treader*, completed in 1931 and first performed the following year in Paris, did not reach the USA until 1966. It is generally regarded as his major work, and we must be grateful that at last interest in Ruggles has again reached a point where such an impressive work achieves a first-class recording and performance.

I say that it is an impressive work; certainly it has a powerful majesty that runs right through it, even the lyrical interludes having a tensile strength of line and purpose. The main impact of the work derives, however, from the granitic power of the dissonances and the dynamic orchestration; the melodic lines, dominated by sevenths and ninths, encompass vast arches of sound, the textures are exultant in their massive sonority, and the whole has an extraordinary sense of urgency and forward drive. It is a remarkable and most rewarding work which, despite the harshness of the harmonies, has an almost luminous humanity that is deeply involving.

Ives' *Three Places in New England* is more familiar to us; indeed, it can be counted as probably his most popular work. In both this and the Ruggles, what is quite remarkable is the sheer professional accuracy with which these highly individual composers realise their unusual schemes. It is heartening to note that the performances are exceptionally sympathetic. Michael Tilson Thomas is a young American conductor, associate conductor with Steinberg of the Boston Symphony and also a noted pianist in contemporary works. In the Ives he shows himself to be fully in tune with the lyrical, soft-textured nature of much of the music, while he brings an appropriate swagger and panache to the central movement (the famous *Putnam's Camp*). In *Sun-treader* he realises admirably the strength and drive of the music, again giving the gentler interludes a melodic expressiveness that is most touching. The orchestra plays admirably in both these difficult works, while the recording, as one would expect from DGG, is beautifully balanced, with an acoustic that is clear and warm. This is certainly an outstanding contribution to the recorded discography of American music, and a fine conducting début on record for Thomas. He has some competition in the Ives, of course, for there is Ormandy's CBS recording with the Philadelphia Orchestra to be considered. This is a magnificent performance, if anything a little neater in the first movement than Thomas', but in *Putnam's Camp* Thomas (aided by a clearer recording) brings out more detail, and though both are splendid performances, and can be thoroughly recommended, I think on balance that Thomas' has a slight edge. Certainly it has the advantage of a much more rewarding coupling in the Ruggles. CBS give us Ormandy's performance on two separate records; on 72646 'The World of Charles Ives', including *Robert Browning Overture* with Stokowski and the American Symphony Orchestra, plus Bernstein with the NYPO in *Washington's Birthday*: an excellent all-Ives programme. The other record (72384) comprises Copland's *Fanfare for the Common Man* and *Lincoln Portrait*, both fun but not really representative of the best of Copland.

JOHN McCABE

Boston S Orch

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THE GRAMOPHONE
378, KENTON ROAD,
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IVES. Three Places in New England. **RUGGLES.** Sun-treader. **Boston Symphony Orchestra** conducted by **Michael Tilson Thomas.** DGG 2530 048 (£2·40). Notes enclosed.

Three Places in New England: Philadelphia, Ormandy (3/68) (5/68) (R) 72646

Boston Common; Putnam's Camp, Redding, Connecticut; the Housatonic at Stockbridge: these three places in New England have come our way in Old England before, and there must be many who have made a first acquaintance with Ives's music in those atmospheric backgrounds, riverside chorales, and marching and counter-marching bands. Perhaps there is somebody who is now considering taking the plunge for the first time: if so he may be reassured that he could hardly do it in more auspicious circumstances. For here is a very good version of the music indeed, with abounding vitality in the playing, and with an exceptional quality of recording. Both rich and clear in high degree, it has also a very wide dynamic range: beware of turning up the pianissimo opening, lest later you must jump up to tame the onslaught of the marching bands.

Excellent as this new version of the *Three Places* is, old hands who already have the earlier CBS version listed above need by no means regret their purchase, considering Ives's music only. For that earlier disc is very nearly as well recorded, and just about as well performed, and goes on to include more of Ives's music: *Washington's Birthday*, and the lengthy *Robert Browning* Overture.

Browning makes his contribution to the backing of the new disc, too, as it happens: "Sun-treader, light and life be thine forever" he once wrote of Shelley. Carl Ruggles decided in 1931 to reflect the apostrophe in a major work which turned out to be generally considered his masterpiece, though the United States themselves postponed its first native performance until 1966. Ives, too, had in the past his share of postponements, though lost time has recently been made up for (sou[illegible] would say rather more than made up for) and it may possibly be that as the Ives revival runs out of steam a new fashion for Ruggles will take its place. America could do worse. Ruggles (still alive at 95) was, like Ives, a revolutionary in the technique of composition; but unlike Ives he functioned professionally in music, especially as a conductor. The two composers, though, certainly shared interests outside music; Ruggles was a skilled painter.

The Ruggles technical revolution in composition was one which made general acceptance difficult in the 20s and 30s, though it would not in general endanger critical acceptance, at least, today: he claimed never to have doubled a note in his harmony, nor to have repeated a note or its octave, either in the melody or in the inner parts, until the passage of from 7 to 9 different notes had taken place. To some readers (and at least one writer) this will have a forbidding ring. But to concentrate on it would be to do Ruggles an injustice; for I would suggest that *Sun-treader* is a splendid piece not so much on account of its revolutionary technique as in spite of it. Whether worried to death about committing a repetition or not, Ruggles achieved in this 16-minute span a powerful grandeur that Ives, by contrast, seldom achieved (and also, of course, probably seldom wanted to). Ruggles's lines are indeed angular ones: but they are assembled and organised with a touch of greatness in the result.

They do, of course, have on this occasion the advantage of an obviously first-class performance, and a recording, like that of the Ives on the reverse, among the very best. Ruggles was not as prolific as Ives; there is not as much, in quantity, to rediscover. But if it should be that during the next couple of years we are taken off Ives and set instead to learning about Ruggles then on this showing, at least, we shall have little to grumble about.

M.M.

Boston Orch

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ISSUE DATED MAY 1971

NFGS Weekend

EVERY YEAR in the first week of April the faithful come to High Leigh Manor, Hoddesdon, Hertfordshire, 25 miles in the country from London; the attraction, the annual get-together of the National Federation of Gramophone Societies. From Friday night to Monday morning, they sit patiently in none-too-comfortable chairs, listening attentively to a variety of presentations ranging from new noises on disc from Decca, CBS, RCA, EMI, to learned experts disserting upon some long-forgotten facet of Trans-Caucasian music.

High Leigh itself is an imposing country house of some 150 years vintage which was converted into a conference centre in 1921, extra accommodation being built on to it through the years. It's the mecca for all kinds of conference activities but one would never know from the actual village of Hoddesdon which displays not one single sign directing one to High Leigh. It's up a turning left of the High Street called Lord Street — miss this at your peril, for Hoddesdon now has a magnificent one-way road system which sweeps car and driver half way to Inverness before he is allowed to turn round.

The NFGS call it a musical weekend and for a paltry £7.50 any gramophile can get bed and board from Friday dinner to Monday breakfast. This year was particularly traumatic, as the Society's irrepressible chairman, Gilbert Parfitt, explained — first of all the rival attraction of Sonex over the same weekend, which threatened to seduce both potential speakers and guests, and then the postal strike. Still, he need not have worried since his faithful are not so easily deterred and, on the day, there they were eager and attentive as always.

To some it may seem perversely and stoically British to spend a sedentary weekend listening to canned music in a hostelry which will never reach the pages of Egon Ronay — one feels at times that nothing but Byrd and Vaughan Williams should be played. The NFGS weekend, too, used to be 'dry', nothing stronger than Schweppervescence being tolerated; such prohibition, naturally, merely encouraged the doughty drinkers who came fully reinforced against the rigours of a weekend without alcohol. Awesome stories are told of drunken gymnastics at four in the morning, of bells being rung at ungodly hours and certain people not materialising till lunch time, all pale and wan, to operate turntables with trembling, shaking hands.

Still the British by their schooling and their upbringing are basically suspicious of pleasure — they feel guilty if they enjoy themselves and are much happier if they have to suffer a little for their joys. La Dolce Vita is not for them — far too sybaritic and indulgent and beyond their ken. We have no Mediterranean sunshine and our cooking is scarcely haute cuisine — we're much more tolerant and many of us like a gregarious atmosphere of undisguised bonhomie; it's amazing what we'll do in groups — even sit quietly listing to records in the middle of the country far from home, some carrying our own cushions to increase posterior comfort.

However, it quickly becomes all too easy to sneer, overlooking one remarkable fact that in these days of TV, radio and other shallow entertainments force-fed to the population it is really quite a miracle to get over 150 enthusiastic souls gathered together for a weekend such as the NFGS. It is precisely what the society, its officers and its members make it. It's also an immensely friendly and attentive gathering, always inquisitive yet never hostile and, due to Chairman Parfitt's ceaseless efforts, always graced by speakers and presentations well worth attending. Indeed, some weekenders complain of an embarras de richesses, with a crowded programme and plenty of stamina required, the continuing dilemma of which of two concurrent sessions to attend, and brain and body reeling from over-exposure to sounds, facts and variable furniture. Still, after some heart-searching the committee installed bar facilities where the flagging delegate can restore his spirits whilst a judicious choice of programme options can avoid satiety. Satiety at High Leigh — rather a thought to conjure with.

This year's gathering was a nice mixture of vintage Hoddesdon and new ideas — the irreplaceable Vic Bellerby with his selections from the Decca cornucopia, Bill Newman now flying the CBS flag as indomitably as he did the EMI one, Katharine Wilkinson bringing pulchritude as well as records from Stanhope Place and Douglas Pudney unveiling Manchester Square's forthcoming secrets. I, too, did my stint for RCA, made all the more hair-raising by the discovery of a couple of real printer's howlers on the front of a new Boston Symphony leaflet; still despite an impromptu competition devised on the spot, few noticed them. Grieg's 'Last Sping' indeed — sounds like a cork for a barrel of Norwegian aquavit.

Donald Aldous was happily everywhere to be seen, as always enlivening the happenings with his wit and warm welcome and his indispensable late night programme of laughs and bawdy on record. New speakers this year included David Cairns of Philips on Tippett's *The Midsummer Marriage*, John Crabbe, the Editor of 'Hi-Fi News', discussing the subtleties of recording techniques, Charles Cudworth and John Duarte, both of *r+r*, and a talk on Elgar by a transatlantic expert, Dr Jerrold Moore; not, by the way, the renowned accompanist undergone a transmogrification. Technical sessions came from the ubiquitous Dolby organisation and the urbane and lucid technical editor of the *Gramophone*, John Borwick. The Society had also managed to get hold of a copy of Anna Moffo's film of *La Traviata* but the projector kept breaking down and the screening had finally to be abandoned.

Still, Gilbert Parfitt takes this all philosophically and is already planning for 1972 and 1973. His job's not an easy one, for the Hoddesdon weekend rests considerably upon the goodwill of the record companies who provide presentations and equipment; also upon the record magazines. He holds it together without much of a budget and keeps its slender threads intact getting the programmes and the speakers there — and the audience. Chairman Parfitt's a dab hand at annually ringing effective changes on a well tried and unalterable formula for which many of us, in or out of the business, have a genuine affection.

ROBERT ANGLES

Boston Orch

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ISSUE DATED MAY 1971

William Steinberg has recorded 'The Planets' with the Boston Symphony Orchestra, whom he conducted in London last month

HOLST: *The Planets*. Boston Symphony Orchestra/William Steinberg. DGG 2530102. £2.40. •

A GREAT virtuoso orchestra revelling in a virtuoso score generates excitement which is exhilarating in itself and almost irresistible. To that extent this unexpected performance of *The Planets* cannot be gainsaid. But those of us who have known *The Planets* intimately for many years and grown up with our native tradition of performance, may be forgiven for demanding something more than orchestral bravura. Steinberg takes *Mars* at a very brisk Allegro with a strong accent on the first beat of each bar of 5/4 rhythm and the general dynamic level at the outset is rather louder than *pp* and *p*. The music emerges with unwonted ferocity, but lacks weight. A few odd details obtrude — the horns beginning at bar 25 appear to detach their notes and the alternating brass and horns leads from bar 43 (the chromatic figure with the trochaic rhythm) also have the notes detached instead of tied. The staccato woodwind semiquavers leading up to the change to 5/2 do not come through until most of the brass lapse into silence, and even the canon for tenor tuba and trumpet does not stand out as clearly as it should. The violin melodies in *Venus* gleam brightly, the brief Largo cello solo sings out voluptuously as if in a romantic concerto. In short, I find this gorgeous playing rather too gorgeous. After all, Venus in Holst's astrological context is the bringer of Peace, not Love.

Steinberg points the detail with brilliant precision in *Mercury*, resisting the temptation to try and break a speed record. The high, tune percussion are utterly clear; but I have the impression of skilful microphone balancing here, for they sound rather close. *Jupiter* affords a virtuoso display of disciplined, resplendent playing which the music can take and the Andante maestoso section has a broad, Elgarian tread. When the brass are in full cry, however, accompanying detail tends to be obscured.

Saturn sounds too extrovert here for my taste, opulent and weighty, not desolate or relentless, as if a gigantic clock were ticking one's life away. *Uranus* has all the requisite wizardry and panache. A strange sound assailed my ears, however, in the pianissimo bars which follow the *fffff* climax — the high F of the solo double bass given unusual prominence by Steinberg. *Neptune* glitters coldly, the chorus sounds rather numerous but is suitably remote.

It would be a privilege to hear such superb playing in the concert hall; but for repeated listening at home I prefer the much more idiomatic approach of Sir Adrian Boult with the New Philharmonia Orchestra, or even Haitink and the Concertgebouw Orchestra.

The DGG recording produces that firm's characteristically warm, smooth sound, although I feel that even DGG's skilled engineers have not on this occasion been able to bring complete clarity to the reverberant acoustics of Boston's concert hall.

LIONEL MARKSON

Boston S Orch

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COLNE TIMES
BURNLEY,
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ISSUE DATED 16 APR 1971

Light

by Linda Hardman

TO mark the Boston Symphony Orchestra's current tour of Europe, Deutsche Grammophon has issued six new records, four of the orchestra itself and two by the orchestra's own chamber group. Under William Steinberg, making his DGG debut, on 2530-102, is "The Planets," by Holst; and on 2530-078 Michael Tilson Thomas conducts the Tchaikovsky First Symphony. Thomas also conducts on 2530-048, which includes Ives's "Three Places in New England," an ideal introduction to anyone wishing to sample something of North American music. Other records in the release, all at £2.40 each, include works by Debussy, Piston, Schumann and contemporary composers.

☆ ★ ☆

The Boston orchestra to most people, however, will be associated with RCA recordings, and this company has just released a musical history of the orchestra, on one record, with tracks covering the years 1917-71. Conductors are Karl Muck, Serge Koussevitzky, Pierre Monteux, Charles Munch and Erich Leinsdorf, and at 99p on OP01002 this is a fascinating historical document.

☆ ★ ☆

At the same bargain price, on OP01001, is a selection compiled from the RCA recordings of Arthur Rubenstein, issued in connection with the film "L'Amor de ma Vie." Basically this is a collection of pianoforte "pops" but if the programme suits you, go ahead and buy.

☆ ★ ☆

Finally, those who treasure and collect the old 78 r.p.m. discs of the great voices of the past will be interested to learn of a scheme now under way to rescue some of these gems from the Hayes's archives. Unavailable since the HMV direct pressing service was suspended almost 20 years ago, these records will be issued to order only, in limited editions, and this could well be the last time in many years — perhaps for ever — that there will be an opportunity of this nature. Inquiries should be sent to the British Institute of Recorded Sound, 29 Exhibition Road, London, SW7.

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orchestral

PISTON: *Symphony No 2*[1]. SCHUMAN: *Violin Concerto*[2]. [2]Paul Zukofsky (violin), [1,2]Boston Symphony Orchestra/Michael Tilson Thomas. DGG 2530103. £2.40.

THERE IS A tendency in this country to dismiss the vast majority of the senior American composers as uninteresting academics whose music is slick, professional and entirely dull. We have heard something on record of Walter Piston, for several of his symphonies have appeared in the catalogues at different times, and the Suite from his ballet *The Incredible Flutist* has achieved a certain frequency of performance from time to time; but there is rather less of William Schuman available, for though some of his major works have been released in the USA, they have seldom filtered across to us. I believe this to be something of a pity; my acquaintance with Schuman's music has been even more limited than that with Piston's, but both seem to me composers of real character and power, and well worth investigating.

Of the two (though I must stress that I have only heard a couple of Schuman's works, and one was the charming but atypical *New England Triptych*), Piston's seems the warmer and more sympathetic musical character. His Sixth Symphony was for some time available in an RCA recording by Munch and the Boston Symphony (a strong candidate for RCA Victrola reissue, I would have thought), and is a most diverting and vigorous work. Piston was a pupil of Nadia Boulanger, who undoubtedly influenced the linear and harmonic clarity of his work; stylistically, he has been a disciple of Hindemith, whose methods remain the strongest influence on his thought. Now in his 78th year, he has been dismissed in this country as being simply a Hindemithian, yet his music always seems to have an immensely personal idiom; there are recognisable influences, certainly, but no other major composer in my experience speaks with this tone of voice. Indeed, I am quite sure that I would, without hesitation, have identified the composer of this Second Symphony within three or four bars had I not known his name.

It is in its way a thoroughly conventional piece dating from 1943, with three movements falling into standard symphonic categories (sonata-form Allegro, a lengthy, lyrical slow movement, and a boisterous finale combining the functions of scherzo and rondo), and there is nothing technically innovatory about his rhythms, contrapuntal techniques, or harmonies. Yet it is a deeply personal piece, for all the 'conventionality' of means. Piston speaks directly in the idiom that suits him and, for all the influences one can spot, every note remains entirely characteristic of him, and him alone. It is a charming work, with a richly melodic slow movement; and if its accent is American, with the syncopated rhythms, occasional jazzy ebullience and general clarity of utterance, its meaning is universal. It is a piece of pure music, uncluttered, unfanciful, but utterly convincing and thoroughly enjoyable.

Schuman's Violin Concerto (originally written in 1949, extensively revised for 1956, and again considerably rewritten in 1959) is a different kettle of fish. It is characteristic of its composer in its toughness and its aggressive tone of voice, though this does not preclude a genuine lyricism when the composer wants to conjure up a more melodic mood (though not necessarily more relaxed: Schuman's lyricism is tougher in backbone than Piston's, in keeping with the general style of a composer whose whole approach is more steely). The work's two-movement form, with the main slow section coming in the middle of the first movement, is not entirely novel (remember the Berg, whose second movement also opens with a powerful orchestral outburst, though there the resemblance ends), but it is unusual enough to draw comment. This is one of Schuman's few major works to have received public performance in this country, having been given at the Cheltenham Festival some years ago, and I remember that the critical reception was rather unfavourable, not to say snooty. The general tone was one that has been adopted on other occasions in connection with Schuman's music; it is immensely professional but merely goes through the compositional motions without a spark of real conviction. I think this does a grave disservice to him. This is certainly a very difficult work to listen to, but the difficulty arises I think because, although Schuman's style, for all its dissonance (using the term with all its tonal associations), is basically what is known as 'conservative', his approach to concerto form in this work acts as a melodic agent in itself.

The trouble is that this kind of style, with its strong melodic gestures, leads one to expect the kind of long-breathed, memorable tune that one does not get. Hence, it is too easy to conclude that Schuman's melodic gestures, because they are not immediately memorable as tunes, are empty. It is my conviction, however, that the case is simply that for Schuman the structure of the work acts in itself as the emotional and intellectual centre; he uses the melodic gestures (which, viewed in this light, do become meaningful at a lyrical level) as a structural element. Thus, the 'tunes' must not have an identity of their own outside the formal sense; and in this case, the episodic nature of the work, seen as a whole, achieves an over-all coherence (the sections balancing each other with fine judgment), and also becomes more intelligible. It is easy to dismiss this as a manufactured concerto off the assembly line; but I was immediately impressed by its strength of purpose and powerful feeling of unity despite its apparent sectional nature and lack of any strongly memorable tune, and I think the reasons given above for Schuman's deliberate adoption of this manner are convincing causes for my satisfaction with a work that superficially seems as if it ought to be unsatisfying.

Be that as it may, it remains a powerful and committed work, which well rewards concentrated listening. Neither this nor the Piston could ask for more persuasive advocacy. The young Michael Tilson Thomas conjures playing of brilliance and precision from the Boston Symphony Orchestra and, following his splendid advocacy of Ives and Ruggles in another recent DGG recording, makes one realise what a splendid interpreter of American music he is. Paul Zukofsky plays with immaculate virtuosity and devastating control in the Schuman; I hope it will not be too long before we hear him in London doing such works as the Penderecki Capriccio, of which he gave a stunning performance with the Hallé not so long ago (this work, by the way, has — as far as I know — yet to be given in London). The recording is incisively dynamic, with an excellent balance in the concerto and real perspective throughout. An important contribution both to the discography of American music and to DGG's catalogue.

JOHN McCABE

Paul Zukofsky with the Boston Symphony Orchestra conducted by Michael Tilson Thomas recording the Schuman Violin Concerto for DGG

Boston S Orch

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The Boston orchestra to most people, however, will be associated with RCA recordings, and this company has just released a musical history of the orchestra, on one record, with tracks covering the years 1917-71. Conductors are Karl Muck, Serge Koussevitzky, Pierre Monteux, Charles Munch and Erich Leinsdorf, and at 99p on OP01002 this is a fascinating historical document.

☆ ★ ☆

At the same bargain price, on OP01001, is a selection compiled from the RCA recordings of Arthur Rubenstein, issued in connection with the film "L'Amor de ma Vie." Basically this is a collection of pianoforte "pops" but if the programme suits you, go ahead and buy.

☆ ★ ☆

Finally, those who treasure and collect the old 78 r.p.m. discs of the great voices of the past will be interested to learn of a scheme now under way to rescue some of these gems from the Hayes's archives. Unavailable since the HMV direct pressing service was suspended almost 20 years ago, these records will be issued to order only, in limited editions, and this could well be the last time in many years — perhaps for ever — that there will be an opportunity of this nature. Inquiries should be sent to the British Institute of Recorded Sound, 29 Exhibition Road, London, SW7.

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orchestral

PISTON: *Symphony No 2*. SCHUMAN: *Violin Concerto*. Paul Zukofsky (violin), Boston Symphony Orchestra/Michael Tilson Thomas. DGG 2530103. £2.40.

THERE IS A tendency in this country to dismiss the vast majority of the senior American composers as uninteresting academics whose music is slick, professional and entirely dull. We have heard something on record of Walter Piston, for several of his symphonies have appeared in the catalogues at different times, and the Suite from his ballet *The Incredible Flutist* has achieved a certain frequency of performance from time to time; but there is rather less of William Schuman available, for though some of his major works have been released in the USA, they have seldom filtered across to us. I believe this to be something of a pity; my acquaintance with Schuman's music has been even more limited than that with Piston's, but both seem to me composers of real character and power, and well worth investigating.

Of the two (though I must stress that I have only heard a couple of Schuman's works, and one was the charming but atypical *New England Triptych*), Piston's seems the warmer and more sympathetic musical character. His Sixth Symphony was for some time available in an RCA recording by Munch and the Boston Symphony (a strong candidate for RCA Victrola reissue, I would have thought), and is a most diverting and vigorous work. Piston was a pupil of Nadia Boulanger, who undoubtedly influenced the linear and harmonic clarity of his work; stylistically, he has been a disciple of Hindemith, whose methods remain the strongest influence on his thought. Now in his 78th year, he has been dismissed in this country as being simply a Hindemithian, yet his music always seems to have an immensely personal idiom; there are recognisable influences, certainly, but no other major composer in my experience speaks with this tone of voice. Indeed, I am quite sure that I would, without hesitation, have identified the composer of this Second Symphony within three or four bars had I not known his name.

It is in its way a thoroughly conventional piece dating from 1943, with three movements falling into standard symphonic categories (sonata-form Allegro, a lengthy, lyrical slow movement, and a boisterous finale combining the functions of scherzo and rondo), and there is nothing technically innovatory about his rhythms, contrapuntal techniques, or harmonies. Yet it is a deeply personal piece, for all the 'conventionality' of means. Piston speaks directly in the idiom that suits him and, for all the influences one can spot, every note remains entirely characteristic of him, and him alone. It is a charming work, with a richly melodic slow movement; and if its accent is American, with the syncopated rhythms, occasional jazzy ebullience and general clarity of utterance, its meaning is universal. It is a piece of pure music, uncluttered, unfanciful, but utterly convincing and thoroughly enjoyable.

Schuman's Violin Concerto (originally written in 1949, extensively revised for 1956, and again considerably rewritten in 1959) is a different kettle of fish. It is characteristic of its composer in its toughness and its aggressive tone of voice, though this does not preclude a genuine lyricism when the composer wants to conjure up a more melodic mood (though not necessarily more relaxed: Schuman's lyricism is tougher in backbone than Piston's, in keeping with the general style of a composer whose whole approach is more steely). The work's two-movement form, with the main slow section coming in the middle of the first movement, is not entirely novel (remember the Berg, whose second movement also opens with a powerful orchestral outburst, though there the resemblance ends), but it is unusual enough to draw comment. This is one of Schuman's few major works to have received public performance in this country, having been given at the Cheltenham Festival some years ago, and I remember that the critical reception was rather unfavourable, not to say snooty. The general tone was one that has been adopted on other occasions in connection with Schuman's music; it is immensely professional but merely goes through the compositional motions without a spark of real conviction. I think this does a grave disservice to him. This is certainly a very difficult work to listen to, but the difficulty arises I think because, although Schuman's style, for all its dissonance (using the term with all its tonal associations), is basically what is known as 'conservative', his approach to concerto form in this work acts as a melodic agent in itself.

The trouble is that this kind of style, with its strong melodic gestures, leads one to expect the kind of long-breathed, memorable tune that one does not get. Hence, it is too easy to conclude that Schuman's melodic gestures, because they are not immediately memorable as tunes, are empty. It is my conviction, however, that the case is simply that for Schuman the structure of the work acts in itself as the emotional and intellectual centre; he uses the melodic gestures (which, viewed in this light, do become meaningful at a lyrical level) as a structural element. Thus, the 'tunes' must not have an identity of their own outside the formal sense; and in this case, the episodic nature of the work, seen as a whole, achieves an over-all coherence (the sections balancing each other with fine judgment), and also becomes more intelligible. It is easy to dismiss this as a manufactured concerto off the assembly line; but I was immediately impressed by its strength of purpose and powerful feeling of unity despite its apparent sectional nature and lack of any strongly memorable tune, and I think the reasons given above for Schuman's deliberate adoption of this manner are convincing causes for my satisfaction with a work that superficially seems as if it ought to be unsatisfying.

Be that as it may, it remains a powerful and committed work, which well rewards concentrated listening. Neither this nor the Piston could ask for more persuasive advocacy. The young Michael Tilson Thomas conjures playing of brilliance and precision from the Boston Symphony Orchestra and, following his splendid advocacy of Ives and Ruggles in another recent DGG recording, makes one realise what a splendid interpreter of American music he is. Paul Zukofsky plays with immaculate virtuosity and devastating control in the Schuman; I hope it will not be too long before we hear him in London doing such works as the Penderecki Capriccio, of which he gave a stunning performance with the Hallé not so long ago (this work, by the way, has — as far as I know — yet to be given in London). The recording is incisively dynamic, with an excellent balance in the concerto and real perspective throughout. An important contribution both to the discography of American music and to DGG's catalogue.

JOHN McCABE

Paul Zukofsky with the Boston Symphony Orchestra conducted by Michael Tilson Thomas recording the Schuman Violin Concerto for DGG

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instrumental

TCHAIKOVSKY: *Symphony No 1 in G minor, Op 13, 'Winter Daydreams'*. Boston Symphony Orchestra/Michael Tilson Thomas. DGG 2530078. £2.40.

IT IS DELIGHTFUL to have another recording of this beautiful symphony, and especially to see one that is not in the context of an integral set (when it becomes obligatory, there is more than a trace of compulsoriness about Maazel's performance, for instance, for all its fine qualities). Michael Tilson Thomas, as everybody must know by now, is the young conductor who is associate conductor of the Boston Symphony, and he has already produced a couple of fine recordings of American works under DGG's new arrangement with this great orchestra. It is unusual for a young conductor to start his classical recording career (by classical, I mean in terms of repertoire) with such a neglected masterpiece, a work which, though adequately represented in the gramophone catalogues, is virtually never performed at concerts, yet which is full of lovely tunes, scintillating orchestration (among Tchaikovsky's most subtly coloured), and an easy-going but never marshmallow charm that should in a sympathetic performance make it an absolute winner with audiences. It has its weaknesses, of course, but then very few symphonies since Haydn and Mozart haven't, and for an early work it is remarkably assured and personal. Indeed, the only real weakness is in the finale (where else?), for it contains a fugato section that can seem laboured, and it certainly takes an unconscionable long time a-finishing.

Michael Tilson Thomas' performance is eminently sympathetic, and moreover extraordinarily mature. I am thinking of two things in particular. His handling of the slow movement's opening is hauntingly beautiful, more so than in anybody else's performance, with playing of astonishing finesse and some superbly caught atmosphere; this is a genuinely romantic performance in feeling, but with a supersensitive response to nuance, and totally without exaggeration. Then, the long, gradual accelerando-crescendo leading to the coda of the finale (a passage extremely difficult to bring off because of its length) is magnificently shaped and controlled by Tilson Thomas, with rare sureness of touch. He also realises that the only way to make the ending succeed is to play it hell-for-leather and make it sound really festive, which he does with great effect.

There is only one place at which I part company with him interpretatively. This is the aforesaid fugato in the finale, where he suddenly drops the tempo quite markedly. It has the advantage of giving the fugato a greater weight of impact in relation to the rest of the movement, and this does admittedly go some way towards nullifying the rather prosaic nature of the writing (along the lines of the bigger the lie the more people will believe it; in other words, by emphasising it and making it sound very grandiose, Tilson Thomas goes some way towards convincing one that it has more conviction than it really has), but the writing still seems laboured even so. It is a touch of immaturity on the composer's part, and again I am convinced that the best way is to play it right up to speed and make it sound at least vehement, which gives it an emotional character of some intensity and therefore rather more point.

However, it is a short section, and easy to make too much of. I cannot stress too strongly that Tilson Thomas' performance as a whole is a remarkable one; his handling of the scherzo is feathery and delicious, with a lilting, gently-played trio of great suavity. The slow movement sustains the marvellous start, the first movement is superbly shaped and beautifully played, and the finale, apart from the fugato, has immense verve and sense of fun, with a most convincingly gloomy introduction and a well-judged link to the main part of the movement. The orchestra play with rare skill and discipline, and altogether the performance is of exceptional quality.

It is a pity, then, that the recording has such a reverberant acoustic and that some details are lost. In the finale, for instance, at the main tempo it takes at least a bar for the reverberation to die away even after a medium-volume chord, and the impact of much of the lighter music is somewhat muted because of the acoustic. In the scherzo's trio section, for instance, I am convinced that a clearer, slightly more forward sound would have given it an extra touch of richness, which it needs; as it is, it sounds just a thought pale, and I am sure that this is not Tilson Thomas' fault. Apart from the acoustic, the recording is as finely balanced and polished as usual with DGG. But the over-reverberant sound makes this a less satisfying recording than that of HMV/Melodiya for Svetlanov, which is much less reverberant. Svetlanov's performance is one of the very best of his Tchaikovsky series, full of fire and spirit, and if his slow movement cannot match that of Tilson Thomas for the astonishing beauty of line, it is nevertheless lovely to listen to, and finely played. Svetlanov, too, plays the coda for more than it is worth, and makes it thoroughly invigorating; but he also scores over Tilson Thomas in that he does the same for the fugato. Apart from the fugato and the recording, however, both are superb performances. If my preference is for Svetlanov it is because of these two factors, and also because HMV generously give us two Liadov pieces under Ivanov as a charming fill-up. It is worth noting that Svetlanov takes the scherzo's trio section very richly indeed, with splendid results. The playing throughout is magnificent, and the recording is splendidly alive. Maazel I find too stiff in this work; there is much to admire, but his finale is merely bombastic, while he seems uncertain when to be cool and straightforward and when to be freely romantic.

It remains, then, a choice between two superb performances by Svetlanov and Tilson Thomas. It would be well worth listening to this DGG issue; if you find the recording acceptable, then you will certainly find Tilson Thomas' interpretation a deeply rewarding one. But over-all Svetlanov's must remain my first choice; I am not at all sure though that, had the DGG recording been clearer, I might not have changed my preference. JOHN McCABE

Michael Tilson Thomas recording Tchaikovsky's First Symphony with the Boston Symphony Orchestra for DGG

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WAGNER: *Lohengrin — Prelude Act 3*[1]. GRIEG: *Last Spring*[2]. BRAHMS: *Academic Festival Overture, Op 80*[3]. LISZT: *Les Préludes*[4]. FRANCK: *Le Chasseur Maudit*[4]. BEETHOVEN: *Leonore No 3 Overture, Op 72b*[5]. Boston Symphony Orchestra/[1]Karl Muck, [2]Serge Koussevitzky, [3]Pierre Monteux, [4]Charles Munch, [5]Erich Leinsdorf. RCA Red Seal OPO 1002 (side 1 mono; side 2 stereo). 99p.

TO MARK THIS spring's European tour by one of America's most illustrious ensembles, RCA have issued this special disc entitled 'Boston Symphony Orchestra — The Sound History of a Great Orchestra on RCA'. Since this year already marks the 90th anniversary of the orchestra's founding (it made its début in 1881 under the baton of Sir George Henschel), there exists no audible documentation of its formative decades, though in October 1917 the Boston Symphony earned the distinction of being the first American orchestra to make records.

The distinguished German musician, Dr Karl Muck, was its conductor at that time and, since he was especially renowned for his Wagnerian interpretations, it is fitting that his contribution to this anthology should be the Act 3 Prelude from *Lohengrin*. Despite the primitive character of the acoustic recording (which comes from three sessions) there is no mistaking the authority of Muck's performance or the skill and discipline of the orchestra. In 1924 began the Boston Symphony's halcyon period — the association with Russian-born Serge Koussevitzky, who guided its fortunes for a quarter of a century and moulded it into one of the most brilliant and most flexible ensembles ever to grace a concert platform. Under Koussevitzky, the Boston Symphony made innumerable recordings during the thirties and forties, and I do feel that a conductor who did so much to encourage contemporary composers might have been more fittingly represented on this disc than by Grieg's *Last Spring* (recorded in 1940) and the *Academic Festival Overture* (1947), the latter making its appearance in this country for the first time. The first of these does admittedly show us something of Koussevitzky's characteristically luminous string textures (though I find the transfer rather uncomfortable), but the Brahms is hardly a suitable vehicle for the Boston brand of brilliance.

Pierre Monteux headed the orchestra from 1919 until Koussevitzky's appointment, and frequently conducted the orchestra at the invitation of Charles Munch who, in 1949, had succeeded Koussevitzky. Monteux made many recordings in Boston, and this 1952 performance of Liszt's *Les Préludes*, issued here for the first time, lends uncommon distinction to a score which can so easily sound meretricious. So far we have heard only mono recordings, but on side 2, with Munch and his successor, Leinsdorf (who resigned two years ago, having led the orchestra since 1962), we reach the age of stereo.

Under the ebullient Munch, the orchestra maintained its brilliance, though it lost some of the subtlety it had enjoyed under Koussevitzky. Still, the performance here included, of Franck's jolly, spooky tone-poem, is very enjoyable and full of rumbustious energy, while the sound is pretty impressive. In Leinsdorf's 1963 recording of *Leonore No 3* one is still conscious of listening to an exceptional orchestra playing under a masterful conductor, but the performance has a kind of congealed brilliance which neither moves nor excites me, notwithstanding the generally admirable, big sound.

On the whole, though, RCA have here given us an unusual and interesting bargain disc. In a sense, too, this issue rounds off another chapter in the Boston Symphony's history since, from now on, its progress will no longer be documented by RCA — instead, DGG engineers have installed their equipment at Symphony Hall and are busily recording the pride of New England. THOMAS HEINITZ

Boston Orchestra

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BOSTON ARISTOCRAT

gramophone records

by Edward Greenfield

"THE ARISTOCRAT of orchestras" say the publicity handouts of the Boston Symphony, and unaristocratic as the claim itself may be, it has fair truth. The Boston Orchestra appears tonight at the Royal Festival Hall in a London concert planned as part of a European tour, and the record companies (RCA the old one that recorded in Boston from 1917 until last year; Deutsche Grammophon the orchestra's new partner) have made up for that scarcity of live performances with a deluge of records.

It demonstrates the quality of Boston artistry that the records of its individual members playing under the banner of the "Boston Symphony Chamber Players" match and even surpass those of more renowned soloists. I have rarely if ever heard so satisfying a performance of the much-recorded B flat Trio of Schubert as that given by Joseph Silverstein, the orchestra's leader; Jules Eskin, principal cellist and Claude Frank, the pianist (RCA LSB 4014). You have to go back to 1927 and the performance of Cortot, Thibaud and Casals to find an opening cello solo in the slow movement to match the hushed beauty of Eskin's, and in the finale the Bostonians with superb point actually outshine those old masters. Beautifully recorded on a mid-price label with the most attractive of couplings in Mozart's Oboe Quartet, I can think of few better bargains in the whole range of chamber music records.

The other record of the Boston Symphony Chamber Players comes from DGG (2530049) and conveniently gathers together Debussy's three late sonatas as well as the brief flute solo "Syrinx." Delicate but sure performances of all four works (Silverstein and Eskin again masterly) spoiled marginally by an over-reverberant acoustic.

The records by the full orchestra are a brilliant batch, headed by the most glowingly extrovert performance of Holst's suite "The Planets" I have ever heard (DGG 2530102). It is conducted by the orchestra's new musical director, William Steinberg, still in charge at Pittsburgh as well, who will also be conducting tonight's concert. Where Karajan and Haitink direct this work with a foreign accent—sometimes attractively so—Steinberg catches the ring of authenticity. He may underline points more than, say, Boult does, but the great theme of "Jupiter" has jollity as well as Elgarian nobility. Steinberg is after all a fine Elgarian himself (I should love to hear him do the symphonies) and though "Mars" may be taken faster than ever before, the understanding is sure and committed. A glorious, uninhibited performance helped by opulent recording.

The recording quality is what mars a new Boston record of Tchaikovsky's First Symphony, "Winter Daydreams" (DGG 2530078), conducted by the orchestra's brilliant young associate conductor, Michael Tilson Thomas. Acoustic here too fuzzes over what is plainly a most refined, beautifully controlled performance, and gives it unwanted Hollywood glamour. That same washy acoustic pervades Tilson Thomas's other new records too, but their American repertory is so important and fascinating that few will mind. Ives's well-known "Three Places in New England," including the joyful "Putnam's Camp," is coupled with a superb, tough work, "Sun-Treader" by the 95-year-old Carl Ruggles, otherwise unrepresented in the British catalogue (2530048). Ruggles may well prove as important as Ives, and this demanding music, written in 1931 but unperformed for decades, is ample evidence of genius. Tilson Thomas also conducts two more comfortable works by Americans of the following generation, Walter Piston's Symphony No. 2 and William Schuman's Violin Concerto with the young Paul Zukofsky a commanding soloist (DGG 2530103). In both works the argument is strong and memorably lyrical.

Highly recommended: an historical sampler of Boston Symphony recordings from 1917 to 1963 (RCA OPO 1002 at 99p) with items conducted by Karl Muck, Serge Koussevitzky, Pierre Monteux, Charles Munch and Erich Leinsdorf. A first-rate choice.

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RECENT RECORDS

A neglected American

THE amount and the variety of work involved in recording an opera usually ensure the issue a place at the top of any review of a mixed batch of discs, but before I deal with a fine new recording of Strauss's "Ariadne auf Naxos," justice demands that a welcome be given to a recording of an exceptional work by the neglected American composer, Carl Ruggles.

Ruggles, who is still alive at 95, has from scruples of conscience about the nature of inspiration produced very little music during his long life, and has been overshadowed by his friend and contemporary Charles Ives. His granitic, powerful orchestral piece "Sun-treader" (DGG 2530 048)—so called after Browning's description of Shelley—was completed in 1931 yet was not heard in the States until 1966.

The language is of mountainous strength, the paragraphs tower up like natural phenomena as with almost bodily effort the composer pursues visionary enlightenment. The work is splendidly performed by the Boston Symphony Orchestra under the young conductor Michael Tilson Thomas, and the interpretation of Ives's classic "Three Places in New England" on the reverse is its equal.

The new Strauss recording comes from the same company (2709 033) and is in many respects a beautiful realisation of the composer's and Hoffmanstahl's sophisticated fusion of low comedy and opera seria. Most impressive perhaps are the maturity of Karl Bohm's interpretation, with its unaffected flow and dramatic pace, and the beautiful playing of the Bavarian Radio Orchestra which has been superbly recorded.

The casting and singing, however, are a little problematical. Tatiana Troyanos's Composer is excellently conceived as spirited masculine and youthfully idealistic, but the quality of voice seems sometimes a little edgy, and intonation is doubtful. Dietrich Fischer-Dieskau's Music Master and Franz Stoss's speaking part as the Major-domo are strongly taken, but Jess Thomas as Tenor/Bacchus seems to force in attempting heroic stature. Of the major roles Zerbinetta is possibly the most successful and is beautifully taken by Reri Grist, shrewd vulgarity mixed with flashes of yielding sympathy, though Hildegard Hillebrecht invests Ariadne with noble restraint—the classical figure rather than a woman to be identified with.

Two E.M.I. records of English music both feature Heather Harper and Robert Tear. In a fervent, sonorously recorded performance of Herbert Howells's "Hymnus Paradisi" (ASD 2600) they join forces with the King's College and Bach Choirs and the New Philharmonia Orchestra under David Willcocks. This is music which dates from the late 1930s, and Howells's language refurbishes a basic Georgian sweetness and smoothness with visionary moments close to Holst and Vaughan Williams and with a hint of Waltonian impetus. It is a work that is constructed against pain by a gentle but determined creative personality. Lacking the searing intensity of such as the "Hymn of Jesus" or "Sancta Civitas," it can sound spiritually weary, and has to work hard with an already well-used language, but it is a deeply felt, meticulously composed work, and in the traditional sense a beautiful one.

The second disc brings two of Britten's masterpieces for voice and chamber orchestra (CSD 3684). Miss Harper sings "Les Illuminations" to perfection, and Mr Tear follows expertly in the footsteps of Peter Pears without losing individuality in "Serenade," the horn obbligato superbly taken by Alan Civil. Neville Marriner conducts the Northern Sinfonia with the brio and style that are his hallmark.

* * *

Further aspects of the American consciousness are superbly outlined by the young pianist Roberto Szidonon on a record of concertos by Gershwin and MacDowell (DGG 2530 055), music as different as can be from Ruggles and Ives. The vitality of Gershwin's invention in simple but theatrically effective forms is inexhaustible, and is the very epitome of urban America, just as MacDowell sums up the 19th century dependence on European values. It took a Rachmaninoff to invest with a new passion the tradition that already seems tired in MacDowell, but the American achieved a sincere poetry.

A new version of Schubert's "Great C major" by Karajan and the Berlin Philharmonic has for me turned out disappointingly (DGG 139 045). Although one admires the determination to avoid being side-tracked by Schubert's delicious afterthoughts, pace can surely be maintained without Karajan's unyieldingly brisk tempos. Disappointing, too, is Wilhelm Kempff's "Goldberg Variations" (DGG 139 455). Denuded of ornaments the aria itself sounds like a different piece and Bach's architectural organisation is travestied by romantic pedalling and phrasing. Technically impeccable playing to be sure, but stylistically misguided.

ANTHONY PAYNE

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DVORAK: *Symphony No 9 in E minor, Op 95, 'From the New World'. Carnival Overture, Op 92.* Boston Symphony Orchestra/Arthur Fiedler RCA Victrola VICS 1598. 99*p*.

WITHOUT ARTHUR FIEDLER, many more people might have remained unaware of some of the delights of great music. Born more than 76 years ago in Boston, Fiedler has been a household word for as long as I can remember and has made countless recordings with the Boston Pops Orchestra (or Boston Promenade Orchestra as it is billed here). We all know about Fiedler's way with concerts, he meets the uninitiated more than halfway, wooing them with anything from concert versions of Lennon and McCartney songs to selections from Broadway melodies.

His recordings have confined themselves largely to 'easy listening', typically better-known Grieg, Gershwin, Sousa, Johann Strauss (often, alas, with preludes and postludes removed from those wonderful waltzes) and perhaps a snatch of Khatchaturian or Tchaikovsky.

RCA have now provided him with the full Boston Symphony Orchestra and have recorded his reading of one of the most widely performed major works in the whole of the symphonic repertoire. In view of the fact that there are 24 alternative recordings of the *New World*, Fiedler, a master of music in the lighter vein, has in this work to be measured against some of the world's greatest conductors past and present, and he emerges with all honour.

Frequently Fiedler's interpretation brings to mind Toscanini's wonderful conception of the music, particularly in its faithful adherence to the score. He even gives us the rarely-heard repeat in the opening movement (a point that even Toscanini overlooked), and he brushes away all the romantic cobwebs, eschewing the conventional slower pace for the second subject and hardly relaxing even for the quiet 'Swing low sweet chariot' theme. The effect is one of fiery urgency, with much brilliance and force from the brass: the trombones are quite magnificent.

The famous Largo is played coolly and with a convincing 'all-through' feeling to the relaxed tempo which allows the main climax to sound broadly expansive. The scherzo is light in touch and I should have preferred more aggression from the basses, but the swift, dancing pace of the trio is delightful. In the finale, Toscanini-like brio is again evident and Fiedler is not afraid to allow the brass their head. The broad second subject is kept firmly in tempo and, at the subsequent climax, Fiedler's ear for balance asserts itself when he lets the important fanfare theme on first trumpet override the rather banal string accompaniment, which I feel to be one of Dvořák's rare miscalculations. The coda I find thrilling in the extreme.

I suppose to put it at its most basic, this is an 'all American' performance (and why not indeed when the work was conceived, written and first performed in that country). There is brilliance, abundant energy and excitement. There is also a clear conception of the structure of the work — a great advantage in a composition which can so often sound episodic.

Perhaps there is a hint of brashness if we set this reading against one of true Slavonic subtlety such as that by Václav Talich on an old Supraphon disc. Kertesz too, proves that finesse and excitement can live side by side in a performance. On the other hand, I much prefer Fiedler's directness to the over-supple treatment of both Karajan and Kubelik in their recordings. Fiedler does not seem to set out to recreate the nostalgic atmosphere of the the Bohemian countryside, but he does persuade me that Dvořák's most popular symphony is more cogently constructed than its critics would have us believe.

In *Carnival* Fiedler takes advantage of the fact that he has a virtuoso orchestra at his disposal and gives a dashing, full-blooded performance. In the symphony, the Boston Symphony Orchestra make a few tiny, yet surprising slips (there are two barely audible false entries, yet I do not want to spoil it for the listener by identifying them), but the playing is full of conviction.

The recording goes some way towards matching the brilliance of the music-making: it sounds at its best with the volume up and the bass cut back a little. There are a few moments of 'engineered' balance and some of the climaxes could have been allowed a little more volume, but it is still an exciting sound, well worthy of a disc which, like the other Victrola version of the *New World* (under Toscanini), is a great bargain. I sincerely hope that Arthur Fiedler will be afforded further opportunities to record large-scale masterpieces.

ANTONY HODGSON

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DEBUSSY: *Sonata for cello and piano. Sonata for violin and piano. Sonata for flute, viola and harp. Syrinx.* Boston Symphony Chamber Players: Joseph Silverstein (violin), Burton Fine (viola), Jules Eskin (cello), Doriot Anthony Dwyer (flute), Ann Hobson (harp), Michael Tilson Thomas (piano). DGG 2530049. £2.40.

THE FIRST RECORDINGS of the Boston Symphony Orchestra to be issued here by DGG since their recent contractual arrangement with them have included music by Ravel and Debussy, for which they have a particular affinity. Although, at first sight, this may seem surprising for an American orchestra, the explanation is simply that during the past 50-odd years, the orchestra has had three distinguished French directors — Henri Rabaud, Pierre Monteux and Charles Munch — while Koussevitsky during his quarter-of-a-century's reign engaged many French players. This new release of Debussy's chamber music played by members of the orchestra, although unexpected, is equally understandable. Orchestral string players welcome the opportunity of playing chamber music in which they can perform as individuals, and even wind players and harpists, who are usually solo orchestral voices, are pleased to be temporarily released from the domination of a conductor. Thus the omens are propitious — French chamber music played by members of a great orchestra renowned for its sympathy with 20th-century French music.

In the event, the enterprise is successful. Unfortunately, though, it must compete with a Philips record of precisely the same programme issued exactly three years ago. The Trio Sonata, surely one of the most ethereal pieces of music ever written, receives from the Boston players a performance to match its diaphanous textures and volatile moods. The delicate instrumental tracery is beautifully and finely drawn, the minuet has its flights of fantasy and there are exquisite moments as, towards the end of the minuet, where the viola is supported by whispered harp figurations which suddenly enlarge into sweeping cascades of sound. I find little to choose between the DGG and Philips performances except that, in the latter, the finale is more forthright and resolute, as befits Allegro moderato ma risoluto.

The Sonata for cello and piano is well done by Eskin and Thomas. The passionate opening soon melts into the first melody of the Sostenuto which eventually rises to a splendid climax. In Modérément animé the players show a nice appreciation of the music's tenderness and wit, after which they display the virtuosity to impel the final Animé and drive it to a powerful climax. Much as I admire this performance, I find Maurice Gendron and Jean Françaix on Philips even more resourceful and sympathetic. Gendron's tone is gloriously rich and varied, while Françaix uses colour most imaginatively to enhance the harmonic structure. I like, too, his imitation of the cello's pizzicato at the beginning of the second movement. Such is their virtuosity that they can (and do) play the final Animé very fast with exhilarating effect. Eskin and Thomas give a fine performance; with Gendron and Françaix the performance is on a higher plane akin to artistic re-creation.

Joseph Silverstein's tone is appropriately silvery, enabling him to give with Thomas a finely poised account of the Sonata for violin and piano. The second subject of the first movement possesses rarefied sweetness and the big quasi-Spanish flourish at the end brings the movement to a resounding climax. But for me the Intermède lacks the requisite quicksilver fluidity, the sudden, darting changes of mood. Grumiaux, on Philips, has a warmer, richer tone with a wider range of shades — his feathery bowing of the lower phrases in the second subject of the Allegro vivo is particularly felicitous — and he and Hajdu find some of the humour in the Intermède, which eludes Silverstein and Thomas.

Doriot Anthony Dwyer, principal flautist of the Boston Symphony, gives an impeccable account of that beautiful flute solo *Syrinx*, equalled but not surpassed by Philips' Roger Bourdin.

The DGG recording produces a pleasing, middle distance perspective with clear, bright, transparent sound. Philips' sound is closer and warmer, with pleasing fullness in the piano tone. Much as I like the new DGG issue, I think the earlier Philips version is even better and must therefore remain my first choice.

LIONEL MARKSON

Michael Tilson Thomas with score, listens with (l to r) artistic supervisor Rainer Brock, producer Karl Faust and recording engineer Gunter Hermanns, to a playback of the DGG recording of Debussy sonatas

Classic Scene Apr. 18, 1971

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He adds little to the passion and outbursts that are not already there. If Bernstein can be accused of overstatement, Thomas is not guilty of the opposite. He is honest and just in a score which is not precisely either, but remains, nevertheless, effective in its own terms. All of which is to say that Tilson Thomas turns in an extraordinarily fine performance of the Tchaikovsky work. The Boston Smpphony outplays the Philharmonic by leagues, and the DGG sound is a blessing.

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THE GRAMOPHONE

378, KENTON ROAD,
KENTON,
MIDDLESEX.

ISSUE DATED

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Turning to the performances, one realises the extent to which the Boston Symphony, of all American orchestras, has the greatest French affiliations. Pierre Monteux who became its conductor in 1919 reorganised the orchestra in 1920, and when Koussevitsky took over in 1924, its French personnel probably increased. Under his successor, Charles Munch, the tradition of a fair representation of the French repertoire and of French tonal ideals was maintained. And that is the background against which the six stars of this disc emerge triumphantly. To the two duo sonatas, the violinist and cellist each bring the subtle nuances of rhythm and tone-colour, of accent and dynamic that they require, and in this they are splendidly partnered by Michael Tilson Thomas's supple piano playing. He is evidently a musician of many parts, for by the time this appears in print he will have conducted the New Philharmonia Orchestra at the Royal Festival Hall in Mahler's Fifth Symphony.

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ORCHESTRAL CONCERT. Boston Pops Orchestra conducted by **Arthur Fiedler.** RCA LSB4017 (£1·49).

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Sunday World-Herald Mag. Apr. 25, 1971

Sledgehammer Used to Kill Musical Gnat

By Vernon L. Hoyt

While the Tchaikovsky "1812 Overture" version put out by RCA (LSC 3204) is marvelous from a technical standpoint, what with the Philadelphia Orchestra under Eugene Ormandy, the Philadelphia Brass Bands, bells, electronic cannon and the Temple University Choirs, it seems something like slugging a gnat with a sledgehammer.

And with the "1812" is Beethoven's "Wellington's Victory," which is likewise melodramatic and potboiler material, the technically well-joined music of a genius who couldn't write anything without getting something into it but in this case did not get much.

Undoubtedly there are terrific effects, what with an exact balance and a neat blend of varied elements. Sometimes the action is even stirring.

Violin, Orchestra

William Schuman took three whacks at the thing before he got his "Concerto for Violin and Orchestra" into the shape he wanted and that is the version performed by Paul Zukofsky with the

Michael Tilson Thomas

Boston Symphony Orchestra under Michael Tilson Thomas for Deutsche Grammophon (2530 103).

Zukofsky infiltrates the lyric and virtuoso aspects of this very modern (latest revise 1959) concerto with a bucketful of color and a wealth of warmth. Thomas's precise beat and relaxed approach bathes the orchestral parts with an expansive light.

Walter Piston's "Symphony No. 2" has a limpid clarity and an engaging strength which recommend the piece highly. On the disc with the Schuman work it receives an uncomplicated playing. The record was made under a grant from Broadcast Music, Inc. It is a welcome addition to any collection of contemporary music.

In the Paderewski "Fantasie Polonaise, Op. 19" on the same record, Wild adds some fireworks of his own, lifting one arpeggio passage an octave higher, for instance, and doubling the orchestra in another passage. And the complete sound is well reproduced.

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Zeitungs-Ausschnittdienst / Wien
Ausschnitt aus:
Die Presse
Wien
17. April 1971

NEUE PLATTEN

Bostoner und Berliner Musiker

Das Boston Symphony Orchestra hat seit kurzer Zeit einen neuen Vertragspartner, was die Schallplatte angeht. Die Deutsche Grammophon Gesellschaft ist in dem Augenblick, in dem es auf dem amerikanischen Markt eine Flaute in E-Musik gab, angetreten und hat zu ihren europäischen Ensembles dieses vornehmste US-Orchester gekauft. Eine Freude und ein Stolz für den Katalog. Die ersten Früchte der Zusammenarbeit sind bereits zu haben — eine Platte unter Abbado wurde auch schon besprochen. Nun sind zwei weitere Langspielplatten im Handel.

Peter Tschaikowsky „Symphonie Nr. 1" Langspielplatte DGG 2530.078.

Michael Tilson Thomas ist ein junger Dirigent in Boston, dem man bereits das Prädikat „Bernstein der siebziger Jahre" verliehen hat. Ein gefährlicher Titel übrigens, denn niemand kann vorhersagen, ob es dann, wenn Thomas das Alter Bernsteins erreicht haben wird, noch die Dirigenten vom Schlage Bernsteins geben wird.

Mit den Bostonern, wie das Orchester sogar in Wien einfach genannt wird, hat Thomas die erste Symphonie von Tschaikowsky eingespielt, ein nicht eben populäres Werk, das aber bei einiger Bemühung auch jetzt noch Popularität erlangen könnte: Es hat einprägsame Themen, eine übersichtliche Gliederung und schon ganz die ökonomische Instrumentierung, die Tschaikowsky später auszeichnet. Man hört, was er geschrieben hat. Und man versteht, was er so, gerade so, sagen wollte. „Winterträume" — der Titel der Symphonie, der jedoch nicht weiter erklärt wird — werden von Thomas und den Bostonern sehr delikat, aber auch sehr brillant gespielt. Man hat, wahrscheinlich, die beste Aufnahme gleich als eine der ersten gemacht. Die Symphonie muß nun nicht zu oft nachproduziert werden.

Gustav Holst „Die Planeten" Langspielplatte DGG 2530.102.

Der Musikfreund, mit dem Werk im Grunde nur von einer beinahe vergessenen Aufführung in der Wiener Staatsoper her vertraut, fragt sich, warum es von dem Ballett „Die Planeten" so viele Aufnahmen gibt. William Steinberg gibt die Antwort. Die harmlose, aber effektvolle Partitur ist ein „gefundenes Fressen" für ein Ensemble, das seine Vorzüge an einem nicht zu schwierigen Werk präsentieren will. Die sieben Sätze sind ein eingängiges Kompendium dankbarer musikalischer Situationen. Nicht sehr viel mehr, aber das — dankbar — immerhin eindrucksvoll.

Steinberg, den wir auch in Wien an der Spitze des Orchesters erleben werden, läßt das Bostoner Orchester brillieren. Solch einen herrlichen Klang, solch eine durchschlagende Kraft, solch ein grundmusikalischer Impetus ist seit langem auf keiner Platte mehr festgehalten worden. Da könnte man von den herrlichen Bläsen schwärmen, von den satten Geigen, von den exzellent angeglichenen Bläsern und hätte auch Poetischeres nur mit Berechtigung geschrieben. Genug, vorläufig genug. Wer ein Orchester der Sonderklasse mit einem präzisen Dirigenten erleben will, erwerbe diese Platte.

Ludwig van Beethoven „Fidelio". 3 Langspielplatten EMI.

Die vor der Salzburger Aufführung produzierte Schallplattenaufnahme von Karajans „Fidelio" ist, einmal muß das vermerkt werden, keineswegs die „Platte zur Aufführung". In Besetzung wie in vielen musikalischen Details unterscheidet sie sich von der Darbietung bei den Osterfestspielen und ist selbst dort nicht als Dokumentation zu nehmen, wo man es immerhin erwartet: Die Bühnenbildskizzen sind in der Salzburger Realität nicht ausgeführt, geben ein falsches Bild und dürften nur für die Musikfreunde interessant sein, die nun Vergleiche zwischen Skizzen und der „Wahrheit" anstellen können. Daß dieser „Fidelio" zu spät kommt, nach dem Beethoven-Jahr, wäre nicht so schlimm, brächte er nun die bisher nicht eingespielte ideale Fassung. Daß er aber zu spät kommt und einige schwerwiegende Fehler aufweist, ist traurig. Als Schallplattenkäufer weiß man nämlich wirklich nicht, warum es diesen „Fidelio" nun eigentlich gibt.

Nicht zu ausführlich: Jon Vickers und Helga Dernesch sind keine idealen Interpreten für Florestan und Leonore, Frau Dernesch hat auch auf der Platte Schwierigkeiten mit der Höhe, und Herr Vickers übertreibt wieder einmal. Horst R. Laubenthal und Helen Donath als Jacquino und Marzelline sind in Ordnung, ganz wie Karl Ridderbusch, der auf der Platte auch die Gold-Arie des Rocco singen darf. Zoltan Kelemen aber kann auch auf der Platte als Pizarro nicht überzeugen.

Die Dialoge sind klug gestrafft, werden aber unnatürlich und in überraschender Manier wiedergegeben, man hat den Eindruck, vor den Arien, Duetten oder Ensembles käme jeder ganz nah an ein Mikrophon und flüstere seinen Text hinein. Und dies ist wahrscheinlich der richtige Eindruck und gewiß nicht der, den man bei einer „Fidelio"-Wiedergabe haben soll.

Die musikalische Leitung Karajans ist, immerhin, nicht ganz so spannungsgeladen und hinreißend, wie man das bei Beethoven erwarten dürfte. Es fehlen, Gott sei Dank, die Versuche, ins Extrem auszuweichen, es fehlen aber auch die Momente großer, natürlicher Anspannung — ruhig und ohne wirkliches Engagement ergibt diese Aufnahme nicht einmal ein besonders anfechtbares Beethoven-Bild. Sondern, insgesamt und auf vertrackte Weise, doch wieder ein Abbild der Salzburger Aufführung 1971.

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vom

Rauschende Orchesterfeste

BOSTON SYMPHONY ORCHESTRA BEI DER DEUTSCHEN GRAMMOPHON

Bonns Musikpublikum konnte leider von der Europatournee des Boston Symphony Orchestra dieser Tage sozusagen nur am Rande mitnippen und mußte sich — auf der Empore der Beethovenhalle — mit den „Boston Pops" begnügen, die bekanntlich dadurch entstehen, daß sich die Konzertmeister und ersten Solisten aus dem Orchester absentieren. Aber da die Tournee dieses jüngsten, aber keineswegs geringsten unter den amerikanischen Eliteorchestern nicht nur teilweise (wer die Prospekte, Programmzettel usw. mit ihren Luxusreklamen gesehen hat, würde jedenfalls überwiegend sagen) unter schallplattenökonomischen Aspekten stand, wird es sich kaum ganz übergangen fühlen dürfen. Tatsache ist ja, daß mit dem sensationellen „Einkauf" der Bostoner durch die Deutsche Grammophongesellschaft zwar auch einer deutschen Firma erstmals der Einbruch ins amerikanische Plattengeschäft gelungen ist, daß aber damit andererseits auch eines der typischen amerikanischen Spitzenorchester gleichsam näher und direkter dem hiesigen Musikleben verbunden wird.

Wie weit sich das als gesundes, korrektives Element auf hiesige Interpretationsgebräuche und Klanggeschmäcker auswirken mag, ist freilich schwer zu sagen. Die erste Serie der Grammophon-Aufnahmen mit der Boston Symphony kann davon höchstens eine erste Ahnung vermitteln. Als Beispiel sei auf die Einzelplatte mit Werken Debussys (Trois Nocturnes) und Ravels (Daphnis et Chloé II, Pavane) verwiesen, die sich als ein rauschendes, fast orgienhaftes Orchesterfest präsentiert, in dem das Orchester wie in legerem Übermut alle Register seiner legendären instrumentalen Präzisionskünste, seiner hochpolierten klanglichen Glanzeffekte und aber auch seiner Fähigkeit zu delikaten Farbbrechungen und feinstdifferenzierten klanglichen Zwischenwerten zieht. Es ist fast hörbar, mit welchem Gusto die Aufnahmetechniker der DGG solch hochbrillantes Klangbild auf ihre Bänder zu bannen versucht haben: an Transparenz und Tiefenwirkung ist ihnen selten solch ein Meisterstück gelungen.

Dazu kommt der Glücksfall der exakt werkangemessenen Interpretation, die Claudio Abbado mit feinem Gespür für die rechte Kombination der Klangschichten, deren dynamische Fächerung und rhythmisch aufgerauhte Gliederung anbietet. Mit scharf angezogenen Tempi und temperamentvoll bewegt, werden die Stücke unter seinen Händen doch nie zu purer, reißerischer Show hochgespielt, werden die präzis ausgefeilten Details überall sehr bewußt von der Großformklammer zusammengebunden. ür

Claude Debussy'S trois Nocturnes; Maurice Ravel: Daphnis et Chloé (Suite Nr. 2), Pavane pour une Infante stra/New England Conservatory Cho- 2561 012, 20 DM.

argus Seit 1887
Auflage (t. Ts.): 5,7
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Ausschnitt aus:
Nord-Stuttgarter-Rundschau,
Stuttgart-Zuffenhausen 1. Mai 197
vom

Gerillte Visitenkarten

Orchesterporträts aus Boston, London und Bamberg auf Schallplatten

Eine Nachlese zu den Stuttgarter Erfolgskonzerten der vergangenen Wochen bieten die Frühjahrsneuerscheinungen bei Decca. Drei bekannte Orchester, die unlängst ihre Visitenkarten abgegeben haben, lassen sich in repräsentativen Porträts an der häuslichen Stereoanlage überprüfen. Die Qualitätsmerkmale des Konzertsaals finden sich dabei weitgehend bestätigt.

Unter dem Titel „Boston Symphony in Europe" hat RCA schnell entschlossen die spektakuläre Tournee der Bostoner mit einer Kassette begleitet, deren Inhalt noch aus den Jahren stammt, da Erich Leinsdorf Chefdirigent des amerikanischen Superorchesters war. Den auf zwei Langspielplatten vorgestellten Aufnahmen aus den sechziger Jahren (Mozarts Sinfonien Nr. 36 C-Dur „Linzer" und Nr. 39 Es-Dur; Gustav Mahlers Symphonie Nr. 1 „Der Titan") ist vor allem zu entnehmen, daß die Klangtradition der Bostoner Symphoniker eine Konstante ist, die alle Orchesterchefs zur Arbeitsgrundlage machten, ob sie nun Charles Munch, Erich Leinsdorf oder William Steinberg heißen. Die Hochglanzpolitur des „Boston sound" steht Mahlers stürmisch bewegter erster Sinfonie etwas besser zur Partitur als den beiden Mozartsinfonien, deren schwelgerische Aufmachung den Europäer doch überrascht. (RK 11 507/1-2 Stereo)

Zwei neue Einspielungen von Neville Marriners „Academy of St. Martin-in-the-Fields" verdeutlichen, was den Rang dieses großartigen, in einem Blitzanlauf zur Weltspitze vorgestoßenen Londoner Ensembles ausmacht. Es ist das imponierende Vertrauen auf die Überzeugungskraft eines „Molto eleganto-Stiles", der dieses Kammerorchester wie englische Tanzpaare zu Turniersiegen beflügelt. Was sie anfassen, wird zu reinstem Golde. Die hochromantische Streicherserenade Dvoraks, gekoppelt mit Griegs populärer Suite „Aus Holbergs Zeit" ergibt eines der feinsinnigsten Dokumente für zeitgemäße Wahrheitsfindung im romantischen Bereich (SXL 21 221-B). Für Bartóks „Musik für Saiteninstrumente, Schlagzeug und Celesta" und das Divertimento für Streichorchester haben die Londoner zu Recht den Edison-Preis erhalten: Besser kann man nicht darlegen, daß Bartóks Werke bruchlos aus dem neunzehnten Jahrhundert in das zwanzigste führt. (SXL 21 216-B)

Vor wenigen Jahren, als die großen Schallplattengesellschaften noch nicht zum Wettstreit angetreten waren, in einer Art Bibliothek von Alexandria die gesamte musikalische Hinterlassenschaft der letzten Jahrhunderte zu sammeln, hätte man einen Auftrag für unmöglich gehalten, den die Philharmonia Hungarica in Marl unter der Leitung des Landsmannes Antal Dorati jetzt auszuführen hat: sämtliche einhundertundvier Sinfonien Joseph Haydns einzuspielen. Dorati sieht die Riesenaufgabe in rosigem Optimismus: „Alles sind Meisterwerke, und selbst die frühesten bieten wesentlich bessere Musik als beispielsweise die ersten Mozartsinfonien." Ob die klangliche Beweisführung diese These stützen wird, bleibt abzuwarten, denn uns liegen bis jetzt erst die Sinfonien Nr. 49 bis Nr. 64 in Kassette vor und damit eine Schaffensepoche Haydns, aus der gelegentlich auch im Konzertsaal ein Beispiel zu hören ist. Die Philharmonia Hungarica jedenfalls geht diesen mittleren Haydn bereits im Stile der großen klassischen Sinfonik an, mit breitem dynamischem Spektrum und bedeutungsstarken, fast beethovenschen Akzenten. Es ist zu spüren, daß hier an Haydns Größe bewußt gearbeitet wird. (Decca SHE 25 053-D/1-8)

Erwin Schwarz

240

le Nouveau Courrier de la Presse
LIT TOUT

LE NOUVEL OBSERVATEUR
24, rue Royale
PARIS

-7.JUIN1971

Trois disques

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Exploitation virtuose et expressive d'une palette percussive de plus en plus étendue.

1×30 cm, gr. un., La Voix de son Maître, C 069-11326.

IVES-RUGGLES

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Deux pionniers de la musique américaine, par le plus brillant des jeunes maîtres de la baguette.

1×30 cm gr. un. DGG. 2530 048.

MALON « REBELLION ».

El Malon, dans la langue indienne de l'ouest de l'Argentine et du Chili, c'est la charge inattendue, violente et rapide d'une horde d'Indiens, c'est aussi le nom choisi par un nouveau groupe de cinq musiciens et chanteurs de talent : Juan Carlos Caceres, Jean-Paul Proix, Daniel Leonard, Didier Gras et Alberto Canonico. Puissance et tendresse dans des rythmes qui évoquent de folles cavalcades.

Philips 6.397-032.

sako Zeitungsausschnitte
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Ausschnitt aus:
NEUE ILLUSTR. WOCHENSCHAU
9. Mai 1971
Wien Datum

DIE GUTE SCHALLPLATTE

Strawinskis Ballettmusik

Aus den frühen Balletten Igor Strawinskis spricht elementare Urkraft, und unverwelkt stellen vor allem „Der Feuervogel" und „Petruschka" Tänzern und Dirigenten immer wieder faszinierende Aufgaben. Auch die Stereoneuaufnahmen der beiden Werke auf der RCA-Langspielplatte LSC-3167 mit dem Boston Symphony Orchestra zeigen, wieviel Farben und vitale Spannungen diese Partituren in sich tragen. Der junge japanische Dirigent Seiji Ozawa weiß sie aber auch zu differenzierter, ja virtuoser Entfaltung zu bringen, in den beiden Orchestersuiten setzt auch Michael Tilson Thomas am Pieno die richtigen Akzente. E. W.

MIDI-LIBRE
30 Mars 1971

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L'œuvre du pionnier américain, si longtemps ignoré, a été enregistrée, depuis trois ans, avec une hâte qui marquait le souci de faire oublier l'injustice. Ses pages les plus célèbres, Three Places in New England, font l'objet de la 2e version diffusée en Europe. Bouffées de chansons populaires qui « nous viennent de loin », collages d'hymnes militaires, évocations d'images enregistrées au cours de promenades constituent la matière de ces trois places de Nouvelle-Angleterre auxquelles la direction du jeune Michael Tilson Thomas confère un éclairage féerique.

Le contemporain d'Ives, Carl Ruggles, fait son entrée dans la discothèque avec Sun-Treader (1932). A la différence de celle d'Ives, l'œuvre de Ruggles est de faible dimension, mais elle est dense et témoigne tout à la fois d'une spiritualité et d'une rigueur formelle auxquelles les pages d'Ives ne sauraient prétendre. Ce Sun-Treader (celui qui marche sur le soleil) est fait d'un tissu symphonique très serré et raffiné, d'une densité dissonante et d'un contrepoint formé de lignes ascendantes et descendantes. Que les éditeurs s'empressent de publier d'autre pages de Ruggles, surtout [illegible] elles doivent être servies d'aussi magistr[illegible]

argus Seit 1887
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Das Schönste ist der Debussy

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Erich Limmert

240

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MIDI-LIBRE
30 Mars 1971

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Erich Limmert

DT

111 UP-33
DISQUES: L'ORCHESTRE SYMPHONIQUE DE BOSTON SERA A PARIS AU MOIS D'AVRIL 1971.

P A R I S, 27 DECEMBRE (UPI)--CE N'EST PEUT-ETRE QU'UNE COINCIDENCE, MAIS LA VENUE A PARIS DE L'ORCHESTRE SYMPHONIQUE DE BOSTON, ANNONCEE CES JOURS-CI, A CORRESPONDU A LA PARUTION DE DISQUES ENREGISTRES PAR CETTE PRESTIGIEUSE FORMATION, QUI VALENT VRAIMENT LA PEINE D'ETRE SOULIGNES.

C'EST AU COURS D'UNE TOURNEE EUROPEENNE, ET APRES AVOIR VISITE ENTRE AUTRES PAYS, L'ESPAGNE, L'ITALIE ET L'ALLEMAGNE QUE LE "BOSTON SYMPHONY" SERA ENTENDU DANS NOTRE CAPITALE.

IL Y PRESENTERA AU COURS DE SON PROGRAMME L'OEUVRE D'UN AMERICAIN ASSEZ PEU CONNU ENCORE, DES MELOMANES FRANCAIS. CHARLES IVES, NE EN 1874 A DANBURY (CONNECTICUT), MORT EN 1954. CETTE OEUVRE "THREE PLACES IN NEW ENGLAND" A ETE GRAVEE PAR D.D.G., AVEC, SUR L'AUTRE FACE "SUN TRADER" D'UN AUTRE COMPOSITEUR AMERICAIN, CARL RUGGLES. LA COMPARAISON DES DEUX AUTEURS EST INTERESSANTE, LE PREMIER ETANT OUVERT, CORDIAL, PLEIN D'ESPRIT ET D'IDEALISME, TANDIS QUE L'AUTRE EST MYSTIQUE EXIGEANT, PARFOIS SUBLIME.

PRISE DE SON SANS REPROCHE EXCELLENTES PERFORMANCES DE L'ORCHESTRE DE BOSTON, SOUS LA CONDUITE DE MICHAEL TILSON THOMAS, CELLES-CI PERMETTRONT DONC DE SE FAMILIARISER DES MAINTENANT AVEC DES COMPOSITIONS, QUI DEMANDENT A ETRE ECOUTEES PLUSIEURS FOIS POUR ETRE APPRECIEES A LEUR JUSTE VALEUR.

UN AUTRE DISQUE A ETE GRAVE PAR LES SOLISTES DU MEME ORCHESTRE, (CHEZ DDG EGALEMENT). ON Y TROUVE DES OEUVRES DE DDBUSSY.

(A SUIVRE) LFV1725

111 UP-34
2 - DISQUES (SUITE DU 33 ... DEBUSSY).

LA SONATE POUR PIANO ET VIOLON, LA SONATE POUR VIOLONCELLE ET PIANO, "SYRINX" POUR FLUTE SEULE, ET LA SONATE POUR FLUTE, ALTO ET HARPE. CET ENREGISTREMENT EST TOUT DE FINESSE, DE NUANCES, DE TRANSPARENCE. QUELLE CHOSE ETRANGE QUE DEBUSSY AIT SI PEU ECRIT DE MUSIQUE DE CHAMBRE, ALORS QUE CE GENRE CONVIENT SI BIEN A SON TEMPERAMENT ! RAISON DE PLUS POUR APPRECIER CE DON QUE VIENNENT DE NOUS FAIRE LES SOLISTES DE L'ORCHESTRE SYMPHONIQUE DE BOSTON.

NOUS VOUDRIONS ENFIN PARLER DE DEUX QUATUORS DE MENDELSOHN, ENREGISTRES PAR LE QUATUOR LASALLE. ON SE DEMANDE PARFOIS POURQUOI ON NE LES ENTEND PAS PLUS SOUVENT. C'EST UNE MUSIQUE FREMISSANTE, SENSIBLE, QUI "VIENT A VOUS". LORSQU'EN HIVER, ON A LA CHANCE D'AVOIR UN "COIN DU FEU", QUEL PLAISIR DE LA LAISSER COULER EN SOI ! (CHEZ DDG).

LFV1728

UNITED PRESS

"Records: The Boston Symphony will be in Paris during the month of April"

Paris, December 27 (UPI). It is perhaps only a coincidence, but the visit of the Boston Symphony in Paris, just recently announced, has been followed by the appearance of records recorded by this prestigious organization which are quite worthy of note.

It is during a European tour, and after having visited other countries (Spain, Italy and Germany among them) that the Boston Symphony will be heard in our capital.

During their concert we will hear the work of an American still very little known to French music lovers. Charles Ives, born in Danbury (Conn.) in 1874 and died in 1954. This work, "Three Places in New England" has been recorded by DGG, with, on the other side, "Sun Treader" by another American composer, Carl Ruggles. The comparison of the two composers is interesting, the first being open , cordial, full of spirit and idealism, while the other is an uncompromising mystic, capable of the sublime.

The sound is irreproachable and the performances of the Boston Symphony excellent under the direction of Michael Tilson Thomas. We will henceforth be able to familiarize ourselves with these compositions which ought to be listened to more than once to appreciate their proper worth.

Another disc has been recorded by soloists from the same orchestra (also by DGG). Included are works by Debussy: the sonata for violin and piano, the sonata for cello and piano, the sonata for flute, viola and harp, and the "Syrinx" for flute solo. This recording is all finesse, nuances, transparence. How strange that Debussy wrote so little chamber music, since this medium suits his temperament so well! One more reason to appreciate the gift of the Boston Symphony Chamber Players. . . .

DT

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P A R I S, 27 DECEMBRE (UPI)--CE N'EST PEUT-ETRE QU'UNE COINCIDENCE, MAIS LA VENUE A PARIS DE L'ORCHESTRE SYMPHONIQUE DE BOSTON, ANNONCEE CES JOURS-CI, A CORRESPONDU A LA PARUTION DE DISQUES ENREGISTRES PAR CETTE PRESTIGIEUSE FORMATION, QUI VALENT VRAIMENT LA PEINE D'ETRE SOULIGNES.

C'EST AU COURS D'UNE TOURNEE EUROPEENNE, ET APRES AVOIR VISITE ENTRE AUTRES PAYS, L'ESPAGNE, L'ITALIE ET L'ALLEMAGNE QUE LE "BOSTON SYMPHONY" SERA ENTENDU DANS NOTRE CAPITALE.

IL Y PRESENTERA AU COURS DE SON PROGRAMME L'OEUVRE D'UN AMERICAIN ASSEZ PEU CONNU ENCORE, DES MELOMANES FRANCAIS. CHARLES IVES, NE EN 1874 A DANBURY (CONNECTICUT), MORT EN 1954. CETTE OEUVRE "THREE PLACES IN NEW ENGLAND" A ETE GRAVEE PAR D.D.G., AVEC, SUR L'AUTRE FACE "SUN TRADER" D'UN AUTRE COMPOSITEUR AMERICAIN, CARL RUGGLES. LA COMPARAISON DES DEUX AUTEURS EST INTERESSANTE, LE PREMIER ETANT OUVERT, CORDIAL, PLEIN D'ESPRIT ET D'IDEALISME, TANDIS QUE L'AUTRE EST MYSTIQUE EXIGEANT, PARFOIS SUBLIME.

PRISE DE SON SANS REPROCHE EXCELLENTES PERFORMANCES DE L'ORCHESTRE DE BOSTON, SOUS LA CONDUITE DE MICHAEL TILSON THOMAS, CELLES-CI PERMETTRONT DONC DE SE FAMILIARISER DES MAINTENANT AVEC DES COMPOSITIONS, QUI DEMANDENT A ETRE ECOUTEES PLUSIEURS FOIS POUR ETRE APPRECIEES A LEUR JUSTE VALEUR.

UN AUTRE DISQUE A ETE GRAVE PAR LES SOLISTES DU MEME ORCHESTRE, (CHEZ DDG EGALEMENT). ON Y TROUVE DES OEUVRES DE DDBUSSY.

(A SUIVRE) LFV1725

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2 - DISQUES (SUITE DU 33 ... DEBUSSY).

LA SONATE POUR PIANO ET VIOLON, LA SONATE POUR VIOLONCELLE ET PIANO, "SYRINX" POUR FLUTE SEULE, ET LA SONATE POUR FLUTE, ALTO ET HARPE. CET ENREGISTREMENT EST TOUT DE FINESSE, DE NUANCES, DE TRANSPARENCE. QUELLE CHOSE ETRANGE QUE DEBUSSY AIT SI PEU ECRIT DE MUSIQUE DE CHAMBRE, ALORS QUE CE GENRE CONVIENT SI BIEN A SON TEMPERAMENT ! RAISON DE PLUS POUR APPRECIER CE DON QUE VIENNENT DE NOUS FAIRE LES SOLISTES DE L'ORCHESTRE SYMPHONIQUE DE BOSTON.

NOUS VOUDRIONS ENFIN PARLER DE DEUX QUATUORS DE MENDELSOHN, ENREGISTRES PAR LE QUATUOR LASALLE. ON SE DEMANDE PARFOIS POURQUOI ON NE LES ENTEND PAS PLUS SOUVENT. C'EST UNE MUSIQUE FREMISSANTE, SENSIBLE, QUI "VIENT A VOUS". LORSQU'EN HIVER, ON A LA CHANCE D'AVOIR UN "COIN DU FEU", QUEL PLAISIR DE LA LAISSER COULER EN SOI ! (CHEZ DDG).

LFV1728

UNITED PRESS

"Records: The Boston Symphony will be in Paris during the month of April"

Paris, December 27 (UPI). It is perhaps only a coincidence, but the visit of the Boston Symphony in Paris, just recently announced, has been followed by the appearance of records recorded by this prestigious organization which are quite worthy of note.

It is during a European tour, and after having visited other countries (Spain, Italy and Germany among them) that the Boston Symphony will be heard in our capital.

During their concert we will hear the work of an American still very little known to French music lovers. Charles Ives, born in Danbury (Conn.) in 1874 and died in 1954. This work, "Three Places in New England" has been recorded by DGG, with, on the other side, "Sun Treader" by another American composer, Carl Ruggles. The comparison of the two composers is interesting, the first being open , cordial, full of spirit and idealism, while the other is an uncompromising mystic, capable of the sublime.

The sound is irreproachable and the performances of the Boston Symphony excellent under the direction of Michael Tilson Thomas. We will henceforth be able to familiarize ourselves with these compositions which ought to be listened to more than once to appreciate their proper worth.

Another disc has been recorded by soloists from the same orchestra (also by DGG). Included are works by Debussy: the sonata for violin and piano, the sonata for cello and piano, the sonata for flute, viola and harp, and the "Syrinx" for flute solo. This recording is all finesse, nuances, transparence. How strange that Debussy wrote so little chamber music, since this medium suits his temperament so well! One more reason to appreciate the gift of the Boston Symphony Chamber Players. . . .

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